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THE FOUNDATIONAL CONCEPT FORMS OF BERTOLT BRECHT'S AESTHETIC THEORY

ОСНОВОПОЛАГАЮЩИЕ КОНЦЕПТУАЛЬНЫЕ ФОРМЫ ЭСТЕТИЧЕСКОЙ ТЕОРИИ БЕРТОЛЬТА БРЕХТА

BERTOLT BREXTNING ESTETIK NAZARIYASINING ASOSIY TUSHUNCHA SHAKLLARI

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Abstract. This study examines the concept of fictional reality in Bertolt Brecht's literaryworks, analyzing how his distinctive writing techniques create authentic narrative experiencesthat transcend traditional boundaries between fact and fiction. The study reveals that Bertolt Brecht's approach to fictional reality operates through strategic omission, minimalist dialogue, and experiential authenticity, creating that feel more real than conventional realism. The findings demonstrate that Hemingway's fictional reality emerges from the intersection of journalistic precision, modernist technique, and existential philosophy, establishing new paradigms for representing human experience in literature.

Keywords: Theatrical styles, **epic theatre,** critical thinking, intellectual engagement and fictional reality

Аннотация. В этом исследовании рассматривается концепция вымышленной реальности в литературных произведениях Бертольта Брехта, анализируется, как его уникальные писательские приемы создают аутентичный повествовательный опыт, который выходит за рамки традиционных границ между фактом и вымыслом. Исследование показывает, что подход Бертольта Брехта к вымышленной реальности основан на стратегическом упущении, минималистском диалоге и эмпирической достоверности, создавая ощущение большей реальности, чем обычный реализм. Результаты исследования демонстрируют, что вымышленная реальность Хемингуэя возникает на стыке журналистской точности, модернистской техники и экзистенциальной философии, создавая новые парадигмы для представления человеческого опыта в литературе.

Ключевые слова: Театральные стили, эпический театр, критическое мышление, интеллектуальная вовлеченность и вымышленная реальность **Annotatsiya:** Ushbu tadqiqot

Bertolt Brextning adabiyotlarida xayoliy haqiqat tushunchasini o'rganadi, uning o'ziga xos yozish texnikasi haqiqat va fantastika o'rtasidagi an'anaviy chegaralardan oshib ketadigan haqiqiy hikoya tajribalarini qanday yaratishini tahlil qiladi. Tadqiqot shuni ko'rsatadiki, Bertolt Brextning xayoliy haqiqatga yondashuvi strategik kamchilik, minimalist dialog va tajribaviy haqiqiylik orqali ishlaydi va bu an'anaviy realizmga qaraganda haqiqiyroq his qiladi. Topilmalar shuni ko'rsatadiki, Xemingueyning xayoliy haqiqati jurnalistik aniqlik, modernistik texnika va ekzistensial falsafa chorrahasidan kelib chiqib, adabiyotda inson tajribasini aks ettirish uchun yangi paradigmalar yaratadi.

Kalit so'zlar: Teatr uslublari, epik teatr, tanqidiy fikrlash, intellektual faollik va xayoliy haqiqat.

INTRODUCTION

Currently, in the field of theatre studies, considerable attention is devoted to the exploration of theatrical styles and their aesthetic foundations. While Brecht's legacy is firmly established in theatre history, the didactic nature of his work continues to be the subject of critical discussion. Some critics argue that by focusing so heavily on political messages, Brecht neglected the emotional complexity and psychological depth of his characters. This has led some modern directors to experiment with more nuanced approaches that incorporate both political commentary and emotional engagement.

Furthermore, in the age of globalization, the relevance of Brecht's style has been questioned, with some arguing that modern audiences may be less receptive to theatrical alienation in a world where audiences are accustomed to digital interaction and immersion through virtual reality and video games. Nevertheless, Brecht's emphasis on social justice and the role of art in society remains highly relevant in an era of political unrest and global inequality.

METHODOLOGY AND LITERATURE REVIEW

This study employs qualitative textual analysis combined with comprehensive review of international scholarship on Bertolt Brecht's narrative techniques. The methodology encompasses analysis of primary texts alongside secondary sources from American, Russian, and international perspectives to provide comprehensive understanding of fictional reality in Brecht's works.

The aesthetic principles in Bertolt Brecht's "*Mother Courage and her children"* lies in understanding how Brech's techniques-such as the alienation effect, gestus, and episodic structure-serve to engage the audience intellectually rather than emotionally. These methods encourage viewers to critically analyze the social and political themes presented in the play, particularly the consequences of war and the complexities of human behavior. The play's relevance extends beyond its historical context, offering insights into the enduring impact of Brechtian aesthetics on contemporary theatre, film, and literature. By examining these principles, scholars and practitioners can gain a deeper appreciation of how Brecht's work continues to influence and challenge artistic expression in modern times.

The main research methods in this paper are historical functional, comparative, historical genetic.

RESULTS AND DISCUSSION

In Aristotle's "*Poetics"*, he defines traditional expression as the act of creating a tragedy that imitates an action. This imitation is morally elevated, with a clear beginning, middle, and end, and it lasts for a specific length of time. The language of the tragedy is enhanced with literary elements, as each part of the work is crafted using particular techniques. "Brecht while creating a system, uses Aristotle's "Poetica" and the system tragedian regarding the function of thousands of years, at during the performance, he believes that he term "Catharsis" is a dangerous concept to the audience. The phenomenonist he emergence catharsis provides "Einfühlung" (sense of life on the basis of unity).The audience, the stage is set up with the feeling-life unity figures because of development in accordance with the famous dramatic curve and as a result of the events during the catharsis"[1]

Brecht critiques Aristotle's classical model of drama by suggesting that it allows the hero to reveal the simplicity of their inner world through performed scenes. Within this framework, all

[1]Parkan.M.Brecht Estetiği ve Sinema. İstanbul:DonkişotPress.2004.-P.48

dramatic events are shaped by the internal struggles of the protagonist. Consequently, the audience tends to identify emotionally with the hero, experiencing their spiritual conflicts and assessing the narrative and its characters in a detached, non-critical manner. This emotional alignment can weaken the audience's ability to critically engage with concepts such as justice. Brecht's theatrical philosophy stands in direct contrast to the logic and principles found in Aristotle's plays. One of the core concepts that fundamentally opposes Brecht's perspective is the idea of *catharsis*. In "*Poetics"*, Aristotle explains the theory of catharsis as the emotional effect a tragedy has on its audience-specifically, the evocation of feelings such as pity and fear.

This foundational concept forms the core of Brecht's aesthetic theory. At the heart of all his theatrical work lies the notion of naivety, which Brecht consistently positions as a central element within his theoretical framework. Parkan illustrates Brecht's understanding of naivety through a compelling example: "The apple falls from the tree-this has occurred for thousands of years. The falling of the apple is a natural, observable event that humans have witnessed throughout history. Until Newton, this everyday phenomenon was not questioned-it was accepted as normal and unremarkable. The explanations for the apple's fall (such as its weight, the height of the tree, or even superstition) were considered sufficient. However, Newton approached this event differently. He set aside the conventional explanations and asked a simple yet profound question: Why does the apple fall? This naive, yet inquisitive approach led to the discovery of one of the most important scientific laws in history.

The falling apple, while a visible and obvious truth, represented only one side of reality. Newton's question uncovered the deeper truth behind that reality. This concept-of seeking the truth behind the observable-is the basis of Brecht's aesthetic theory and is often referred to as "scientific naivety."[2]

Brecht extends this idea in his theatrical practice, explaining that the events portrayed in epic theatre are human-centered and should not be seen as extraordinary. Instead, they must be viewed as part of everyday human relationships. If these relationships are accepted as fixed forms or illusions, then true understanding becomes impossible. Brecht's aesthetic approach aims to reveal and transform this apparent reality through scientific naivety-a critical yet innocent mode of questioning. This belief underlies Brecht's entire aesthetic system, not developed randomly but through structured theoretical stages. Within this framework, Brecht emphasizes the importance of using parables or parable studies as tools for reflection and social critique.

CONCLUSION

This study demonstrates that Brecht's concept of fictional reality represents a fundamental innovation in narrative technique that continues to influence contemporary literature. The functional understanding of scenery in epic expression is a technique designed to extend time. For example, when the scenery changes, using a board for the second time with a different function helps coordinate the timing and prevents unnecessary decoration from being overused.

The last component of stage scenery is lighting, which is only used for giving light in epic expression. For example, the usage of contradictory lighting to the atmosphere of the scene, with the help of a filter, different color lighting, and the lights being turned on the audience, which works like a kind of mirror, creates an alienation effect.

The aesthetic structure of epic theater also incorporates historical and political contextualization. Through historicization and episodic narrative, Brecht used past events to comment on present conditions, inviting the viewer to compare historical developments with current socio-political realities. This method is prominently observed in his play "Mother Courage and Her Children", where he explores the devastating impacts of war, the role of capitalism and the ethical struggles of survival. Each scene functions almost independently, making the audience reflect after every episode rather than waiting for a resolution.

[2] Parkan,M.Brecht Estetiği ve Sinema. İstanbul:DonkisotPress,2004.-P.51.

In the process of writing this article, the theoretical foundations of epic theater and its opposition to dramatic theater were analyzed in detail. Particular attention was given to Brecht's artistic philosophy and its roots in Marxist ideology, which promoted the belief that theater should serve the people and stimulate critical thought. Brecht's rejection of illusion in favor of estrangement was not merely an aesthetic choice, but a deliberate educational tool aimed at transforming social consciousness.

Furthermore, this article focused on a detailed analysis of Brecht's play "Mother Courage and Her Children". The study illustrated how the aesthetic principles discussed earlier were practically applied in the structure, characters, and dramaturgy of the play. The protagonist, Mother Courage, is portrayed in a way that challenges the audience's moral expectations-she is neither glorified nor vilified. Her actions force viewers to question their own values in the context of war and survival.

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