

The Significance of Animal Imagery and It's Human Implications in Bertolt Brecht's Mother Courage And Her Children

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ABSTRACT

Numerous Authors have communicated their eagerness in expounding on relationship in the middle of Animal and the nature, for example, William Blake, Ted Hughes and Brecht. Mother Courage is a focal character that is fundamentally childish and inhumane however, whose disposition occasionally particularly towards her little girl is miserably wistful. Mother Courage, the principle character in the play, runs a bottle wagon that takes after the armed force starting with one place then onto the next. Additionally, the examination in the middle of creatures and individuals realizes the thought that amid war, individuals fall back on carnal impulses keeping in mind the end goal to survive and because of this, general public moves back a stage. In the opening scene of the play, the enrollment specialist tells a sergeant on a nation street of that it is so hard to sufficiently select individuals for the armed force in light of the fact that they are "so frightful". Bertolt Brecht's 'Mother Courage and Her Children' is a report of solid headed Canteen Woman, Anne Fierling, why should decided win her living and bolster her family from thirty years. Mother Courage is not merely a war play. It displays its qualities as a living individual; with their emotions, assessments, distance, and so along. Mother Courage the hero of this play emerges as a substantial role. She is conversely with the Greek heartbreaking saints and shows up before the group of onlookers as a surviving part. The meet, other than highlighting the obliteration brought about by a delayed war, moves over the questionable quality of the poor boy.

Mother Courage is a focal character who is fundamentally childish and inhumane however whose disposition occasionally particularly towards her little girl is miserably wistful. She is benevolent – she gives a shroud to the Chaplain, she permits Kattrin to have red boots. Mother Courage's pigheadedness, which to a few commentators makes her appear to be disastrous, ought to be seen as a specific social gest, which Brecht utilizes at a particular minute. My emphasis in the paper shall be to present forth the role of Mother Courage with reference to the modern universe. How she carries as a modern individual with no concern for relations and more connection with the materialistic baggrandizement. The adult female is neither biologically nor intellectually inferior to man, but, in human culture, she is valued inferior to humans. She has been moved over the secondary status in the company. Strength's dedication to the matter of war will cost her kids, the war taking back for what it has given her in flesh. The Chaplain gives the most acclaimed depiction of Mother Courage in the play when he calls her the "hyena of the combat zone." This is genuine because Mother Courage, like the hyena, bolsters on the war. From its soonest creations, commentators adulated the force and intricacy of Mother Courage and Her Children, particularly its principle character. She is not known as a human being and has no identity of her own. But 'feminism', the anti-masculine movement, has analyzed the problems of women and has created awareness among them. The eldest child's intelligence and valiance make him a considerable trooper, and empower



him in the end to turn into the most loved of a cosmopolitan. The more youthful child's undaunted genuineness permits him to work into a regimental paymaster, which not just bears him an unfaltering wellspring of wage. However, above all keeps him out of the fight. Furthermore, the girl's adoring consideration and generosity makes her a mindful and client pulling in server in her mom's container. However, these same ideals at last end up being the specialists of the kids' grievous passings. The eldest child erroneously takes up arms amid a truce and is executed for homicide. The more youthful child declines to take his moneybox when he is captured by the contradicting armed force and is summarily murdered.

The girl endeavors to caution a town of an inescapable assault and in the process is killed by the attacking troops. A piece of the trinity of the youngsters goes on while some of last insignificant business exchanges lock the consideration of Mother Courage in somewhere else.

Mother Courage as a war-mongering settler that is willing to trundle her products to war in the trust of benefit. Her inability to spare her kids' results from her status of "narcissism". Mother Courage tries to scare her kids, though; she is undermined and quelled by "Royal officers" to hold on as they wish. However, she can't quell her defensive driving forces and does substitute an activity for the insurance of her youngsters.

Regardless of her shrewdness, she is overcome by the men of war, who situate as her powerless point, the benefit intention of an exchanges lady. A representation that estranges is one which permits us to perceive its subject, yet in the meantime makes it appear to be new. The established and medieval theater distanced its characters by making them wear human or creature veils; the Asiatic theater even today utilizes musical and pantomimic impacts. Such hindrances were surely a boundary to compassion. I chose Mother

Courage because the struggle of the Mother and her children in this world really sparked my curiosity as to why she would choose this living for her kin. And another reason for taking up this paper is to put up a relationship between human nature and animal imagery.

Keywords:- Mother Courage, Animal Imagery, Daddaism, War, Courage, Silence, Dumbness, Children, Hyena

INTRODUCTION

AUTHOR BIOGRAPHY AND THE THEME WRITE

Eugen Bertolt Friedrich Brecht (was born at Augsburg, Bavaria in Germany in the year 1898). Brecht was the son of a well-respected bourgeois family. He was educated, like most middle-class German boys, at primary and secondary school, and studied science in less than a year at Munich University before he was called up in 1918 for service as a medical orderly in the First World War. He came home in 1919 to the Germany that was defeated and badly disorganized. From the beginning, his sympathies were with the communists. Even more certainly, if we are to judge from his work, he was against the rising Nazi movement; but he was a creative artist more than a politician was. Like Shakespeare, Brecht was a man of the theatre from the beginning of his career. In 1920, he was a kind of dramatic adviser to a leading Munich theatre, and worked with some of the greatest and most original producers of the century. He produced several plays of his own, which always faced angry criticism because of their political pessimism, but, 'The Three penny Opera', in 1928, was an outstanding success. This play is an up-to-date version of *The Beggars' Opera*, a famous eighteenth-century English musical play by John Gay. Gay had used the highwaymen and shady characters of the London underworld satirize leading



politicians: Brecht turns the play into a skit on capitalist society.

It is both grim and gay. With catchy tunes and quotable phrases, Brecht celebrates the attitude of the un-heroic ordinary man—half-exasperated, half amused, and altogether disillusioned—when times have been too hard and political morality too low for too many years. His next plays were more pointedly communist in flavor. The *Mother Courage* (1932) is based on a novel of Maxim Gorky's *The Mother* about a working-class woman in the Russian revolution. It was too effective for the Nazis, who came to power early in the following year. All Brecht's works were banned in Germany, and he himself and his family had to get out of the country. In 1933 he settled in Denmark, but in 1939, when the Second World War was beginning, he got a visa for the United States, and went there, travelling eastward so as to take a look at the U.S.S.R. on the way. He lived in the U.S.A. till the war was over and Europe was beginning to recover; then, in 1949, he settled down in East Germany, and stayed there, except for occasional visits abroad, for the rest of his life.

Bertolt Brecht has been a major figure in German and, indeed international literature of theater for almost half a century, the scope of criticism available on his work in English and in English translation is limited. Several surveys of his life and work serve as an introduction and numerous articles in scholarly journals, address specific issues, but only a few collections of essays provide easily accessible interpretations. Harold Bloom reiterated that "Bertolt Brecht" is a brand name, applied by Bertolt Brecht, a survivor to the writing of some of the women he made love to and exploited; Elisabeth Hauptmann, Margaret Steffen, and Ruth Berlau. Brecht himself was remarkably reluctant to write plays, poems or stories entirely on his own. Of the five plays, studies in, Hauptmann composed

most of *The Three penny Opera* (80 to 90 Percent) and Steffen the larger part of *Mother Courage and Her Children*, *Galileo*, *The Good Person of Szechwan*, so this book actually should be called Bloom's *Dramatists: Elisabeth*.

THE PSYCHOLOGY OF BERTOLT BRECHT AND HIS CHARACTERS

Brecht organized the pieces he made with the same end in perspective: there is a solidarity of purpose through his work in content, acting and arranging that involves a consistency between the strategy for acting and part played. Terraces, for cause, disavowing Kant is keeping in mind the end goal to land a placement and a wife rises as completely aware of his choice as a conclusion and not a pressure and bears as a role in the frolic, the chronicled obligation regarding his behavior. Regarding sensational structure, there is, obviously, nothing but the same old thing new in the utilization of an introduction and epilog; it reaches back through a long convention to the Parabasis of the Attic Old Comedy in which, just before the center of the play, the performing artists would uproot their pole and location the gathering of people specifically for the sake of the creator, regularly utilizing the minute to denounce against some social misuse or a revolution that moves his fierceness.

The distinction in Brecht is that the on-screen character does not uproot his cover and step totally out of his part: the Hofmeister is himself in the circumstance of the play and remarks to himself in that status in the Prologue and Epilog. He is the connection in the middle of portrayal and importantly, the frolic and the message. He is the connection in the middle of affidavit and significance, the frolic and the message and moreover, since the circumstances and subjects of the play are organized in persuasive terms, there is, in substance, no division in the middle of play and epilog, every performing the same capacity through

varying formal means. The impact of procedure is reached at the beginning when Hofmeister acquaints himself with the group of onlookers before the drapery and is done all through the frolic in the persuasive extremity of occasions and types.

The Marxist Brecht rejects the segregated significance of the single person and in addition a mystery, provoking of the spirits that have no wellspring of outside inspiration. Deep down the immensely vital social structure, he does find utter scoundrels, monster and foreboding through their aggregate devotion to underhandedness.

The Brecht whom Eric Bentley knew was not the whole Brecht, but his observation seems to square with some of Brecht's dramatic theories and the way he drew chapters in his plays. His suggestion for placing the characters was also followed and the result was one of the most effective scenes in the play. Brecht conceived of tableau-like scene using the same characters, in similar dimensions for the prologue and interludes of *Schweyk*. Like most characters in his exile dramas, Schweyk is also a non-heroic individual with no power over the course of events who struggles only to survive (James K. Lyon, Page No. 106,122,124, 1980).

DADDAISM

Instruction is the guideline or educating of an ethical lesson. Brecht's plays are instructive in that they all serve to instruct the crowd or communicate something specific about specific parts of society, governmental issues or economy. They are plays, which are intended to teach the entertainers and crowd. It originates from Brecht's Marxist convictions and the plays for the most part demonstrate the common society contrarily and the rightness of Marxist ethical quality. In *Mother Courage and Her Children*, particularly, the teaching lies in the disagreements of the characters

and how their decisions have influenced their lives and the estimation of it.

MOTHER'S COURAGE AND CHILDREN

Mother Courage and her Children is one of the immense dramatic preparations amid the Second World War. It speaks to Bertolt Brecht's genuine endeavor to reprimand war and free enterprise at a period when brutal despot, for example, Hitler was shedding blood brutally.

This study focuses on Brecht's significant issues and his good worries that he handles in *Mother Courage and her Children*. We will attempt to demonstrate how and why Brecht assaults war and its results.

Mother Courage obviously qualifies as epic theater. The V-impacts. Show them as story synopses given before the scene are really acted, or as nine melodies and various mocking chips which effectively expose the gathering of people desires. Its regular tongue adds to its trouble and in addition to its charm. The expression of the play is against Aristotelian I the feeling that it consists of a loss of grouping of twelve representations, each of them represented by section heading. This works for an overt structure, which as being what is indicated fails to have an agreed starting and additionally unequivocal closure. Numerous have represented, the inquiry whether *Mother Courage* is a heartbreaking piece. Is Anna Fierling, nicknamed *Mother Courage* an image of parenthood and a casualty of the war, or rather a heartless forager? Brecht would not cater for us authorization to feel for her.

Mother Courage is a tragic piece. Anna Fierling, nicknamed *Mother Courage*, a symbol of motherhood and a victim of the war, or rather a ruthless scavenger. Brecht would not give us permission to feel for her. *Mother courage* was provided by the story of a Scandinavian survivor, the true prevalence of the play in the German lust (Peter Thomson, Pg 1, 1997).



WAR AS BUSINESS AS A THEME

Mother Courage has been displayed as a smart and handy representative. In dealing with her canteen business, she is all the time stressing over the ascent and fall in costs. She deals about the cost of a chicken, which she needs to offer to the Swedish commander's cook. This occurrence investigates her uncaring and insatiable nature as she feels upbeat because of the lack of sustenance brought on by the proceeding with war. She needs to make maximum. Money out of the deficiency of sustenance brought on by war. Bertolt Brecht's Mother Courage and her Children is an account of solid headed Canteen Woman, Anne Fierling, why should decided win her living and bolster her family from the Thirty Years War. I picked Mother Courage in light of the fact that the battle of the Mother and her youngsters in this world truly started my interest with reference to why she would pick this living for her family.

Mother Courage relinquishes her kids with a specific end goal to bring home the bacon; Mother valor lives in the war, however does not understand that the war likewise lives without anyone else's input. To start with, her child Eilif is selected as an officer. While she completes the Swedish armed forces Polar, her business thrives and the fearless Eilif is designed for ordering a group of dairy cattle. At that point, her genuine child, Swiss cheddar, gets to be paymaster in a Swedish regiment. He is the first to bite the dust: he conceals the regimental cash back and is shot. Boldness could have spared him by a pay off, yet she deals about the cost until it is past the point of no return.

Mother Courage continues taking over the war, which cover more extensive and more extensive region. A field pastor has gone along with her and assists where he can. At the point when the Catholic general Tilly is executed. Mother Courage expects that the

war may end, however, her positive thinking wins and she sends her girl Kattrin to the city to purchase crisp supplies. Kattrin returns distorted by officers.

Mother Courage sells provisions at exorbitant prices in the Swedish camp before the fortress of Wallhofp; while driving a hard bargain over a capon she makes the acquaintance of an army cook who is to play an important part in her life. Mother courage recognizes her lost son in the young soldier; taking advantage of the meal in Eilif's honor, she gets a steep price for her Capon. Mother's courage is overcome with joy at seeing her son, but not too overcome to turn Eilif's reappearance to her business advantage. Mother courage, Kattrin cross and recross warn torn Central Europe. Kattrin is raped and the wagon is looted. Peace breaks out threatening business, but brave Eilif continues his wartime behavior and kills a peasant. Courage goes off to hunt bargains while kindhearted Kattrin learns how the city's children will be slaughtered.

COURAGE AS A THEME

The title character, Mother Courage, traversed war-tired Europe offers liquor, nourishment, dress, and supplies to officers on both sides. As she battles to enhance her flopping business, Mother Courage loses her grown-up kids, in a steady progression. The name of the hero is typical of the strength showed by her in the midst of savagery and demise of all the three kids. In the opening of the dramatization, when asked by a Sergeant, Anna clarifies the explanation behind her being called as mother bravery;

“Courage is the name they gave me because I was scared of going broke...”

Mother Courage, Bertolt Brecht's hero is an ethically isolated being. We censure this character even as we favor her. She is so unpredictable it would be impossible be simply appreciated or faulted. The play however fundamentally depicts the ripeness

of war and all the more so the damaging tendency created by war and hardhearted butcher of guiltless individuals and warriors. Yet at the more profound level, we may locate the nonstop tussle in the character of the hero between her protective sentiments and the valor showed by her before threatening world. Brecht's play is truly opposite. To antiquated Greek tragedies wherein saints are far above from the normal.

Courage is the embodiment of inimical modern individuals who are more affiliated with commodities, money and the marketplace with no strong hold on relationships, emotions and feelings. Brecht's classic play, *Mother Courage and her children* provides a good illustration of these two points. The title character, Mother Courage is a vendor of war goods. She, along with her three children move through the front during the Thirty Years War selling their wares from a cart.. Though the war had costed with the entire family of a mother's courage, in the final step Mother Courage once again straps into the cart and follows the troops who are again on the march. As the war continues to cart and follows the troops who are again on the march. As the war continues so does Mother courage business¹ (*Squiers, Anthony, 2014*, page No. 53 to 63).⁶

FAMILIES AND PARENTHOOD AS A THEME

In *Mother Courage*, the three youngsters are killed as opposed to a guardian — a mother focused on survival no matter what. Despite the fact that in spite of the survival of the principle characters toward the end of the play, the topic of their disastrous potential has been postured more than once. They are neither tragedies nor comedies, likewise since continuous incongruities continue intervening between the two sorts: Beckett depends on the odd couple, however, renders their circumstance tragicomic, though Brecht challenges the ramifications of the

conventional disastrous family by loaning it a self-contradicting comic turn. Case in point, after Courage's provocative presentation of her story to him, which comes full circle in her frolicsome exposing of banalities and somewhat intriguing sounding names, the sergeant wryly calls Courage's alluding to her unpredictable past and her kids' three separate fathers. In a comparable vein, MC's last scene copies the play's starting, aside from that it now indicates survivor Anna Feeling alone, a sham ace and slave of war, pulling her wagon, painfully instead of fearlessly drenched in her viciously forced heading, and no more a mother.

Mother Courage are plays about misfortune — the loss of dialect and the dialect of misfortune, the loss of sense and reasonability, of faculties and appendages, of words, developments, and lives. Both works depict the exposed state of life, of war and post bellum life specifically, and the physical, mental torment it forces on the living, sickly, and biting the dust. In the event that a distinction lies in Brecht's criticism of industrialist fighting versus Beckett's dismissal of such semantic solidness, none of the two plays needs in ridiculousness, and none of them is "pleasant" when it boils down to tabooed presentations of life's hard facts.¹⁰ These incorporate blood and wounds, debilitating and mutilation, not as disfigurements from conception, but rather as the expense of war and the injury dispensed by it in/ and the atomic age.

A large portion of the characters in the two plays is draining and bound, incapacitated, or biting the dust. Strength's children are executed and her girl Kattrin is damaged, quieted, and inevitably shot. In their combative men's reality, horrible deed stays unpunished.

SILENCE AND DUMBNESS AS A THEME

Here, Silence and Dumbness are associated with the character Kattrien, daughter of Mother Courage. The play belongs to the epic period of Brecht's work. Although it is often taken as a study of the struggle of a resilient woman and her family and her doughty survival in a period of war, the play is structured specifically not to be seen as the study of a single individual, but as parable and metaphor. Mother Courage is a small businesswoman who struggles with her cart to scrimp a living for her daughter, the dumb Kattrin, and her sons. Over the course of the play she is confronted with decisions that she is not interested in politics only the survival and care of her family, but the consequence is that she loses them all. Her fate is not a simple one: the play makes it quite clear that other decision could have averted the events of Mother Courage's tragedy. Brecht once said : We must be able to lose ourselves in the agony and the same time not to. Our actual emotions will come from recognizing and feeling the double process. The double process is at work Mother Courage: while her situation is undoubtedly moving, the play constantly points to the events and systems, which have placed her there, and to her own collusion in that system. The play in interact with songs at the moments at which Mother courage is required to take action which points to far reaching implication of individual acts. The play has a stunning distancing effect at the moment when Kattrin, silent for the entire play, creates its most violent and loudest noise. In a moment in which she has to make a political choice between saving other lives or his own, by banging on a drum she alerts the villagers who are about to be destroyed (Griffiths, Trevor R. 2014.Pg.No. 39).9

no heart?" asks the cold-blooded wife.

The immediate effect of her self-sacrifice can possibly be seen in the conversion of the young peasant who is moved to risk his own life to spur Kattrin on her strength is failing her. Her lasy dying drumbeats are

echoed by the sound of a cannon and alarm bells in the awakened town. The meaning of Mother Courage lullaby over her daughter's body is in direct contrast to that of her daughter's sacrificial act itself. Mother Courage ironically sings a song of protectiveness in which she promises that her child shall be happy and gay when other children cry, and when others starve, hers shall have cake. The mother who couldn't afford to give her daughter the ordinary things in life promises the extraordinary now that she is dead. Convinced by the peasants that Kattrin is truly dead, Mother Courage makes the 1st financial exchange of the play: She pays for her daughter's burial. Helene Weigel evoked a disturbing mixed emotion in the way she played this final cash transaction in the play. Even in this moment of deepest sorrow, she cannot afford to forget the value of money; she is only too aware of the difficulties of obtaining it in the hard times (Denni M. Calandra, 1999, Page NO. 22).11

Her courage was immediate repercussions: the young peasant who, for fear of losing his life , was willing to show the soldiers the way to the town, now fearlessly asks Kattrin not to stop; and his mother, who had earlier knelt down and prayed to God for those who are going to be murdered, cast herself across her son's body to protect hi form being struck for a second time by a soldier's pike. Kattrin's sacrificial death is therefore not a final note of sentimentality. 13 It is an incitement to rebellion against folly of war. Finally, the delicacy and controlled emotion with which Brecht draws the encounter between Mother Courage and her dead daughter dissolves the dramatic moment of her death into an instance of melancholic sadness in which an allergy for the fallen girl and the poet pity and disapproval for the wrenched courage echo each other.

MOTHER COURAGE AND HER CHILDREN AS AN UNCAGED HYENA



Introduction:

This paper plans to contend that Mother Courage, the primary character of Bertolt Brecht's play, Mother Courage and Her Children (1980), neglects to bolster her kids monetarily as a result of a socio-mental state characterized by Marx as "estrangement". Mother Courage's endeavor to keep up and secure monetary benefit prompts a heartbreaking disappointment on the grounds that her attempt falls into the Marxist class of estranged work. Mother Courage is not just a war play. It presents its characters as a living

Mother Courage is a war profiteer whose dedication to business costs her the death of her adolescents. Like a hyena, Mother Courage can't survive without war. Her wagon is used as a picture to demonstrate a penchant to destruction which is significantly settled in life. The wagon is shown in each scene to push the defective indulgence of Mother Courage. The onlookers are requested that think and focus thought on this present reality and its injustices. This is a fallen world when domineering rulers, for instance, Hitler, are withdrawn and their yearning for power and savagery has no confinements. There is no insubordination for the single individual against this world. Katrin rebels, yet she has been shot. Then again, she leaves a phenomenal impact upon the gathering of spectators. We welcome her misery in light of the way that she fails miserably for a remarkable reason. Her stupidity and the encroachment of her gloriousness mirror the mercilessness of the world. It is a spot in which even religion has been distorted. Brecht is telling such people that war will over the long haul gobble up them. The onlookers are to see that however Mother Courage loses every one of her children; she fails to see the light. Basically she doesn't learn anything in light of her stubborn accentuation on working with the war. Finally, Mother Courage and her Children is

Brecht's reasonable require a critical change of the world to extra humankind.

Brecht's play concentrates totally on the lives of basic individuals whose lives are debased and destroyed by war. Mother Courage and her Children also draw on the work of the 17th century writer Grimmelshausen, who created a progression of picaresque books set in the Thirty Years' War.

The hyena is a creature a kind of Scavenger. A Hyena, it preys on the exposed. It demonstrates no empathy towards its casualty. This episode investigates her insensitive and insatiable nature, as she feels cheerful due to the lack of nourishment brought on by the proceeding with war. She needs to profit out of the deficiency of nourishment brought about by war.

MOTHER'S COURAGE CHARACTER AS "HYENA":

According to Brecht himself, the route to the character of Mother Courage lies in her confinement toward oneself. The manager irregularity in the character of Mother Courage is her backing of war and, meanwhile, her limitation to war, all the time she imparts a capable inclination for the continuation of this war, yet from time to time, she in like manner conveys a contempt of this war. Right when, for event, the war has stopped in light of the sudden going of master, she loathes the truth and tells the cook that the landing of pence has "broken her neck". She grieves the end of the war in light of the way that she may in any case lose her strategy for military control on the confirmation that it is just in the midst of the war that her compartment business, which cooks just to the troopers, can be kept running along. It is by virtue of she loathed the entry of peace and imparts a solid slant for the fighting that the pastor calls her "a hyena of the battle region".

This clearly demonstrates she supports the war and its continuation basically on the grounds that she can take home the bacon

by the offer of her items to the troopers, and in light of the fact that the demise of the war would infer the passing of her jar business. Her yearning for the prolongation of the war just shows a longing for her own and her moronic young lady's survival.

On that point is one talk which clearly and unambiguously shows her contempt of the war; and she makes that examination soon after her young lady Katrin has been assaulted and harmed by an intoxicated trooper. In that talk she says that the piece of her young woman having been harmed upon her eye is a vital moment for her in light of the fact that her little female kid would now never get a mate. For sure Katrin's idiocy, she assumes, was the result of the war in light of the fact that a trooper had pushed something into her lip when she was a little child. Really, when she sings tunes commemorating the continuation of the war, she demonstrates through those songs a sharp commonality with the faint side of the war in addition. In this association, we may advert to the melodic lines in which she expresses that the war is a "business recommendation" and in which she in like manner says that the trooper who digs a crevice to creep into it watches that he has the photo only a grave for himself.

CHARACTER SKETCH OF "COURAGE" IN MOTHER'S COURAGE

Complex Personality:-

Mother Courage is one of the best-known characters in cutting edge European performance. Whatever Brecht's own particular points in portraying this character may have been, the play itself makes in our minds the photo of a great woman having a couple exceptional qualities however in like manner encountering certain inadequacies and imperfections. She is not the sort of champion whom we adore or whom tends to compliment while talking about her. She displays a mixed impression upon us; and there is certain restriction in her, which, in

any case does not show any problem or inquiry to us. The contradictions render her everything the also convincing. Our own particular uncommon reaction to Brecht's delineation of this woman is one of affectability for her and also unitary of a sure hatred of her.

Courage is Expert Business Women, Bold and Versatile:

Mother Courage is a strong woman who can spill the beans in a disobedient route at whatever point major. In the greatly opening scene she addresses the Recruiting officer and the sergeant in a safe, practically troublesome, approach to keep them from selecting her children in the furnished power. She has a place with the level of pulling out her cutting edge and undermining to attack them for the situation that they proceed with their association to enroll her kids. On these lines, she routinely addresses in a sudden and even haughty approach to Catholic as a divider as Protestant outfitted power officers, paying little personality to the side to which they hold a position. For example, she hates and rebukes the Protestant officer who likes to offer stolen shots to her in spite of the way that she purchases those slugs. By then she genuinely denies a Protestant officer to go into her tent, saying that she allows just officers to select, and that a traditional trooper must stay along the counter to drink. Exactly when a Catholic sergeant is getting the solicitation about Swiss Cheese, she addresses him moreover in a safe way. At exactly that point she fits for surrendering to others when she assumes it more astute to go about thusly, For the event, she needs to surrender to the souls who are convincing and competent. Along these lines she takes in a flexible nature and can capable herself to the movements in her circumstances.

Smart Business Women:-

Mother Courage is a savvy agent moreover a hard bargainer. She demonstrates this nature of her character in the mode in which

her wrangles over the cost of the hood on which she wishes to proffer to the Swedish officer's cook; and later she shows the same trait when she snatches away a hide article of clothing from a warrior who has no cash to pay for her for the schnaps which he has broken at her counter. In exchanging with her flagon business, she is all the time pushing over the ascent and fall in money related qualities.

Tragic Figure

Mother Courage justifies our esteem for the way in which she continues on through every one of her hardships. She does not fall, and she does not propose a way to deal with hopelessness. In the last photo of the frolic, after she has lost her doltish young lady, despite everything she has enough soul left in her to have the ability to start her employment over once more. She equips herself to the police van and gets settled for the looming challenges of her energy. Mother Courage is unquestionably a woman of valor; and this fortitude and the spirit of tirelessness, which conveys with it, raise her far above ordinary woman. It would be a finished twisting of the bleeding edge or as a woman of no worth. At the decision, she influences us an awful figure because of her courageous continuation of her setbacks; and now her support of the war or her sponsorship of the war can similarly be inspected by us in the most ideal purpose of assessment. It is a sheer need which always moves her to aching the length of time of the war; and toward the last stage we hear her again wanting to win her occupation from the prolongation of the fighting. Nonetheless, she has perused nothing from her brushes. In the meantime, what various us do convey in anything from their own specific experiences or even from the showdowns of others? Has history taught any lessons to mankind all things considered or to the distinctive countries of the world on an individual premise? Brecht has been viewed as a kind of prophet for having composed a play which predicted the

erupt of World War 2. Well and extraordinary. Nevertheless, he was furthermore a certified comrade or communist.

Self-sacrificing Kind of Mother

Notwithstanding the way that there were nothing more to be said with respect to Mother Courage, she would not be a damned figure in our eyes. To be sure in the light of what has starting now been said, Mother Courage would not cut a grieved figure. Yet the finest nature of her character is yet to be said. More than whatever else, Mother Courage is a mother. Her love for her children is boundless. It will be thoroughly wrong to say that she treasures money over her children, or that she is a merchant first and a mother a while later. Right when Swiss Cheese is going to lose his life, she offers her flagon wagon to raise enough money to compensate the Catholic sergeant in order to get the landing of Swiss Cheese. She gives up the very strategy for her own specific survival in this decision that Swiss Cheese is executed before her decision can be passed on into effect; however that is essentially her incident and not any unwillingness to make the compensation. It just so happens, she was considering Kattrin also while setting off to a decision. Moreover, no doubt, we cannot dismiss her got a horrible wound over the eye! Yet the overwhelming scrap of Mother Courage's spirit of selflessness comes when she picks not to run with the cook to Utrecht yet to stay with her young lady Kattrin. She "sacks" the cook who has transformed into the holder of a lousy inn, and she adheres to her young lady in spite of the way that it means continuing with diligent work for them two.

HUMOUR'S CHARACTER:

She has a strong humorous slant, and she has furthermore the capacity to make witty and wry remarks. She can hold fast in an examination, paying little heed to which she is talking. She exhibits this quality in the opening scene when she needs to deal with



an enlisting officer and sergeants, who are, clearly, close accomplices against her. Later, she shows this quality while dealing with the pastor and with the cook, autonomously or together. Exactly when, for case, the cook prompts her he is a soundman if nothing else, she answers that her experience of a soundman has been serious. That soundman, she says, used to sell the spreads the adolescents' beds in the spring, and used to find blemish with her mouth organ, depicting it as unchristian. She goes to say that, by calling himself a soundman, he has not the scarcest piece recommended himself to her. Exactly when the cook feeling bothered, says that she is repudiating him like there's no tomorrow, she replies: "Don't tell me you've been yearning for my teeth and nails." When the cook says that his regiment had been disbanded and that he has, consequently, contact her on a pleasant visit, she makes the going with answer: "in a manner of speaking, you're sad." Perhaps the best instance of her psyche is to set up in the route in a bad position making of the warriors when, after days and days of starvation, they find the opportunity to plunder a town. Here is a bit of that talk: "For a significant time span, no grub. By then, when they get some by strategy for plunder, they bob on top of the women society."

THE RELATIONSHIP BETWEEN INDIVIDUAL AND ANIMAL

Introduction:

The epic play was to be gathered as a montage of free episodes which demonstrated a procedure occurring; it would move from scene to scene by bends and hops, which would keep the group of onlookers alarm to the route in which things were going on, with the goal that they would at long last be capable, would in fact be constrained, to judge whether that was the right way. Brecht at times contrasted his plays with exploratory tests; examples of human conduct were subjected to

examination to see what standards represented them and whether these standards could be made strides. Improve lay at the focal point of Brecht's reasoning, and this implied adjusting the established idea that the legend of a play ought to be an altered character.

More than twenty types of creatures show up in the dialog, the vast majority of them as literary symbolism. At the point when the term symbolism is utilized here, it is not in the conventional artistic sense. Symbolism in the emotional content is pointed considerably more at characterizing the material spatio-worldliness than is symbolism in some other type of writing; it has a material measurement that is not a gadget to "shading" the dialect. Numerous Authors have communicated their eagerness in expounding on relationship in the middle of Animal and the humankind, for example, William Blake, Ted Hughes and Brecht. Hughes was a multitalented artist and he is best recognized for making persuasive ballads that component striking similitude, resounding dialect, symbolism, and discourse rhythms. Hughes' verse, as indicated by Seamus Heaney mirrors these attributes alongside, "racial memory, creature impulse and idyllic creative ability all stream into each other with a precise erotic nature."

Brecht's Mother Courage and her kids has been acknowledged all around as one of the critical plays in the last quarter of the twentieth century. Drawn into the First World War situation by its brutal surge upon the entire of the European social request including England, Brecht turns into the champion of the after war authors agglomerate specifically to represent the agony and the oppressed masses as far as their financial imbalance, which the war had disturbed. Mother Courage and her Children is one of the colossal showy creations amid the Second World War.

CRITIQUES OF "MOTHER COURAGE AND SONS"

Brecht created works, notorious for their aggressive, amoral cynicism, which has come to fix our image of the young Brecht. Amazingly for an artist of such iconic standing, the sensitivity and vulnerability, which Brecht and his friends felt compelled to compensate with a skein of insensitivity have received a lot less care. Brecht's own evolving attitude towards the self, which assumed ever more self-effacing, impersonal forms, obscured the matter, as did the ideological prism, through which critics generally viewed Brecht following his acceptance of Marxism amidst the contested belief systems of the twentieth century. As a consequence, our understanding of Brecht as the artist, which beyond all things he supremely was has remained strikingly impoverished.

The life story was a favorite Brechtian mode of dramatic inquiry. Considered in that intent, this study points to reach a new understanding of Brecht's life. It is quite complex, a mode of behavior or way of thought peculiar to an individual and sheer contraries which critics have generally recognized in Brecht. In his work, Brecht aspired to parabolic clarity, but to undercut it was ironic inversion and sarcastic provocation. Asceticism and hedonism was co-present, as being arrant recklessness and the obsessive control of spirits. Peter Thomson remarks the Brecht was a man who combined timorousness and combativeness as few people have. Untangling the mass of contradictions is a job suited to literary biography a mode of inquiry alternating between empathy for its open and critical distance.

"War is not some having a prophetic value yet the "aggregate of everyone's business trades," it is the continuation of business "by diverse means." Courage is all that much aware of war as a course of action of business practices. For example, she charges that the Recruiting Officer just searches for

her child for his five-guilder reward. Boldness moreover makes unequivocal the mercilessness in these circuits of exchange circuits, including the purchase and portion of blood and tissue,

In his fantasy of peace, people eat what they will, leave their having a place uncounted, and even come to have no names. In war, "everyone registers," and all the stock are implied the outfitted power to take away. He then closes: "That is the story: no association, no war!" War and association are commonly constitutive. As it were, war brings the association of society, and, all the more provocatively, maybe, the association of society brings war.

THE ANIMAL IMAGERY AND HUMAN IMPLICATIONS

Introduction:

Centered on the idea that the lifespan of people and creatures are inseparably connected, Lev Nikolayevich Tolstoy (1828–1910) brought forward—through writing, expositions, and letters—the created world as another venue in which to practice concern and graciousness, thus prompting more serene, consonant human relations. The stage of convergence of Tolstoy's reasoning of human-creature relations, in any event, is vulnerable to contortion or error. From one point of view, a few researchers minimize or release as fanatic Tolstoy's renunciation of chasing, his veggie lover way of spirit, and his dismissal of creature subjects for medicinal or exploratory purposes. On the other, a few vegans and every living creature's common sense entitlement researcher concentrate solely on the creator's later position on antiviolence as a strong confirmation of Tolstoy's dynamic standpoint toward non-human animals. Several researchers have analyzed the themes of individuation and morals in his deeds, and numerous have composed on his veggie lover and radical measures. In whatever lawsuit, none has given enough regard for Tolstoy's



verbalization of these concerns together in connection to the creature domain.

Playing up the creature domain all through his oeuvre, Tolstoy underscores a repeating theme of societal equity and esteem for people—scholarly or something else—who feed a dauntless will against the devastating weight of dehumanizing socio-recorded strengths, and who refrain from permitting overseeing circumstances to beat out their individual judgment or good moral judgment.

CHRISTIANITY, MORALITY, AND BEEFSTEAKS:

In the 1880s, Tolstoy turned into a vegetable lover and disavowed chasing in light of the fact that it mirrored an "insidious distraction 'in which our slaughtering propensity and, therefore, our meat-dietary pattern combine together'" (LeBlanc 84). Tolstoy's status inside of Russia and his global distinction powerfully propelled the veggie lover reason, yet he didn't found the development in Russia. In accession, his vegetarianism identifies with general Orthodox standards and to society and partisan convictions. The Orthodox Church assigned the tissue of a few creatures (beaver, squirrel, and horse, among others) as bad for human use. As recently as the seventeenth century, creatures that were clogged and not drained (geese, ducks, grouse, and bunnies) were regarded as disgraceful edibles for Orthodox Christians (Smith 13). The more prominent dietary impact of the Orthodox Church required Russian adherents to quick, almost two hundred days every year. Amid fasts, devotees could not expend meat or dairy items, for example, drain, cheddar, and eggs (tome 13).

WAR AND PEACE

Outer Devaluation and Intrinsic Valuation: The Case of the Rostov's "Little cat"

In War and Peace (Voina my Meir 1869), the creature world, serves as an elaboration

of what Ginzburg calls Tolstoy's "diagnostic, informative psychologist." That is, a character is improved by including identity—"an element, multidimensional framework in which determined elements arose in a complex manner from beginning social, natural, and mental premises" (221–22). In this procedure, Tolstoy regularly relates a specific case with a creature, as on account of Sonya, a poor connection living in Count Ilya Rostov's family unit. Externally tended to in Tolstoy concentrates on, Sonya fits in with those types whose lives—frequently for reasons outside their power to control—are exemplified for them, yet whose restricted decisions reflect moral quality and mental freedom depicts Sonya's conduct and remaining as far as a housecat, in this way underlining her stranded status and part of subservience. Her presentation in the novel simultaneously highlights her catlike characteristics and her autonomy:

ANNA KARENINA

Instinct and Understanding: Lessons from a Canine

In the chasing scene with Konstantin Levin and his canine, Laska, Tolstoy highlights the seeker's dependence on his pooch's sharp feeling of smell. Be that as it may, in portraying the scene from the pooch's point of view, he likewise shows Laska's capacity to think. José Ortega y Gasset proposes that the tamed creature, for example, the puppy, speaks to a "halfway reality between the immaculate creature and man," in that human preparing incompletely subsumes characteristic senses, in this way somewhat de-analyzing and adapting the creature. In like manner, trained creatures have "something like reason" (92). This blend of impulse and simple reason renders Alaska better than Levin in what Ortega y Gasset portrays as the venatic demonstration. Here, one sees the imprudence of human endeavors to override instinctual canine prevalence. The second time Levin misleads

his partner, she knows she will lose the fragrance:

TO BELONG TO ONESELF: THE RIGHTS OF A PIEBALD GELDING

Around the end of *Anna Karenina*, Levin keeps on asking: "What am I? Where am I? Also, what am I here for?" (842). As Levin considers such existential inquiries, Tolstoy produces another purposeful woman-horse parallel. Levin watches two worker ladies working and muses that they will in the end be dead and covered with nothing staying of them. His contemplations move to a piebald gelding: "a steed breathing vigorously, its nostrils extended, and its gut hurling as it trod the inclining wheel round under it.

THE NEXT STEP

Undeniably, part of Tolstoy's liberation philosophy includes an awareness of the sanctity of *all* life, which echoes Victorian humanitarian attitudes:

The treatment of animals could be seen as an index of the extent to which an individual had managed to control his or her lower urges. If animal suffering was caused by people in need of moral uplift, then to work for the protection of the brute creation was simultaneously to promote the salvation of human souls and the maintenance of social order. (Ritvo 132) This association between ensuring the creature and advancing human salvation is communicated specifically in "Kholstomer" by the creature himself. Tolstoy makes in the novella what Wintle calls (with respect to Swift) a "feeling of species connection" and "good obligation" (13). Regardless of the possibility that one cannot get away from the mastery of others, change one's economic wellbeing or skin shading, or modify one's fate, an individual can live in such a way as to guide the internal, profound self by moral decisions and conduct. R.F. Christian presumes that Tolstoy tries to demonstrate the little range of individual flexibility of decision inside of the more extensive frame-work of need and

certainty, which includes life on earth. Everybody is sentenced to death when he is conceived, yet he should go about as if he is free, however restricted his energy truly is to manage and control vital occasions including individuals other than himself. (287)

CONCLUSION

Animal Imagery is another important sign system that constitutes Brecht's powerful materialist analogy between war and butchery. Animals in *Mother's Courage* are neither "characters" nor "objects." More than twenty species of animals are appeared in the dialogue, most of them in the form of textual imagery. When the term imagery is used here, it is not the traditional literary sense. Symbolism (Imagery) in the emotional content is pointed substantially more at characterizing the material spatial fleetingness than is symbolism in some other type of literature; it has material measurement that is not a gadget to "shading" the dialect. Maybe it constitutes other scene that is just past the noticeable.

The most various creatures in the diegetic space are steers, trailed by chicken, pooches, lice, wolves, hyenas and snakes. There is centrality in the request and method of their appearance: cows show up much more as often as possible than whatever other creature, and references to them are scattered all through the play, while puppies are found in the recent half just. 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. With a phenomenally sharp and basic eye Brecht has broke down the issues of his time. He is for the most part worried with the presentation of the calamities of



war trying to caution individuals against them. The punishment of realism, brutality, slaughter, opportunism and narrow-mindedness speaks to a noteworthy worry of Brecht in the play. He assaults these social and political ills in light of the fact that they transform life into a shameless battle for survival. In this sense the world has no spot for temperate individuals, for example, Swiss Cheese and Katrin. Really, Mother Courage and her Children is a strike against war that swallows the liable and the honest alike Katrin and Swiss Cheese are the primary decent characters in the play; their passing is expected to undermine what they stay for. Eilif's infringement indicate how the penniless people can be used as fuel for the war Through Eilif's part in the play Brecht makes a humorous assault against all troopers who claim to battle for grandness and honor.

In spite of the fact that mothers have their own particular recognizing characteristics in the everyday battle regardless they do not have the vantage focuses in every viewpoint rivaling males in view of an unyielding sexual orientation inconvenience characterized 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 battlefields, in a facetious tone: she puts on a touch of Mother Courage activity.

Katrine has encountered and seen in her basic however, truthful way that 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 God for those why should going be killed, thrown herself over her child's body to secure hello there structure being struck for a moment time by a fighter's pike. Katrin'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 hypersensitivity for the fallen young lady and the writer 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 the craftsman, which past all things he remarkably was has remained strikingly devastated.

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