

# The Psychological Effect Of War On Children And Women In Brecht's Mother Courage

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## Abstract

Mother courage and her children was a play written by Bertolt Brecht. Brecht was a renowned writer who portrayed his expertise in writing through many amazing plays which were thought provoking and were a big hit amongst the people of Germany. Carney argues that Brecht's aesthetic theories are still relevant to the modern world even today. This aesthetics relate to modern day thinking which is why his theatres were popular amongst people. After the year 1940, Brecht started to win international recognition because of his plays, which became famous due to the diversity of topics and the depth of the writing style. He used to write about politics, and some of his plays that gained recognition were related to simpler topics like private lives, which became popular amongst the audience.

## Introduction

Mother Courage and her children have been written during the Thirty Years 'War probably before or during the beginning of World War II. By the mid-thirties, Hitler's warmongering intentions became apparent to numerous Germans, and Brecht himself had to emigrate repeatedly to escape the rise of fascism in opposition to the man he named "the great bandit." Brecht spoke in his writings about this era as the "The dark times" and the plot was mostly written against the background of Hitler's rise. Brecht lived in Denmark until April 1939, where he wrote in 1938 a book named "Fear and Misery in the Third Reich" (Nain, 2020). This was a series of short scenes which showed the horrors that would follow unconditionally if the Nazis came to power. However, it was a warning that had fallen on deaf ears. Brecht moved to

Sweden after Denmark where Mother Courage and Her Children were drafted for the first time.

After Hitler and Stalin signed their unlikely pact, it was decided to write the play. "This pact clarifies the air," Brecht wrote. The war among imperialist countries is what we have. As an assailant and warmonger, we have Germany. Aggression against defensive capitalism is what we have." From these lines, we can see the momentum for a war of religion in the play, which had nothing really to do with religion. The play was written to elaborate the feminist feelings during war-time which was played by the character of Mother Courage by Naima Wifstrand, a Swedish actress, and Katrin by Helene Weigel since she spoke no Swedish. Even if it was written in Sweden, the play was placed in Germany from the past and deals with Germany from the present of Brecht (Vrtis,2020). The decision by Brecht to play the thirty-year war

in Germany of the past underlines several impulses behind his writing of the play.

One of the greatest conflicts in German history remains the Thirty Years' War. After the Second World War, Wedgewood's account, many of which students of history read when it was published in 1938, was reissued with a preface that acknowledged that "I still feel the dysfunctional course of this war an object lesson of the dangers- which may arise when the men of the little minds are high. "Brecht's playing could tell the same lesson(Saleh, 2021). Brecht did not want history per se, it did: the play per se was a warning against capitalism, and Brecht believed that it drove the war of the play and war that he was experiencing (Vrtis,2020). The play of Brecht was a warning. The war, believed Brecht, 'teaches humans, as it were, a lesson, a text which was accompanied simply by a thunder of gunfire and explosive bombs.' Brechts' home country seemed disastrously failing to learn from its international distance the lessons of its past. Brecht needed to move to America to escape Hitler, and this move delayed the possibility of playing, even though he escaped successfully. There was simply not yet the critical audience that Brecht wanted. A review of the stage history of the play shows how *Mother Courage and Her Children* spent a few years in popular theatre around the globe(Nain, 2020). This, perhaps, more importantly, was the first step towards the creation of a new kind of international theatre, because of how it had so completely broken with a contemporary theatrical tradition.

To escape Hitler, Brecht had to move to the US, and this move, though successful, greatly delayed the possibility of playing. There was still simply not a critical audience that Brecht so wanted. A review of the history of the stage shows how *Mother Courage and Her Children* spend some years finding their foothold in popular theatre around the globe(Saleh, 2021). That, perhaps more than ever, was the first step

towards a new type of international theatre because it so completely disrupted contemporary theatrical tradition in both the bruised presentation of war and its opening of 'Epic Theater (Hartl, 2018).

It was not till Brecht's return to Germany that, at the invitation of Wolfgang Langhoff, the director of the German Theater, the first production was scheduled for 1949 after several failed attempts (Vrtis,2020). It had done little to date, but 1949's production not only rocked the European theatre boat severely but also introduced Bertolt Brecht's ideas and theory into the world. During the Thirty Years' War, the play takes place in Europe. *Mother Courage*, a woman canteen, pulls her cart in the army wake, trading in with her children (Eilif, Katrin, and Swiss Cheese), trying to benefit from the war (Hartl, 2018).

We have a recruiting agent and a sergeant first introduced, complaining that the war is not easy to recruit soldiers. The cart of *Mother Courage* is pulled on and the recruiting officer is leading Eilif off, distracting her by the promise of a transaction. One of her kids is gone now. We found *Mother Courage* haggling over a capon with the General's Cook two years later. On the other side of the scenery, the General commends Eilif for the heroic slaughter and robbery of some peasants. "Song of the Girl and the Soldier," sings Eilif, joining his mother.

She then admonishes him that she so stupidly risked his life. *Swiss Cheese* took a job as the paymaster of the regiment three years later. The camp prostitute *Yvette Pottier* sings "The song of fraternization" to tell *Katrin* of the horrors of a soldier relationship. With an Eilif message, the Cook and Chaplain came to greet *Mother Courage* and suddenly a Catholic attack was taking place. The Chaplain throws off his robes and *Swiss Cheese* hides the pay box of the regiment. Then on the same evening, when *Swiss Cheese* tries and returns his general's paybox, he is caught. *Mother Courage* mortgaged her cart

and tried to deal with the soldiers with the money, but for too long she had been trading and Swiss Cheese had been shot. When she is brought to her to identify herself, she refuses her body, Mother Courage is thrown into a fall (Nain, 2020).. Mother Courage waited outside the captain's tent to complain about the next scene. A young soldier who was also coming to complain to the captain sings the "Long of the Grand Capitulation." The song which "everybody gives sooner or later" has the moral, causes the soldier to storm out, and Courage decides to not complain.

On General Tilly's funeral day, Mother Courage carries out a check on her stock and discusses in detail with the chaplain whether the war will continue or not. He persuaded her to do that, so she decided to invest in her cart's stock. Mother Courage may marry him, the chaplain suggested, but he is refused. Katrin appears and comes back to her mother, who has collected some goods, seriously disfigured (Hartl, 2018).. Mother Courage curses the war, therefore. Courage sings a song in the following brief scene which commends the war as a good provider.

For now, the enterprise is good. Two countrymen, shortly before the news breaks, wake Mother Courage up, trying to sell her some bedding that had broken peace. Unpaid by the regiment, Cook returns and instigates a debate between Mother Courage and the Chaplain. Yvette appears again, now a rich, old and dick widow, and reveals that Cook was her lover. Mother Courage goes out into the city and Eilif's soldiers drag him along. He again slaughtered and robbed some farmers, but now it's time to be peaceful. His mother never finds or he's executed for it. She's back again with the news that the war is again, and now she's back to the Cook tow (Vrtis,2020).

The 17th year of the war finds the world in a bleak state with no trade and no food. The

Cook inherits a guest house in Utrecht, inviting Mother Courage to go with her, but rejecting

Katrin. Mother Courage is forced to reject him, so the two go their different ways. Mother Courage and Katrin pulling the car by themselves, hear an anonymous voice singing about a lot of pleasure(Saleh, 2021). The Catholics settle in Halle the Protestant city and Mother Courage is trading in the city. Katrin sleeps outside the house of a farming family and is woken by his search group, which is guided by one of the farmers. For the safety of those in the town, the peasant couple prays, but Katrin gets a drum from the cart and climbs onto the town unseen.

She slaps the drum to try to bring the city's people to anticipate the siege. The troops go back and shoot her, but she managed to wake up the city before she died.Mother Courage sings a lullaby the next morning on the body of her daughter, pays the farmers to bury her and harnesses herself in the cart by herself alone. The cart reacts, but it is now easier to pull, as there is so much left for sale.

The report mentions how the themes have been used by Brecht in his play Mother Courage and her children and the use of the various symbols that indicate female eroticism. The report has provided an in-depth analysis of the play and how it has been used by the author to explicitly explain the concept of the symbolism of female eroticism.

## **Literature review**

### **Bertolt Brecht and Epic Theatre**

In the early 20th century the term "epic theatre" was first used. Even if the theatre students and practitioners like Max Reinhardt, Vladimir Mayakovsky and Erwin Piscator are associated mostly with Brecht, they contributed a great deal to the birth and survival of epic theatre. Nevertheless, under a single theory, Brecht brought together his works and systematized epic theatre. The German dramatist, poet and theatre-practice, Bertolt Brecht.

Born in 1898 in Augsburg, died in 1956 in East Berlin. During his years in medical school, he began writing poems and plays in Munich. In 1917, after reading a play by Hanns Johst, *Der Einsame* who became Nazi Germany's popular poet, he was deeply disturbed and decided to write it again because he had "false idealism and sentimentality". Sentimentality gave way to satire and historicity in this version and false idealism was replaced with criticism of blind faith in ideology. That's why, as a forerunner of his theatre, Brecht created his first play *Baal* in 1918 (Hartl, 2018).. Afterwards, he maintained this counter argumentation method, which he adopted concerning both his plays and epic theatre theory.

#### Feminist Approaches to Epic Theatre and Brecht's Works

Brecht opposes in his writings the exploitation of theatre both by the dominant classes in society and by the cultural industry. This position paves the way for his genuine theatre innovations and unique techniques to be developed. He also came back to Ancient Greece to challenge the status quo from its origins (Nain, 2020). It was the historicity of such discrepancies. The Brechtian epic techniques have released the theatre from mere entertainment and a source of pleasure by building an Aristotelian performance theory and transforming the stage into a dais in which critical thinking has been instructed and celebrated. However, concerning gender issues, we note that Brecht has not used certain efficient techniques like V effects and historicization to alienate gender characteristics in some plays.

This ignorance leads to the replication of stereotypical gender identities by many female characters. The techniques of alienation go beyond criticisms directed mainly at material relations and their impact on people suffering from capitalist forms of production. As for women, Brecht has chiefly chosen to show autonomous female workers as so many Marxist

scholars thought they were (Hartl, 2018). These characters are alienated from their material relations and, rather than alienating it from gender characteristics, their main economic concerns are revealed. Since women are not perceived as a distinct class or group in such plays, their common problems are not problematized. The aim of creating class consciousness would have been to unify women from different classes and ruined it. We can therefore conclude that the sexual problems could have been ignored in these plots and an intersectional perspective is missing to elaborate on class-specific subjects.

Nevertheless, it would be a mistake to claim that Brecht's plays turn a blind attention to women's representation and gender issues. He often gives room to the characters of women and gives them a voice for various ends. However, it is problematic what is done to alienate women's characters and to free them from the predetermined behavioural patterns of the Aristotelian stereotypes. I will both visit epic theatre theory and Brecht's plays in this thesis to examine the answer to these questions. *Mother Courage and Her Children* discussed gender issues and discovered the significance of these issues.

#### *Mother courage and her children* symbols

The red boots of Yvette are one of the readiest symbols of the play. They represent femininity and feminine eroticism as archetypal fetish objects (Farmer, 2008). So they are part of the play's whore, it makes sense. These boots Kattrin plays in Scene Three in a private daydream, imitating Yvette's walk. The *Model Book* argues that it does so because the only way that love remains available to it during the war is prostitution. This may overestimate the case and oddly enough, it assumes the total identification of Kattrin with her friend. As a whore Kattrin

doesn't necessarily mean that she wants to become one.

The high-heeled red boots of Yvette are a symbol of love or more precisely of sexual appeal. Most clearly, when looking for new customers, Yvette, a prostitute, carries it. Yvette discards the boots, which Kattrin takes, aged and desperate for love, in frustration that she cannot support itself. Kattrin imitates Yvette's walk playfully as she imagines how a person could love her, if only physically. As the play progresses, it's unlikely that the audience will learn to love Kattrin, who is old, mute, and physically and emotionally scarred. Mother Courage tries to give her the boots to cheer her up after the drunken military attacks on Kattrin in Scene 6, but it's no use (Salman, 2017). The knowledge of the men of Kattrin was abuse: the soldier who most likely raped her as a child, and the soldiers who smashed her face. She knows either that she's too bad for love or that war turns "good men" into a bad thing. Her refusal of boots is her refusal of love and fulfilment.

The cart of Mother Courage represents not just survival but war perpetuation. She knows she will have refuge and a way to support herself and her children as long as Mother Courage does have her cart. As a businesswoman, she found a way to wage war without a man's help (Farmer, 2008). The cart is vandalized during the playing, breaks down and shows how much it wears, but the family is still supported. Each person – Mother Courage, the three children, the chaplain, and the cook - survives the war by harnessing the cart from place to place. The deeper symbolism of the cart, nevertheless, is in war's heaviness and enslavement. The cart crosses Europe, following regiments that Mother Courage desperately needs supplies (Salman, 2017).

Mother Courage would have no way of survival without war. War, therefore, requires the cart. The drum stands for resistance to violence during

war. In most plays, the presence of violence is indicated by drumbeats. The audience listens to drums while the Catholic army approaches Scene 3 and before the executions of the sons of Mother Courage. When Kattrin is attacked by the drunken soldiers in scene 6, one of the supplies is drumming. It reappears in Scene 11 when the Catholic army, including the children, threatens to "butcher" the whole village. When Kattrin grabs the drum, she climbs up the roof to the house of the farming family, beating the drum with the loudest possible effect to alert the centre (Farmer, 2008). Without success, Kattrin is being silenced by the invading soldiers. Kattrin, a character victimized by the violence of the war, realizes that she has power for the first time as her frustration increases. But she laughs in the faces of the soldiers as they put their guns on her to shoot her, drummer ever louder and resist her invasion. He knows that her life is at risk (Saleh, 2021). The soldiers shoot her but she continues to drum while it falls, and her message is heard by the sentry. The impossibility of speaking other than with the primitive rhythms or sounds of a drum shows the "stupid" and complete futility of war, spanning the decades to the time of Bertolt Brecht throughout the centuries.

Inspiration of the thirty-year war

Mother courage and her children was a play written by Bertolt Brecht. Brecht was a renowned writer who portrayed his expertise in writing through many amazing plays which were thought provoking and were a big hit amongst the people of Germany. Carney (2020) argues that Brecht's aesthetic theories are still relevant to the modern world even today. This aesthetics relate to modern day thinking which is why his theatres were popular amongst people. After the year 1940, Brecht started to win international recognition because of his plays, which became famous due to the diversity of topics and the depth of the writing style. He used to write about politics, and some of his plays that gained

recognition were related to simpler topics like private lives, which became popular amongst the audience. These shows included *Private life of master race* (1940) which was about an attack on the Nazis, *Galileo* (1947) this was a story of an intellectual who was oppressed by society, *The Caucasian Chalk Circle* (1944) this was a story of a mother who made sacrifices, *Good Woman of Setzuan* (1948) which was about a prostitute with a heart of gold who was oppressed by the society and bound to live with her male cousin to survive, and *Mother courage* (1941) which was a story inspired by the invasion in Poland.

Brecht's writing pieces were feminist, according to Gow (2018) he used to portray women as strong individuals, making way for themselves in a male dominant society. He used to break gender barriers by his writing and by portraying them in theatres.

*Mother courage* was inspired by some of the events in history as well. This play was based on a novelist in the seventeenth century Hans Jakob Christoffel von Grimmelshausen who wrote a novel about the thirty years War and this masterpiece was a depiction of that novel. The thirtyyear was is self-explanatory, it lasted for thirty years and was said to be the longest war in the history of wars it was religious. Gardiner (2018) pictures the war as a dark time, it lasted from 1618 to 1648, this war is considered to be the most brutal war in European history, it had around

8 million casualties. This war began when an internal conflict arose between Lutherans and Catholics in the Roman empire. This war was divided into four parts the first one was the bohemian revolt, the second one was the Danish phase, the third was the Swedish phase, and the last one was the French phase. Haude (2021) explains that there was a lot of uncertainty and restlessness at the time of the war. The commoners were unable to cope with it with a lack of daily normal life and there was an

enormous amount of fear amongst the lot. It explores how people were surviving, their source of income and what were the methods of coping with this war. This was also depicted in *mother courage*. The show is based on a mother and her three children. But this woman doesn't live in normal situations she is surviving between a war. She dedicated her life to the well-being of her children and other human beings and to ensure their safety. But problems arise during the war and she has to choose between her livelihood and survival. The play is mostly termed as an anti-war play, the play depicts the difficult lives of the victims that were a part of this religious, political and power feud. Amongst all of this, only a common man was suffering. Ulbricht (2017) has highlighted the fact that how brutally the victims were treated and what kind of brutal acts soldiers did to the victims especially children and women, and this is why *mother courage* was made to depict feminism through war, to show the courage of a woman during the toughest of time and to show how war can ruin happy homes. This play is considered one of the best plays of the 20<sup>th</sup> century. "Mother Courage and her

Children seem to persuade the audience to say no to the war. The play has been showered with praises all over not only for its thematic content and novel technicalities but also for its relevance for all the societies." (Dar, 2017)

Depiction of femininity through *Mother courage*

"For feminists, Brechtian techniques offer a way to examine the material conditions of gender behaviour (how they are internalized, opposed, and changed) and their interaction with other socio-political factors such as class." (Johns, 2021). Brecht portrayed feminism through dramaturgy. This process is called 'feminising of the Brechtian aesthetic which is depicted through the plays of Brecht and his in-depth understanding of women and empowering them through his plays. "The term 'feminising' will not be used to suggest biologically

determined approaches to aesthetics, but rather to emphasise the re-en/gendering of what has been interpreted as a largely 'masculine' domain" (Johns, 2021). He wrote numerous plays that highlighted the role of women in society and how they are more courageous than men in most situations. He also took up topics like wars, prostitution, single mothers and single women alone in society. How do they fight, what do they do, what makes them so strong and this depiction of women made them famous?

Brecht combined masculine and feminine traits in a woman, more masculine than feminine and opened up possibilities for real women to function, who have difficult life circumstances but still fight like heroes. No less than war heroes. In *Mother Courage and the Children*, Brecht depicted a woman and struggles, struggles that they go through in daily lives but are not recognised for it. Pollock (2021) says that Brecht totally disregarded early expressionism and thought of it as infantile. However, in late expressionism, he defied the norm and introduced a "new woman" through his plays, the one that society has never seen before. She further focuses on the fact that the depiction of mother courage in *Mother Courage* shows a woman breaking down between love and social power, some philosophers think that late expressionist women seem to be trapped in this dilemma. He actually turned the society's eye from something that could have been controversial amongst the lotto contradictory, to create an ongoing healthy debate rather than conflict. The main focus of his stories were politics and social agendas which were shown through women and how are they so powerful to deal with such complications. And when he portrayed the powerful woman, by completely breaking the patriarchy and showing women in their truest form, with courage. he also showed the failing man and confined them to just one aspect romantic dominance and antiromantic rejection. Which is how most spotlight stayed on women and their role in different parts of society.

Society has defined gender roles and demands to see men and women following rules by the book instead of accepting them for who they really are. The patriarchy has defined men as strong, emotionally mature and powerful whereas women are perceived as kind, caring, beautiful, shy which is a false perception. Women are allowed to be as much human; they can be powerful and emotionally mature. On the other hand, men can also cry and be shy about things. Societal expectations and patriarchy have been a plague to society for what feels like aeons. Reforgiate and Ruder (2017) state that women are never expected to be in the position of power yet they suffer the most due to the lack of it as well. They state that men are always seen in power positions and women are unheard of and disrespected by political and social decisions that men make. *Mother Courage* defines a mother who took charge of her life after being fed up with the decisions and wars that have been going on for decades on mere arguments. She took charge of her life; Brecht has also written that she used to earn her own bread through her business. Which focuses on the fact that she was already running a family on her own as a single mother. (Mustafa et. al. 2018). This was the portrayal of a woman, in an era where women were expected to be fragile housewives who took care of children and cooked food for her husband, did all the cooking and cleaning and got ready before the time husband arrived to look pretty. This was what was expected of these women. The role of mother courage in the act is far from feminine. Instead, she does what is expected of a male. She was courageous because she walked right in the middle of a bombardment to sell the bread due to the fact that she was broke and the bread she made was going stale. Courage has the reactions of a stereotypical male, while she is trying to save her family even when the last of her children were dead she kept on pushing to survive. Which is hardly what is expected from a woman in this patriarchal society. (Miller, 2017)

## Symbols of sexual eroticism

The first symbol of erotic femininity is the name “courage” that Brecht gave to the lead character in the act. Courage is the absence of fear. Gal & Rucker (2021) states that how people respond to risks in life defines what character they hold? It takes a very powerful person to defy the barriers of society and fight for themselves. That is the actual depiction of courage. This is why mother courage was named courage because she had a will to survive.

Secondly, Mother Courage's character study says that Yvette used to wear red shoes, had a cart for survival and to earn bread and had a drum. Each element is carefully placed in her character profile. Each element is a symbol that has a meaning. The red shoes are the signs of femininity and feminine eroticism, the red also depicts love and hope. She loved her children and was pushing through hard times, bombardment and whatnot to earn bread so that she could save and feed her three children. Broega et. al. (2017) further states shoes that have heels, shoe devotion and dedication. Courage had, she wanted to push through hard circumstances and wanted to survive for the sake of her children. Some sources also argue about the fact that they must have shown the red boots to show that she was committing prostitution because there is no way she could have found love in the middle of a war. Whereas there is not just one kind of, it has so much more to it because a mother's love surpasses all and lust or endless need does not even come close to it.

Demčišák (2021) says that Brecht paid attention to detail and chose the styling of the character according to its personality, whether it's bold courageous smart or even dumb. The next symbol that courage had was her cart, it showed that she is fighting for her life. A war within a war. Men are fighting for their country yet females have to push through to fight for another war that is within themselves and one that is to

survive in hard times, trying to save the children, trying not to get raped, shot or bombarded. The cart represents “pushing through” and also the fact that she was the sole earner of bread and butter which made that cart her only real possession. Everything else she had to leave behind. The cart also represents survival and the long-lasting nature of the war considering it was an ongoing thirty-year war. This kart was their only chance of survival because mother courage believed that as long as she is pushing through with the cart she is surviving and saving herself and the children but her children start to die one by one Elilif is dead because of his heroic act of stealing the cattle, Swiss cheese is killed because he told the truth and Katrin was shot because she tried to save the town. In the end, the wagon symbolizes her waning fortunes.

The last symbol shows a drum which is the depiction of an act of bravery. It was Katrins, who was the third surviving child of mother courage, a defense tool against the soldiers who were there to attack the town again. Katrin shows a lot of courage in this scene in order to alert the town she climbs up and starts beating the drum so everyone would wake up and get alert, but she is unfortunately shot in the process of that and dies a hero from her act of immense courage. All of the three children die during the war and the mother's courage is left alone, but she pushes through in order to survive.

## Mood of the play

The mood of this play is described as pessimistic. The mood is said to be the feel of the play and what it is trying to portray. Brecht (2015) has a feel to his play that shows what could be the possible ending. Whether it is going towards a possible tragedy or it is going to be a happy ending. Pessimistic feelings make the audience feel hopeless, for example, the lights and music are set accordingly and the stage is set to portray whether the theme of the play is dark or is it bright and light.



The first mood is set by the song mother courage sings at the start of the show which explains the war and what has been going on in the fight of religion, it explains everything to the audience, which sets a sad hopeless feel amongst the crowd as well. This portrayal was because no one should expect any good because mother's courage was hopeless and she believed that the war would never end. The last song "Song of the Great Capitulation" shows the fact that she is still hopeless and believes in more. The song literally means that she is hopeless and she is singing how her life is full of empty promises, empty dreams and broken hopes. (Brecht, 2015)

The whole nature of the play is in a negative capacity because even after all of her children have died she still believes in the war. This meant to show the never-ending nature of the war. The hopelessness common people would have at the time of the thirty-year war. When there was an extreme level of uncertainty, there was no source of proper bread and butter and people were just fighting for there, they were just surviving day to day without knowing what their and their family's future would be like. So, there were no lessons at the end of this play and mother courage didn't learn anything. Instead, she just gained an enormous amount of hurt and a wagon which was her only possession left.

This play brilliantly describes how Brecht has carefully illustrated the play through three countries from Sweden, Poland to Germany from the years 1624 and 1636. This play was composed of a total of 12 scenes and mother courage was played by Brecht's wife. Who was angry throughout the play because of the stupidity she thought she was doing, which made the audience take mother courage as an expression less or more like a man? So, at the end when her last child dies the actor was told to portray a bit of empathy so she can look strong yet motherly.

He also shows the title at the start of every scene to engage and to make the audience

aware of what will happen next. The feel of the stage was also set historical due to the fact that the thirtyyear war was placed in the seventeenth century. He also used several alienation devices in the play, his intention was to make every scene connect to one another in order to make the audience understand what was really going on at that time and for them to feel uncertainty and the hopelessness the victims would have faced at the time of the war. The play starts with the two sons of mother courage pulling the cart with her intention of selling 50 bread loaves that were going stale because of being kept inside for too long. This act was supposed to show that they were going towards the end and they were broke. And nothing good will ever come out of this war. Because of the war and soldiers that were roaming everywhere shooting, bombarding and groping women and children.

#### **CONCLUSION:**

In order to conclude, it was found out that mother Courage and her children have been written during the Thirty Years 'War probably before or during the beginning of World War II. By the mid-thirties, Hitler's warmongering intentions became apparent to numerous Germans, and Brecht himself had to emigrate repeatedly to escape the rise of fascism in opposition to the man he named "the great bandit. On the other hand, it was explored that One of the greatest conflicts in German history remains the Thirty Years' War. After the Second World War, Wedgewood's account, many of which students of history read when it was published in 1938.

Moreover, the study found out that A review of the stage history of the play shows how Mother Courage and Her Children spent a few years in popular theatre around the globe. This, perhaps, more importantly, was the first step towards the creation of a new kind of international theatre, because of how it had so completely broken with a contemporary theatrical tradition. With this, it was also found out that to escape Hitler, Brecht

had to move to the US, and this move, though successful, greatly delayed the possibility of playing. Perhaps, the study put forward that it was not till Brecht's return to Germany that, at the invitation of Wolfgang Langhoff, the director of the German Theater, the first production was scheduled for 1949 after several failed attempts. Not only this but, the cart of Mother Courage is pulled on and the recruiting officer is leading Eilif off, distracting her by the promise of a transaction. With respect to this, it was concluded that in the early 20th century the term "epic theatre" was first used. Even if the theatre students and practitioners like Max Reinhardt, Vladimir Mayakovsky and Erwin Piscator are associated mostly with Brecht, they contributed a great deal to the birth and survival of epic theatre. Nevertheless, under a single theory, Brecht brought together his works and systematized epic theatre. However, it was explained that Brecht opposes in his writings the exploitation of theatre both by the dominant classes in society and by the cultural industry. Consequently, the study concluded that the Model Book argues that it does so because the only way that love remains available to it during the war is prostitution. On the other hand, it was found out that Mother Courage and her children were a play written by Bertolt Brecht. Brecht was a renowned writer who portrayed his expertise in writing through many amazing plays which were thought provoking and were a big hit amongst the people of Germany. With respect to the study conducted, it was found out that Mother Courage was inspired by some of the events in history as well. This play was based on a novelist in the seventeenth century Hans Jakob Christoffel von Grimmelshausen who wrote a novel about the thirty years War and this masterpiece was a depiction of that novel. On the whole, it was found out that the thirty year was self-explanatory, it lasted for thirty years and was said to be the longest war in the history of wars. It was religious.

Respectably, the study concluded that Brecht portrayed feminism through dramaturgy.

This process is called 'feminising of the Brechtian aesthetic which is depicted through the plays of Brecht and his in-depth understanding of women and empowering them through his plays. Additionally, the study concluded that In mother courage and the children Brecht depicted a woman and struggles, struggles that they go through in daily lives but are not recognised for it. With respect to this when he portrayed the powerful woman, by completely breaking the patriarchy and showing women in their truest form, with courage. He also showed the failing man and confined them to just one aspect: romantic dominance and antiromantic rejection. Thus, it was concluded that the first symbol of erotic femininity is the name "courage" that Brecht gave to the lead character in the act. Conversely, it was found out that some sources also argue about the fact that they must have shown the red boots to show that she was committing prostitution because there is no way she could have found love in the middle of a war.

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