

MOTHER COURAGE AND HER CHILDREN AS A UNCAGED (الام الشجاعة واولادها)

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This paper intends to argue that Mother Courage, the main character of Bertolt Brecht's play, Mother Courage and Her Children (1980), fails to support her children financially because of a socio-psychological state defined by Marx as "alienation". Mother Courage's attempt to maintain and secure financial profit leads to a tragic failure because her endeavor falls into the Marxist category of alienated labor. Mother Courage is not only a war play. It presents it characters as a living

that war will in the long run eat up them. The observers are to perceive that however Mother Courage loses all her kids, she neglects to see the light . Essentially she doesn't learn anything in light of her willful emphasis on working with the war. At last, Mother Courage and her Children is Brecht's fair call for a dire change of the world to spare humankind

Brecht's play focuses almost entirely on the lives of common people whose lives are perverted and ruined by war. Mother Courage and her Children also draw on the work of the 17th century writer Grimmelshausen, who produced a series of picaresque novels set in the Thirty Years' War. Grimmelshausen's texts show the world from below, from the perspective of the lowest ranks of society; it is a brutal world, but it is not without humor. Brecht's heroine is named after Grimmelshausen's Courasche (original title: Trutz Simplex; circa 1669), a short novel about a woman who becomes a soldier's wife and a prostitute, but these two texts are very different. Grimmelshausen's Courasche and Brecht's Courage and are both picaresque rogues, but Courasche has no children and sells her body in order to live, whereas Courage is a mother who

Mother Courage is a war profiteer whose commitment to business costs her the demise of her youngsters . Like a hyena , Mother Courage can't live without war . Her wagon is utilized as an image to show a propensity to devastation which is profoundly established in life . The wagon is exhibit in every scene to stress the flawed extravagance of Mother Courage . The observers are asked to think and center consideration on this present reality and its treacheries . This is a fallen world when dictatorial rulers ,, for example, Hilter, are detached and their desire for force and carnage has no restrictions .

This is a world against which there is no defiance for the single person. Kattrin rebels, yet she has been shot. On the other hand, she leaves an extraordinary effect upon the group of onlookers. We appreciate her suffering in light of the fact that she bites the dust for an extraordinary reason. Her idiocy and the infringement of her magnificence mirror the mercilessness of the world. It is a spot in which even religion has been misrepresented. The loss of genuine religious and good standards is a vital concern of Brecht in the play. Mother Courage is intended to be an image of those specialists who live also, thrive on war . Brecht is telling such individuals

managing her canteen business, she is all the time worrying about the rise and fall in prices .

In scene 2 she bargains about the price of a chicken which she wants to sell to the Swedish commander's cook. This incident explores her inhumane and greedy nature as she feels happy because of the shortage of food caused by the continuing war. She wants to make maximum money out of the shortage of food caused by war (Gassner, John, and Edward Quinn, 2002, Pg No. 587).

1. MOTHER 'S COURAGE CHARACTER AS "HYENA"

As per Brecht himself, the way to the character of Mother Courage lies in her restriction toward oneself. . The boss inconsistency in the character of Mother Courage is her support of war and, in the meantime, her restriction to war, all the time she communicates a powerful urge for the continuation of this war, yet now and then she likewise communicates a disdain of this war. At the point when, for occasion, the war has ceased in light of the sudden passing of lord, she hates the reality and tells the cook that the arrival of pence has "broken her neck". She mourns the end of the war in light of the fact that she may still lose her method for military control on the evidence that it is just amid the war that her container business, which caters only to the troopers, can be run along. It is on account of she disliked the arrival of peace and communicates a strong inclination for the warfare that the clergyman calls her "a hyena of the war zone."

Merely it is at this very point that, responding to the cleric, she says: "There isn't much love lost in the middle of me and the war," implying that she hates the war: and she then moves

trades food, weapons and supplies. The character in Brecht's play who most resembles Grimmelshausen's Courasche is the camp prostitute Yvette Pottier.

The hyena, hermaphroditic self-eating devourer of the dead, trailer of

calving cows, hamstringer, potential biter-off of your face at night while

you slept, sad yowler, camp-follower, stinking, foul, with jaws

that crack the bones the lion leaves, belly dragging, loping away on the brown plain, looking back, mongrel dog-smart in the face.

-Hemingway, Ernest. Green hills of Africa. Simon and Schuster, 2002., Page NO. 34

The hyena is an animal a type of Scavenger. A Hyena, it preys on the defenseless. It shows no compassion towards its victim. Courage in this novel is compared to a Hyena, Mother Courage is a villainous character who fails to learn her lesson and remain governed by commercial instincts. The audience should be made to feel the need for action to end all wars. Realizing that the public was instead deeply moved by the human suffering of this woman. The main character is Anna Fierling, a mother of three illegitimate children by three different fathers. With her traveling canteen wagon she follows the Swedish and imperial armies selling her goods to the soldiers. Mothers Courage lives in the war, but does not relocated as a soldier . While she follows the Swedish army through Poland her business prospers and the brave Eilif is decorated for requisitioning a herd of cattle. Mother Courage has been presented as a shrewd and practical businesswoman. In

is the Good Lord knows. Curse the war "!

Thus we must comprehend that Mother Courage is in no way, shape or form a warmonger or a war hawk, and that she doesn't appreciate the scene of slaughter or of officer tumbling down to their passing's in the process of a scrap. She never joins in the loot of a town or town. She doesn't ransack the injured or the defenseless persons sometime during the warfare. Poor Mother Courage just needs the method for survival for herself and her kids. Actually, when she sings tunes adulating the continuation of the war, she indicates through those melodies a sharp familiarity with the dim side of the war moreover .

In this connection, we may advert to the melodic lines in which she states that the war is a "business suggestion" and in which she likewise says that the trooper who delves a gap to crawl into it observes that he has got the picture just a grave for himself (Brecht, Bertolt, 2015.)

Brecht, Bertolt. Mother Courage and her children. Bloomsbury Publishing, 2015.

2-SUMMARY O MOTHER'S COURAGE

Mother Courage opens in Dalarna, spring 1624, in the midst of the Thirty Years War. A Sergeant and Recruiting Officer are seeking soldiers for the Swedish campaign in Poland. A canteen wagon appears, bearing the infamous Mother Courage, her dumb daughter, Katrin, and her sons, Eilif and Swiss Cheese.

In Mother Courage as with Brecht's other epic plays, the scenes are atomized vignettes, each designed to reveal some truth about social relations. Essentially, each scene in Mother Courage is a snapshot, a glimpse of the events that transpired over a nine year

forward to let him know that she can no more keep organization with him in light of the fact that he has named her a hyena of the war zone. The reverend, who is correctly now in an unruly disposition, says that she is protesting in regards to the arrival of peace but because her wagon conveys a ton of scraps which she needs to extend.

Gassner, John, and Edward Quinn, eds. The reader's encyclopedia of world drama. Courier Corporation, 2002., Page No. 587

To this, she responds that her merchandise are not and that she has been keeping up him too with the cash which she has been gaining from this line of work. This apparently shows that she underpins the war and its continuation simply because she can take home the bacon by the offer of her products to the troopers, and on the grounds that the death of the war would imply the death of her flask business. Her longing for the prolongation of the war just demonstrates a craving for her own and her stupid little girl's survival.

On that point is one discourse which obviously and unambiguously demonstrates her disdain of the war; and she makes that discussion just after her girl Katrin has been attacked and hurt by a tipsy trooper. In that discourse she says that the snippet of her young lady having been injured upon her eye is a memorable minute for her on the grounds that her small female child would now never get a mate. Indeed Katrin's stupidity, she supposes, was the outcome of the war on the grounds that a trooper had pushed something into her lip when she was a little kid. And subsequently that she includes the accompanying words which very nearly burst our hearts: "I'll not see Swiss Cheese once more, and where my Eilif

might want to sign up, Courage predicts the destiny of her kids: Eilif will pass on for his fortitude, Swiss Cheese for his trustworthiness, and Kattrin for her benevolence. Bravery prepares to leave .

The Recruiting Officer presses the Sergeant to stop them. While the Sergeant pretends to purchase one of Courage's belts, the Recruiting Officer takes Eilif away. In 1626, Courage shows up adjacent to the tent of the Swedish Commander, contending with the Cook over the offer of a capon. The Commander, a Chaplain, and Eilif enter the tent, the Commander praising his courageous trooper for assaulting the nearby workers. Fearlessness comments that inconvenience must be forthcoming. In the event that the crusade was any great, he would not need daring officers. Strength reunites with her child. After three years, Courage and Kattrin seem collapsing washing on a cannon with Swiss Cheese, now a paymaster, and Yvette Pottier, the camp whore, looks on. Yvette describes the narrative of her lost playmate, Peter Piper .

The Chaplain and Cook show up and they discuss governmental issues. The Cook comments incidentally, that their ruler is fortunate to have his battle defended by God: else, he could be blamed for looking for benefit alone. Abruptly cannons blast; the Catholics have propelled a shock assault. The Cook leaves for the Commander. Swiss arrives and shrouds his regiment's trade confine for money the wagon .

Following three days, the remaining characters sit eating rigidly. Right when Courage and the Chaplain get serious, Swiss leaves to give back the cash box, oblivious that a foe are concealing going to catch him. Exactly when Courage and the Chaplain give

period during the thirty years war. The scenes are not bound together by the necessity of a progressive moment towards the resolution of a conflict. In Mother Courage there are no resolutions to be found. In scene eleven Mother Courage's sole remaining child Kattrin is shot and killed trying to prevent a surprise attack on a sleeping village by beating a drum while on a rooftop. In this scene, Mother courage has now lost all of her children to the war that had been sustaining them. Although all three of Mother's courage's children become casualties of the war, and thought, the war has taken the entire family (Brecht, Bertolt, 2015 .)

Mother courage one again straps herself to the cart and follows the troops who are again on the March. As the war continues so does Mother Courage's business. Instead of existing to propel the story along the plot's trajectory to the resolution the purpose of each scene in epic theatre is to stand as an illustration of actual social contradictions. For Brecht each scene communicates insights about the material life world and social conditions (Squiers, Anthony, Rodopi, 2014., Page No. 61)

Brecht, Bertolt. Mother Courage and her children. Bloomsbury Publishing, 2015. Squiers, Anthony. An Introduction to the Social and Political Philosophy of Bertolt Brecht: Revolution and Aesthetics. Vol. 44. Rodopi, 2014., Page No. 61

The Recruiting Officer endeavors to entice life in the armed force. Mettle requests that he allow her kids to sit unbothered. The Sergeant challenges and inquires as to why, since Courage lives of the war, it ought not solicit anything from her consequently. At the point when Eilif concedes that he

sits before the internment administration of Commander Tilly in 1632 .

Mother Courage and Kattrin take stock inside the flask tent. Bravery inquires as to whether the war will end—she needs to know whether she ought to purchase more supplies. The Chaplain reacts that war dependably discovers a way. Boldness makes plans to purchase new supplies, and sends Kattrin to town. Kattrin comes back with an injury over her eye and brow, as she was assaulted in transit. Checking the scattered stock, Courage reviles the war. Instantly subsequently she shows up at the tallness of flourishing, dragging her new products along a thruway. She commends war as her provide the breadwinner.

After a year, voices report that peace has been proclaimed. Abruptly the Cook arrives, messed up and poverty stricken. Mettle and Cook be a tease as they relate their separate ruin. The Chaplain develops, and the men start to contend, battling for the feedbag. At the point when Courage shields the Cook, the Chaplain calls her a "hyena of the combat zone." Courage proposes they go separate ways. All of a sudden a more established, fatter, and vigorously powdered Yvette enters. The dowager of a colonel, she now visit Courage .

When she sees the Cook, she un.masks him as the Peter Piper that destroyed her years prior. Mettle quiets her and takes her to town. Both men are currently persuaded that they are lost. Mythical person, then enters in shackles. He confronts execution for another of his strikes and now see his mom for the last time. The warriors take him away and guns thunder. Mettle seems, winded. The war continued three days back and they must escape with the wagon. She

back, two men gain the Swiss. Mother and youngster claim to not know each other. That evening time, Kattrin and the Chaplain appear to be flushing glasses. An empowered Courage enters, reporting that they can buy Swiss' adaptability. Yvette has gotten an old Colonel who will buy the compartment; Courage simply plans to pawn and recoup it taking after two weeks with the money from the cash box .

Saying thanks to God for debasement, Courage sends Yvette to reward One Eye with the 200 guilders. Yvette reports that the adversary has concurred. Swiss, be that as it may, has tossed the money confine to the stream. Mettle delays, believing that she won't have the capacity to recover the wagon. Valor proposes another offer, 120 guilders. Yvette returns, saying that they dismisses it, and Swiss execution is up and coming .

Drums come out yonder. Two men enter with a stretcher, inquiring as to whether she can recognize Swiss Cheese's body. Strength shakes her head, relegating the body to the carcass pit. Courage then shows up outside an officer's tent, wanting to document a grumbling over the annihilation of her stock. A Young Soldier enters, undermining the chief's homicide. Evidently he has stolen his prize for saving the Colonel's steed. Bravery instructs him to calm down, since his fierceness won't last. Crushed, the fighter leaves, and Courage takes after .

Two years pass, and the wagon stays in a war-attacked town. The Chaplain staggers in; there is another harmed gathering of laborers in the farmhouse. He needs fabric. Valor won't, as she won't yield her officers' shirts. The Chaplain lifts her off the wagon and takes the shirts. The flagon

Mother's courage pulls her wagon over a treadmill. Katrin climbs atop a house to beat her drum and warn a village of attack. The pregnant Sophie is thrown to the ground by her lover Baal. Queen Anne leaves her throne in pursuit of her husband Edward IV and runs through the forest like she-wolf." Pirate Jenny sails away from burning down on a black sheep. Grusha flees into the mountains with baby boy she has rescued .

These are framed moments of women moving through the Brechtian theatrical space that defines them and that they conversely delineate. A basic premise for this study is that epic theatrical space is not a neutral container, but an important participant in the temporal action. This chapter will look at the female characters of Mother Courage as a part of the dialectic that makes the players move through the time and space it set up. Brecht's use of female characters in a didactic function follows a German literary and dramatic tradition that can be traced back at least to the seventeenth century, but that reached the height of its popularity during the enlightenment and Sturm and drang . Women are used as a locus for the debates of political rationalism in Lessing's Emilia Galotti, Gellert's the Delicate Sisters, Schiller's Cabal and Love and Maria Stuart, and Lenz's the Soldiers. The plight of women in these plays is significant if looked at from a feminist perspective, because the role assigned to them by society and aesthetics is always strategically designed to harmonize the ideologically disharmonious and conceal the ruptures to harmonize the ideological disharmonious and conceal the ruptures between those ideologies and the real conditions they attempt to justify. At

welcomes the Cook to go along with her, trusting that she will see Eilif soon. It is harvest time of 1634. A hard winter has come early. Valor and the Cook show up in clothes before a parsonage. Unexpectedly the Cook advises her that he has gotten a letter from Utrecht saying that his mom has kicked the bucket and left him the family hotel. He welcomes her to go along with him there. Be that as it may, they must abandon Katrin. Katrin catches their discussion. Calling to the parsonage, the Cook then sings "The Song of the Great Souls of the Earth" for sustenance .

It describes how the considerable souls meet their dim destinies by virtue of their respective virtues—intelligence, courage, trustworthiness, and graciousness. Strength chooses she can't abandon her girl. Katrin trips out of the wagon, wanting to escape, however Courage stops her. They depart. It is January 1636 and the wagon stands close to a farmhouse outside Halle. Katrin is inside; her mom has gotten down to business to purchase supplies. Out of the forested areas come a Catholic Lieutenant and three troopers, looking for a manual for the town. The Catholic regiment prepares for a shock assault. Persuaded there is nothing they can do, the workers start to pray. Quietly Katrin gets on the rooftop and starts to beat a drum. The warriors shoot Katrin. Her last drumbeats blend with the thunder of a gun. She has spared the town. Toward morning, Courage sits by Katrin's body before the wagon. Bravery sings Katrin a bedtime song. The workers convey her to her faculties and offer to cover her daughter. Courage pays them and saddles herself to the wagon. "I must get once more into business, " she determines and moves after the regime

events, we very nearly distinguish ourselves with her, on certain different events we feel repulsed by her. In this manner the impact upon us is one of estrangement and additionally one of pity. In place completely to grasp the role of this lady, it is significant for us to structure an extended perspective of her different attributes. This lady has a complex character. At the close of the day, she is a versatile identity. She is not a straightforward kind of a lady whose role can be tallied up in a single word or one expression. Her kids can absolutely be added up in single expressions on the premise of what she herself lets us know about them. Be that as it may, her own particular character is a compound of a few attributes.

3.2.COURAGE IS EXPERT BUSINESS WOMEN, BOLD AND VERSATILE:

Mother Courage is a bold lady who can let the cat out of the bag in an insubordinate way at whatever point fundamental. In the extremely opening scene she addresses the Recruiting officer and the sergeant in a resistant, very nearly difficult, way to keep them from enrolling her kids in the armed force.

She belongs to the degree of hauling out her blade and undermining to assault them in the case that they continue with their organization to enlist her children. On these lines, she regularly lectures in an abrupt and even haughty way to Catholic as a divider as Protestant armed force officers, paying little mind to the side to which they hold a position. Case in point, she scorns and chides the Protestant officer who likes to offer stolen shots to her despite the fact that she does purchase those slugs. At that point she legitimately prohibits a Protestant officer to go into her tent,

the same time that women characters in the s plays exile from power, they are as didactic objects, according the double task of veiling society's scams and reflecting its values. In the didacticism of Brecht, as in that of the Enlightenment, the woman as a figure whether she is a mother, lover, or a deity is the favorite medium through which ideologies are played, disguised, and disappropriated. She is often glimpsed as separate parts of the physical body as object (Meyer-Dinkgräfe, Daniel, (2003): 96-121 .(

Meyer-Dinkgräfe, Daniel. "Space and Time in Epic Theatre: The Brechtian Legacy. By Sarah Bryant-Bertail. Rochester, NY, and Woodbridge, UK: Camden House, 2000. Pp. 245+ illus.£ 40/\$59 Hb." (2003): 96-121.

3.CHARACTER SKETCH OF "COURAGE" IN MOTHER'S COURAGE

3.1.COMPLEX PERSONALITY:-

Mother Courage is one of the best-know characters in advanced European dramatization. Whatever Brecht's own aims in depicting this character may have been, the play itself makes in our psyches the picture of an impressive lady having a few outstanding qualities however likewise experiencing certain deficiencies and defects. She is not the kind of heroine whom we love or whom have a tendency to commend while discussing her. She presents a blended impression upon us; and there is sure opposition in her which, nonetheless does not exhibit any conundrum or question to us. The disagreements render her all the additionally persuading. Our own special response to Brecht's depiction of this lady is one of sensitivity for her as well as unitary of a certain abhorrence of her. As such, while on specific

which carries with it, bring up her far above normal woman .

It would be a complete bending of the front line or as a lady of no worth. Toward the conclusion, she affects us a heartbreaking figure due to her gallant continuance of her mishaps; and now her backing of the war or her backing of the war can likewise be examined by us in the best possible point of opinion. It is a sheer need which constantly moves her to longing the duration of the war; and toward the final stage we hear her again planning to win her job from the prolongation of the warfare. However, she has read nothing from her brushes. At the same time what a number of us do carry in anything from their own particular encounters or even from the confrontations of others? Has history taught any lessons to humankind by and large or to the different nations of the world on an individual basis? Brecht has been regarded as a sort of prophet for having written a play which foreseen the flare-up of World War 2. Well and great. Be that as it may, he was additionally an affirmed communist or socialist.

3.5.SELF-SACRIFICING KIND OF MOTHER

Regardless of the fact that there were nothing more to be said in regards to Mother Courage, she would not be an accursed figure in our eyes. Indeed in the light of what has as of now been said, Mother Courage would not cut a sorry figure. Yet the finest quality of her character is yet to be said. More than whatever else, Mother Courage is a mother. Her adoration for her kids is limitless. It will be totally wrong to say that she cherishes cash over her kids, or that she is a dealer first and a mother a while later. At the point when Swiss Cheese is going to lose his life, she

maxim that she permits just officers to enroll, and that a conventional trooper must remain along the counter to drink. At the point when a Catholic sergeant is getting the request about Swiss Cheese, she addresses him additionally in a secure manner. Only then she fits for surrendering to others when she supposes it more wise to act as such, For the occasion, she needs to surrender to the souls who are compelling and capable. In this way she takes in a versatile nature and can proficient herself to the progressions in her circumstances.

3.3.Mother Courage

Mother Courage is a smart representative furthermore a hard bargainer. She proves this quality of her character in the mode in which her wrangles over the price of the hood on which she wishes to proffer to the Swedish officer's cook; and later she demonstrates the same attribute when she grabs away a fur garment from a warrior who has no money to pay for her for the schnaps which he has broken at her retort. In trading with her flask business, she is all the time stressing over the rise and fall in monetary values.

3.4.TRAGIC FIGURE

Mother Courage merits our admiration for the manner in which she perseveres through all her hardships. She doesn't fall, and she doesn't propose an approach to misery. In the final picture of the romp, after she has lost her moronic little girl, she still has enough soul left in her to have the capacity to begin her job over again. She outfits herself to the police van and gets fixed for the impending difficulties of her liveliness. Mother Courage is without a doubt a lady of fearlessness; and this mettle and the soul of perseverance,

by guys. Nonetheless it is in maternity that lady satisfies her psychological predetermination, it is her regular "calling" since her entire natural structure is adjusted for the propagation of the species.

Numerous have suggested conversation starters, whether Mother Courage is a heartbreaking piece. Is Anna Fierling, nicknamed as Mother Courage, an image of parenthood and a casualty of war or rather a merciless forager. Brecht would have not issued us authorization to feel for her. Mother's Courage presents her blended family, gained in different battlefields to a sergeant. The experts of trade and of the war meet, the war can begin. At seeing the military, the emotions may dither for a minute just as perplexed: the officers they could call their own side are likewise adversaries; the armed force gives, yet it additionally takes. Mother Courage's Morning, Sergeant" is talked in the same court, military monotone as he Morning, all.' Climbing down from her truck, she makes it pass that she sees demonstrating her papers as a convention, unnecessary among experts. She presents her little family, obtained in different battle fields, in a facetious tone: she puts on a touch of Mother Courage activity.

Katrine has encountered and seen in her basic however truthful way what her mom could never comprehend, and she acts as needs be. She drums louder and speedier when she sees the warrior returning to slaughter her. Her fearlessness was quick repercussions: the youthful worker who, because of a paranoid fear of losing his life , was willing to demonstrate the warriors the route to the town, now boldly requests that Katrin not stop; and his mom, who had prior stooped down and appealed to

chooses to offer her flask wagon to raise enough cash to reward the Catholic sergeant so as to get the arrival of Swiss Cheese. She chooses to relinquish the very method for her own particular survival in this choice that Swiss Cheese is executed before her choice can be conveyed into impact; however that is simply her misfortune and not any unwillingness to make the penance .

As it would turn out, she was considering Katrin as well while going to a choice. Furthermore, to be sure, we can't disregard her got a terrible wound over the eye! Yet the preeminent snippet of Mother Courage's soul of altruism comes when she chooses not to go with the cook to Utrecht yet to stay with her girl Katrin.

She "sacks" the cook who has turned into the holder of a lousy hotel, and she sticks to her girl despite the fact that it means proceeding with hard work for them two .

Thomson, Peter. Brecht: Mother Courage and her children. Vol. 5. Cambridge University Press, 1997., Page No. 4 to 215

As indicated by Brecht his gadget of historification is "to draw from different times and submits in request to get the crowd to reflect upon onerous social and political issues and occasions of the present time. Brecht attempted to have any kind of effect between his past and his present. In Brecht's epic arranging the dynamic science are utilized to delineate the changing time and spots .

In spite of the fact that mothers have their own particular recognizing characteristics in the every day battle regardless they do not have the vantage focuses in every viewpoint rivaling males in view of an unyielding sexual orientation inconvenience characterized

the craftsman, which past all things he remarkably was has remained strikingly devastated.

*Bertolt Brecht: Political Theory and Literary Practice, edited by Betty Nance Weber, Hubert Heinen, Page No. 3, 1980, University of Georgia Press.

*Bertolt Brecht: Comprehensive Research and Study Guide edited by Harold Bloom, Page No. 10 to 12 ،

*Bertolt Brecht's Adaptations for the Berliner Ensemble By Arrigo V. Subiotto, 1975, Page No. 38,39

Bertolt Brecht in America, By James K. Lyon, Page No. 106,122,124, 1980*

Mother Courage and Her Children By Bertolt Brecht, 1995*

Brecht: Mother Courage and Her Children By Peter Thomson,. Page 1, 1997*

Hemingway, Ernest. Green hills of Africa. Simon and Schuster, 2002., Page NO. 34*

*Gassner, John, and Edward Quinn, eds. The reader's encyclopedia of world drama. Courier Corporation, 2002., Page No. 587

Brecht, Bertolt. Mother Courage and her children. Bloomsbury Publishing, 2015* .

*Squiers, Anthony. An Introduction to the Social and Political Philosophy of Bertolt Brecht: Revolution and Aesthetics. Vol. 44. Rodopi, 2014., Page No. 61

God for those who should go to be killed, thrown herself over her child's body to secure her structure being struck for a moment time by a fighter's pike. Kattrin's conciliatory demise is along these lines not a last note of wistfulness. It is an induction to disobedience to the indiscretion of war. Finally, the delicacy and controlled feeling with which Brecht draws the experience between Mother Courage and her dead little girl disintegrates the sensational snippet of her demise into a case of melancholic pity in which a hypersensitivity for the fallen young lady and the writer's compassion and dissatisfaction for the twisted strength resound one another.

Brecht made works, famous for their forceful, flippant pessimism which now settle our picture of the youthful Brecht. Amazingly for a craftsman of such notorious standing, the affectability and weakness, which Brecht and his companions felt constrained to remunerate with a skein of heartlessness have gotten a great deal less care. Brecht's own particular advancing mentality towards the self, which expected steadily wrecking toward oneself, indifferent structures, darkened the matter, as did the ideological crystal, through which pundits for the most part saw Brecht taking after his acknowledgement of Marxism in the midst of the challenged conviction frameworks of the twentieth century. As a result, our comprehension of Brecht as