

THE ELEMENT OF LOVE IN THE DRAMAS OF
BERTOLT BRECHT

Thesis for the Degree of M. A.

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Linda A. Landau

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THE ELEMENT OF LOVE
IN THE DRAMAS OF BERTOLT BRECHT

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INTRODUCTION

Bertolt Brecht (February 10, 1898 - August 14, 1956), a product of a mixed marriage (his father was Catholic, his mother, Protestant), was raised in the Protestant faith.¹ This may help to account for some of the ambivalence in his writings.

Brecht's own first marriage was brief and ended in divorce. His second marriage, however, was to Helene Weigel, a great actress with an acute mind. She was always a good housewife and mother, and her loyalty and devotion to Brecht never wavered. Brecht and she remained devoted to each other for thirty years.

When the first world war commenced Brecht was sixteen and came into conflict with the officials in his Realgymnasium by voicing pacifist views.

In 1916 he discontinued his program of studies and moved to Munich where he began to study medicine, but because it was wartime and, because he was a medical student, he became an orderly in a military hospital where he dressed wounds, applied iodine and performed blood-transfusions. Many a time he was ordered to amputate a leg or make a trepanning. Seeing human beings dissected in such a way and having to perform these

¹ M. Esslin, Brecht The Man and His Work, (New York, 1961), p. 4. In this section all facts concerning Brecht's life have been taken from this source and will not be documented individually. Hereafter this source is referred to as Esslin, followed by the page number.

tasks himself was indeed a traumatic experience. He was completely shaken by the sheer horror of such suffering about which he could do nothing. Because of this, he was driven to suppress his emotions, to appear hard and rational, but another part of him wanted to communicate his deeper emotions.

His relations with women were somewhat irregular; even though he wanted a lasting relationship, it was hard to achieve. Feuchtwanger describes Brecht as being able to cast a particular spell on women.² A contempt for respectability and a strong unfulfilled yearning for the company of plebeian people became dominant features of Brecht's life and character.

Because of his desire to submerge his feelings in the common cause of human progress and to agree to become part of a disciplined mass, he began to lean toward the Communist movement. He felt that he had to find a positive creed.

When Hitler came to power and rounded up the Communists, Brecht went into exile, which meant being cut off from his language. He spent many years in America; the outcome was disappointment and he returned to Zurich.

Because Brecht failed in the West and America rejected him as an artist, he decided to work with the Communist party of Germany. He was granted Austrian citizenship, lived in East Germany and created an island for himself to which he could go to withdraw from the stresses of the outside world, for at this time bourgeois culture displeased him. His trips to Paris in all probability gave him time to take stock of himself and his attitudes.

² Esslin, 11.

My first encounter with one of Bertolt Brecht's dramas was three years ago when I happened to come across Die Dreigroschenoper. After reading it, I was puzzled by what it expressed, but throughout my perusal I was impressed by Brecht's literary technique. His disapproval of Macheath, the robber and his escapades, his contempt for the incompetence of the chief of police, his cynical attitude toward marriage; these and more emerged as criticisms of society and its elements. These aspects are, on the one hand, criticized and on the other hand, accepted. But this is, after all, an opera, and I was made to realize that certain events which occur in this drama do not actually happen in real life.

My next confrontation with Brecht was approximately two years later when I decided to enroll in a seminar devoted exclusively to him. While reading another one of his dramas, Mutter Courage und ihre Kinder, I was amazed to find it very different from the one I had previously read. The fact that it was written eleven years after Die Dreigroschenoper certainly had to hold some significance. Many questions began to take shape: Why the change in theme, which I thought to be drastic, from a cynical attitude toward love to a strong maternal love and a love for mankind? Did Mutter Courage's momentary refusal of physical love have anything to do with Brecht's attitude toward love in Die Dreigroschenoper? If so, what? Was there any relation between the author's private life and his attitude toward love?

Being a romantic at heart, I was curious as to why Brecht either maintained a cynical attitude toward love or concentrated on forms of sublimated love. I was almost positive that his earlier and later dramas might provide clues to his conception of love and how it evolved; for certainly a problem did exist.

I examined available bibliographies and literary journals for existing literature pertaining to the element of love in the dramas of Brecht, but to no avail. To my knowledge, no one has written on this particular theme.

Since Bertolt Brecht wrote a good number of dramas, many of which are in East Berlin and are therefore not accessible to us for examination, this study is being conducted under certain limitations, and therefore can only be termed a partial investigation based on those works available to us. I have chosen the dramas which specifically relate to my theme and represent the kinds of love under investigation. The following is a chronological list of those to which I refer. It can also be found in Esslin in the section devoted to a description of Brecht's works.

<u>Drama</u>	<u>Composition</u>	<u>First Performance</u>	<u>Publication</u>
<u>Baal</u>	1918	Leipzig, Dec. 8, 1923	Stücke I, 1961
<u>Die Kleinbürgerhochzeit</u>	1919	Frankfurt, Dec. 11, 1926	Frankfurt, 1961
<u>Die Dreigroschenoper</u>	1928	Berlin, August 31, 1928	Versuche 3 Stücke III
<u>Das Badener Lehrstück vom Einverständnis</u>	1928-29	Baden-Baden music week, Summer 1929	Versuche 2 Stücke III, 1962
<u>Die heilige Johanna der Schlachthöfe</u>	1929-30	Berlin Radio, April 1, 1932, Stage - Hamburg, April 30, 1959	Versuche 5 Stücke IV, 1955
<u>Die Mutter</u>	1930-32	Berlin, Jan. 12, 1932	Versuche 7 Stücke V, 1957
<u>Die sieben Todsünden der Kleinbürger</u>	1933	Paris, June 1933 Les Ballets, 1933	Frankfurt, 1959 Gedichte 3, 1961

[illegible]

<u>Drama</u>	<u>Composition</u>	<u>First Performance</u>	<u>Publication</u>
<u>Furcht und Elend des dritten Reiches</u>	1935-38	Paris, May 1938 Calif., June 7, 1945 N. Y., June 12, 1945	Stücke VI, 1962
<u>Mutter Courage und ihre Kinder</u>	1939	Zurich, April 19, 1941	Versuche 9 Stücke VII
<u>Leben des Galilei</u>	1938-39	Zurich, Sept. 9, 1943 Beverly Hills, July 30, 1947 Cologne, April 1955	Versuche 14 Stücke VIII
<u>Der gute Mensch von Sezuan</u>	1938-40	Zurich, Feb. 4, 1943	Versuche 12 Stücke VIII
<u>Herr Puntila und sein Knecht Matti</u>	1940-41	Zurich, June 5, 1948	Versuche 10 Stücke IX
<u>Die Gesichte der Simone Machard</u>	1941-43	Frankfurt, March 8 1957	Stücke IX
<u>Der kaukasische Freidekreis</u>	1944-45	Theater am Schiff- bauerdamm, Berlin June 1954	Versuche 13 Stücke X
<u>Die Antigone des Sophokles</u>	1948	Chur, Switzerland Feb. 1948	In Antigonemodell 1948, E. Berlin 1949 Stücke XI, 1959
<u>Der Prozess der Jeanne d'Arc zu Rouen</u>	1952	Berliner Ensemble Nov. 23, 1952	Stücke XII, 1959
<u>Don Juan</u>	1952	Berliner Ensemble Nov. 16, 1953	Stücke XII, 1959

It is difficult to define the word love, for different people attribute various connotations to it. Webster's supplies us with more than one meaning. Love: "1. a strong affection for or attachment or devotion to a person or persons. 2. a strong liking for or interest in something. 3. a strong, usually passionate affection for a person of the opposite sex. 4. sexual passion or its gratification. 5. benevolent

concern for mankind."³ Each of the above definitions is applicable to different situations, each in its own right.

I intend to investigate three different kinds of love separately, discussing the dramas as they pertain to the particular kind of love in question. Each kind of love will be treated in a separate chapter, the first "carnal love" or sensual love - "connected or preoccupied with bodily or sexual pleasures, voluptuous, lustful, licentious, lewd."⁴

The next chapter will deal with "romantic love". I have been unable to locate an adequate professional definition, but when I speak of romantic love, I am referring to the happiness and excitement which emerges from the desire and anticipation of being together, of sharing certain things. This kind of love may eventually lead to marriage.

The last kind of love we intend to look into will be "sublimated love." To sublimate is "to direct the energy of an impulse from its primitive aim to one that is culturally or ethically higher."⁵ Forms of sublimation therefore, are socially approved ways of behaving, displacing libidinal drives.

In this study we will attempt to find out how these different forms of love reveal themselves in Brecht's dramas, the significance of their presence and their bearing on the events in Brecht's life. The value of this study will be found in an attempted contribution to contemporary literature in relation to Brecht's life and the factor of love.

³ Webster's New World Dictionary, (New York, 1955), pp. 868, 869., hereafter this source is referred to as Webster's followed by the page number.

⁴ Webster's, 1327.

⁵ Webster's New Collegiate Dictionary, (Mass. 1960), p. 844.

CARNAL LOVE

A. Dramas Involved

In this chapter we will treat that kind of love which is connected or preoccupied with sexual pleasures, and attempt to determine how this emotion reveals itself in Brecht's dramas and what the significance of its presence is.

Those dramas in which carnal love plays a major role will be discussed first and are enumerated below:

Baal

Die sieben Todsünden der Kleinbürger

Don Juan.

Those dramas in which carnal love plays a minor role will be treated next. They are the following:

Die Dreigroschenoper

Furcht und Elend des dritten Reiches

Mutter Courage und ihre Kinder

Herr Puntila und sein Knecht Matti

Der kaukasische Kreidekreis.

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B. From Carnal Love to an Emergence of Romantic Love

The dramas listed under A of this chapter will be considered in chronological order commencing with those in which the matter under discussion plays a major role.

Let us begin with Baal (1918). Baal, the principal figure, seduces women, tosses them aside and, in a fit of homosexual jealousy, kills Ekart his best friend. On the surface he is looking for sensual pleasure, for he allows himself to be guided by compulsions and physical impulses. Yet, his attraction for women is fleeting and most of his time is spent in taverns, where he sings songs to his guitar. A parallel can be drawn to Brecht himself, for Esslin tells us in the chapter which treats the events of Brecht's life from 1898 - 1924 that Brecht spent a good deal of time in cafés and taverns singing the Ballad of Baal and accompanying himself on his guitar.¹ Within him, however, we find a longing for something permanent and lasting. "War der Himmel schon so gross und still und fahl jung und nackt und ungeheuer wundersam wie ihn Baal dann liebte, als Baal kam."²

Baal can only grasp hold of short relationships. As a result, one of two sisters who frequently visit Baal for sensual purposes is overwhelmed by feelings of guilt and takes her own life. The following

¹ Esslin, 11.

² Bertolt Brecht, Baal, (Berlin, 1953), p. 19. Hereafter this source will be referred to as Baal, followed by the page number.

reaction shows her guilt: "Oh, was hab ich getan! Ich bin schlecht.

. . . Dass Sie so gemein sein können!"³ Baal, however, doesn't seem to be affected by her death, and shrugs off a lecture from the Hausfrau who is struck by the full impact of his actions:

Gleich zwei auf einmal jetzt! Ja, schämt
ihr euch denn gar nicht? Zu zweit dem in seinem
Teich liegen? Vom Morgen bis zum Abend und wieder
bis zum Morgen wird dem das Bett nicht kalt.

Verderben pfundweis arme Mädchen, die Sie in
Ihre Höhle schleifen! Pfui Teufel, Sie Bestie!
Ich kündige Ihnen. Jetzt aber Beine gekriegt
ihr und heim zu Muttern.⁴

In this play, women are totally objects of Baal's greed to be looked upon by the audience with a mixture of hatred and contempt. For Baal, women lose their identity; they are all the same: "Du bist ein Weib wie jedes andere. Der Kopf ist verschieden. Die Knie sind alle schwach."⁵

There is in this drama a night scene in a café revealing people who indulge in an over-abundance of pleasure. Carnal love leads to evil and evil creates more evil in the course of this kind of love. Decadence tends to be the end result of this way of life. The piano player, a figure who appears in this one scene and seems to be a part of this sort of moral deterioration, is likened to "einem bleichen apatischen Menschen."⁶ Life becomes meaningless and useless. The uselessness of it is revealed through their conversation.

³ Baal, 44-45.

⁴ Baal, 49-50.

⁵ Baal, 54.

⁶ Baal, 62.

Die Soubrette (trinkt): Er arbeitet nur für eine Geliebte, mit der er zusammen lebt. Er ist ein Genie. Lupu ahmt ihn schamlos nach. Er hat sich den gleichen Ton zugelegt sowie die Geliebte.

Der Klavierspieler: Seine Lieder sind himmlisch, aber hier balgt er sich mit Lupu um ein Quant Schnaps seit elf Abenden.

Die Soubrette (stüft): Es ist ein Elend mit uns.

Baal: Ich bin klein, mein Herz ist rein, lustig will ich immer sein.

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What Baal states here is a perversion of the original child's prayer:

"Ich bin klein/Mein Herz ist rein,/Soll niemand drin wohnen,/Als Jesus allein." Baal has lost the purity of his childhood, as this prayer implies, and, although he longs to recapture this purity, he surrenders to physical pleasures and sees no way back to the innocence of childhood.

Ekart is of the opinion that Baal has a demoralizing influence on him, which is responsible for his destruction. Baal's singing makes him aware of this fact.

Baal: Schwarz ist der Himmel. . . . Tanz mit dem Wind, armer Leichnam, schlaf mit der Wolke, verkommener Gott.

Ekart: Ich habe auch eine Seele. Du hast meine Seele verdorben. Du verdirbst alles.

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After Baal murders Ekart, two rangers, whose task it is to find Baal, talk about the incident: "So ein Mensch hat gar keine Seele. Der gehört zu den wilden Tieren."⁹

⁷ Baal, 62-63.

⁸ Baal, 91-92.

⁹ Baal, 110.

Another manifestation of carnal love is evident in Baal's homosexual love for Ekart. After numerous encounters with members of the opposite sex (the two sisters, Luise, a waitress, Maja, a beggarwoman and Sophie Barger, who seems to have more to do with Baal than the others), Baal completely renounces his need for women. "Ich mag kein Weib mehr."¹⁰ Ekart shares these feelings, but not to the same degree as Baal. He comes to Baal's defense whenever need be. In the following case, Baal is accused of becoming more and more disgusting.

Sage das nicht. Ich will das nicht hören. Ich
 liebe ihn. Ich nehme ihm nie irgendwas übel.
 Weil ich ihn liebe. Er ist ein Kind.¹¹

We can also see strong evidence of homosexual love in Baal's actions. The following culmination of an argument between Baal and Ekart suggests this clearly:

Baal (an ihn, presst Ekart an sich) Jetzt bist
 du an meiner Brust, riechst du mich? Jetzt
 halte ich dich, es gibt mehr als Weibernähe!¹²

This scene leads finally to physical combat between them. Toward the end of the drama we are made aware of the uselessness and disgust of this kind of love as Baal murders Ekart by first choking him and then stabbing him to death. "Es ist schön im Dunkeln. Baal wirft sich auf Ekart, würgt ihn. Das Licht erlischt."¹³

As the drama progresses the animal instinct in man becomes stronger and stronger, reaching its peak with the murder of Ekart. In the opinion

¹⁰ Baal, 94.

¹¹ Baal, 102.

¹² Baal, 84.

¹³ Baal, 107.

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of the two rangers who discuss the incident Baal is placed in a class with the wild animals. He is no longer human.

In one of Baal's expositions about love, Bertolt Brecht's views and feelings become vivid when he states that carnal love is momentarily satisfying, but doesn't leave the individual with anything that is long lasting. Even at the beginning of the drama, this kind of love gives the impression of being "negative" in the long run. By "negative" we mean that which contains, expresses or implies a denial or refusal; that which has the effect of diminishing, depriving, or denying, and lacks in positive character or quality.

Aber die Liebe ist auch wie eine Kokosnuss, die
gut ist, solange sie frisch ist, und die man
ausspeien muss, wenn der Saft ausgequetscht ist
und das Fleisch bleibt über, welches bitter schmeckt.¹⁴

Throughout the drama, we are aware of a pronounced ambiguity: on the one hand, we sense the pleasure in living a demoralizing way of life, and on the other, we detect a longing for the innocence of nature, a search for something else that will outlast all bitterness. This search is made clearly evident in one of Baal's songs:

Er aber sucht noch in absynthenen Meeren
Wenn ihn schon seine Mutter vergisst
Grinsend und fluchend und zuweilen nicht ohne Zähnen
Immer das Land, wo es besser zu leben ist.¹⁵

Baal's killing of Ekart, his immoral way of living, and the responsibility he knows is his cause his pleasures to be thwarted by a feeling of guilt finally ending in the act of aggression. Without pleasure, he has nothing, but his pleasures are only fleeting and, in the long run, he is

¹⁴ Baal, 34.

¹⁵ Baal, 106.

left only with unpleasant memories. The fear of being left with nothing causes him to grasp hold of this perversion of love. The result is complete emptiness.

What we see in Baal is an excess of animal love, in itself a form of titanism. A Titan is defined by Webster as "any person or thing of great size or power." Hence, titanism is a "spirit of revolt or defiance as against the established order or social conventions"¹⁶ and this is precisely what we observe in Baal. This titanic attitude is here, however, not an isolated literary occurrence but we find it represented in other and previous literary works such as those indicated by Das Deutsche Drama vom Realismus bis zur Gegenwart.¹⁷ Singling out one of these, we have the instance of Judith and Holofernes. Baal can be compared to Holofernes, the titanic barbarian slain by Judith in Hebbel's drama by the same name.

In his excessiveness of carnal love we seem to sense that Baal is an exponent of what we have come to know as expressionism. Many of the themes of expressionism are perverse, morbid and sexual, and the expressionist dwells on the soul, sensations and the inner reactions of his heroes. He wants to emphasize the protesting boundlessness of their outcries. This tendency we also see in Baal, which permits us to suggest that traces of the traditional--that which is handed down from generation to generation, that is, a long-established custom--literary expressionism can be found in the aspect of love discussed in this chapter.

¹⁶ Webster, 1529.

¹⁷ Klaus Ziegler, "Judith," Das deutsche Drama vom Barock bis zur Gegenwart, II, (Düsseldorf, 1960), p. 103.

Physical pleasures, a variation to the theme in Baal, is conspicuously expressed in Die sieben Todsünden der Kleinbürger (1933), a drama that tells the story of two sisters. Both are called Anna and are doubtless meant to be two aspects of the same personality. Let us hence call them Anna I and Anna II. Anna I represents the rational aspects of human nature and Anna II the emotional, or the factor of the "instinct". The former is in constant conflict with the latter. Anna I is a dancer and is determined to earn enough money to build a house for her family. In the process, she must avoid all temptations which will sidetrack her from her goal. She must avoid committing the seven sins of the commercial society which represent the healthy instincts of her nature. There is in her no place for emotion or even the will. Anna I warns her emotional half: "Tu was man von dir verlangt, und nicht das was du willst, dass sie von dir verlangen. Denk an unser Haus in Louisiana. Halt du dich zurück, Anna du weisst, wohin die Unbeherrschtheit führt!"¹⁸

To become a star, Anna has to sacrifice a few basic pleasures. She cannot eat lest she grow fat. Eating, a normal "pleasure", here is evil and related to the corrupting power of love.

Aber Anna ist ja sehr verständig!
 Sie wird sorgen, dass Kontrakt Kontrakt ist
 Sie wird sagen: fressen kannst du schliesslich
 in Louisiana. Fressucht ist von Ubel.¹⁹

Anna must not love the man she wants, for this is lust, but the one who pays:

¹⁸ Bertolt Brecht, Die sieben Todsünden, p. 139-142. Hereafter this source will be referred to as Todsünden followed by the page number.

¹⁹ Todsünden, 144.

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Anna hat jetzt einen Freund, der sehr reich ist, sie liebt und ihr Kleider und Schmuck bringt, und einen Geliebten, den sie liebt und der ihr den Schmuck wieder wegnimmt. Ann I macht ihr Vorwürfe und setzt durch, dass sie sich von Fernando trennt und Edward treu bleibt.²⁰

Anna I cannot let love interfere with business. Her emotions must not dictate to her mind. "Solche Gefühle sind für meine Schwester der Ruin."²¹ The corrupting and fatal power of love is apparent, for "Nach kurzer Zeit ist Edward ruiniert durch Anna und erschießt sich."²² Anna must also overcome her pride and demean herself in striptease shows.

Die Vettel tanzt ordinär und sexuell und erwirbt enormen Beifall. Anna weigert sich, ebenso zu tanzen. Aber Anna I, die neben der Bühne gestanden hat, zuerst als einzige der Schwester Beifall gespendet und weinend ihren Misserfolg gesehen hat, bewegt sie, so zu tanzen, wie es verlangt wird.²³

The moral seems to be that in order to accomplish one's goal one cannot be a pleasure-seeker. Rather, one must follow the mind and not the heart. Once the goal has been reached, the heart may take over, for the heart is second to all else. Thus, carnal love is not an essential part of one's life because it deters from the mind. "Iss nicht, trink nicht und sei nicht träge, Strafe bedenk, die auf Liebe steht!"²⁴

The emotional person requires the rational half if he is to survive in this world. Emotion assumes a "negative" significance if it stands

²⁰ Todsünden, 145.

²¹ Todsünden, 146.

²² Todsünden, 148.

²³ Todsünden, 138.

²⁴ Todsünden, 151.

alone, but proves to be of value if it is guided by the rational. For it is because of Anna I's influence that Anna II's striptease shows prove to be effective.

Turning to our next drama, we wish to say that many interpretations of the original Don Juan - Tirso de Molina's El Burlador de Sevilla (1630), such as Bernard Shaw's Man and Superman, Lord Byron's Don Juan, Molière's tragicomedy, and Mozart's opera, exist. Brecht's play (1952) traces Don Juan's escapades, his encounters with members of the opposite sex, his failures and eventual doom. In this drama carnal love is represented by the man-of-the-world type (sex symbol), the kind of a man who is attractive to women. He can talk himself out of any situation no matter how difficult. To illustrate: Sganarelle, Don Juan's servant, tells Guzman about his master:

Jedoch möchte ich dir vorsichtshalber mitteilen,
dass mein Herr, Don Juan, der grösste Schuft
ist, den die Erde je getragen hat, ein Rasender,
ein Teufel, ein Heide, der weder an den Himmel
noch an die Hölle glaubt, der ein Leben führt
wie ein wildes Tier, wie ein epikuräisches
Schwein, ein Sardanapal! . . . Was ist ihm eine Heirat!
In der Falle fängt er jede. Er ist der grösste
Heirater vor dem Herrn. Frau, Jungfrau; adelig,
bürgerlich; Gräfin, Bäuerin; Bürgermeistersgattin,
Novize - nichts ist ihm zu heiss, nichts ist
ihm zu kalt. Er zieht die Weiber an wie süsser
Essig Fliegen. Keine, die diesem Magneten
widerstehen kann.²⁵

Don Juan has no regard for the next person and thinks nothing of destroying a relationship between two members of the opposite sex. After he sees Charlotte walking with her fiancé Pieter, a fisherman, he is impressed with Charlotte's beauty and tells Sganarelle that he can't bear

²⁵ Bertolt Brecht, Don Juan, p. 90-91. Hereafter this source is referred to as Don Juan followed by the page number.

the sight of their happiness together and intends to do something about it. "Diese Bindung zu zerstören, die mein empfindsames Herz derart beleidigte, erschien mir wollüstige Pflicht."²⁶

A lack of mutual physical love between two people (in this case Pieter and Charlotte) leaves the field open for Don Juan. We are made aware of their situation as we listen to their conversation which takes place by the seashore. Pieter knows that his love for Charlotte is not being returned and it disturbs him:

Pieter: Ich mag dich, das weisst du, und ich bin dafür, dass wir uns heiraten. Aber, ich bin nicht ganz mit dir zufrieden. Verdammt, du liebst mich nicht. . . Ich will, dass du mich liebst.

Charlotte: Mein Gott, ich lieb' dich doch. Wie soll ich's denn machen?

Pieter: Ich will, dass du's so machst, wie man's macht, wenn man richtig liebt . . . Du bist zu kalt.

Charlotte: Ich lieb' doch so gut wie ich kann. Wenn's dir nicht passt, kannst du eine andere lieben.²⁷

Don Juan makes use of the first opportunity he gets and begins to compliment Charlotte shortly after his conversation with Sganarelle:

Sind Sie schön! Wie verliebt sie sind! . . .
Sie wurden nicht geboren, um in einem Dorf zu bleiben. Sie sind für Höheres bestimmt. . . .
Man verliebt sich in Sie in einem Viertelstündchen wie in eine andere in sechs Monaten.²⁸

But she is wise to his tactics:

²⁶ Don Juan, 102.

²⁷ Don Juan, 114-116.

²⁸ Don Juan, 120-121.

Was Sie mir sagen, tut mir gut, und ich hätte schon Lust, Ihnen zu glauben, aber man hat mir immer gesagt, den grossen Herren darf man nicht trauen.²⁹

Mathurine, one of Don Juan's followers, appears on the scene in the course of his conversation with Charlotte, after which Don Juan attempts to convince each girl of his sincerity and becomes entangled in a mesh of lies:

Don Juan leise zu Mathurine: Sie liegt mir in den Ohren und wünscht, meine Frau zu werden. Ich habe ihr gerade gesagt, dass ich mit Ihnen verlobt bin.

Don Juan zu Charlotte: Sie ist eifersüchtig, weil ich mit Ihnen spreche. Sie möchte, dass ich sie heirate. Aber ich sagte ihr, dass ich Sie heirate.³⁰

Subsequently, the two girls quarrel, each one claiming to be the intended one. With a very ambiguous statement, Don Juan avoids committing himself: "Der ich es versprochen habe, die wird meine Frau. Taten entscheiden, nicht Worte. Wenn ich heirate, wird man schon sehen, wen ich heirate."³¹ And once again Don Juan manages to stay away from trouble:

Leise zu Mathurine: Lassen Sie sie denken, was sie will.

Leise zu Charlotte: Lassen Sie sie sich nur in Hoffnungen wiegen.

zu Mathurine: Ich bete Sie an.

zu Charlotte: Ich bin ganz dein.³²

²⁹ Don Juan, 122.

³⁰ Don Juan, 127.

³¹ Don Juan, 130-131.

³² Don Juan, 131.

The only way to get out of this dilemma is to escape and this is exactly what our hero does. He has made them believe that he is in danger and must flee:

Das Schicksal trennt uns. Adieu, meine schönen
Kinder, ich kann Ihnen nichts abschlagen.³³

The image which Don Juan conveys does not prove to be a lasting one for one tires of a constant pleasure-seeker. So also, Brecht's Don Juan personality is temporarily refreshing, but after a while the impression left behind fades toward the point of definite relief on the part of the reader or viewer.

At the beginning of the drama we find his wife, Donna Elvira, hopelessly in love with him, willing to overlook his faults. Aware of his every move she makes endless excuses for his behavior. Here we have some evidence of what may be called romantic love. But toward the end of the drama there is a complete change. Don Juan is no longer the center of attraction. To exist in society, more than just a temporary image is needed. For the moment, this image is effective, but not long-lasting. Donna Elvira, who so far had been standing by patiently, undergoes a change. A certain revulsion appears in her, turning her love for him to pity:

Sie finden mich verändert. . . . Ich empfinde für
Sie nichts anderes mehr als eine fromme Zärtlich-
keit, nichts als eine von allem Fleischlichen
losgelöste Zuneigung, die nicht eigennützig
handeln kann und nur um Ihr Wohl besorgt ist. . .
Ich habe Sie sehr geliebt. Nichts in dieser
Welt war mir so teuer wie Sie. Für Sie vergass
ich meine Pflicht; für Sie gab ich alles. Das

³³ Don Juan, 136.

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einzigste, was ich jetzt von Ihnen verlange, ist:
Ihrer Verdammung zu entgehen. Retten Sie sich,
ich bitte Sie, sich selbst zuliebe oder mir zuliebe.³⁴

On the whole, Don Juan's life was useless. He represented the sensual aspect of love which results in temporary pleasure. His disappearance from this earth was as fleeting as his entire existence. Physical love, in this case, again, as in Baal or the Todsünden, assumes a "negative" meaning. To be sure, it is outwardly impressive but empty within.

The above dramas are those in which carnal love plays a pronouncedly major role; indeed, it is the principal motivating force in them. That is, it assumes the gravest importance in the main characters. In other dramas under consideration carnal love plays a minor or subordinate role. There is some evidence of its existence and its effects, but it is decidedly secondary to the principal ideas and events in these dramas.

Shall we exemplify! Polly Peachum, daughter of the king of the beggars in Die Dreigroschenoper, (1928), is in love with a robber and pleasure-seeker called Macheath. Polly's true love is the force which guides her every move. Carnal love is secondary in significance, for it is used merely as a tool by Frau Peachum as she attempts to discourage her daughter from becoming involved with Macheath. In her opinion, men are all the same. To prove her point she sings the song of sexual submission:

Da ist nun einer schon der Satan selber
Der Metzger: er! Und alle andern: Kälber!
Der frechste Hund! Der schlimmste Hurentreiber!
Wer kocht ihn ab, der alle abkocht? Weiber.

³⁴ Don Juan, 172-173.

Ob er will oder nicht - er ist bereit.
 Das ist die sexuelle Hörigkeit. . . .
 Der klammert sich an die Bibel. Der verbessert das BGB.
 Der wird ein Christ! Der wird ein Anarchist!
 Am Mittag zwingt man sich, dass man nicht Sellerie frisst.
 Nachmittags weiht man sich noch eilig 'ner Idee.
 Am Abend sagt man: mit mir geht's nach oben
 Und vor es Nacht wird, liegt man wieder droben.³⁵

Macheath himself clarifies his position supporting Frau Peachum's ballad:

Denn wovon lebt der Mensch? Indem er stündlich
 Den Menschen peinigt, auszieht, anfällt, abwürgt und frisst....
 Nur dadurch lebt der Mensch, dass er so gründlich
 vergessen kann, dass er ein Mensch doch ist.
 Ihr Herren, bildet euch nur da nichts ein;
 Der Mensch lebt nur von Missetat allein!³⁶

In her attempt to prove that Macheath is not the right man for Polly and that he is interested only in physical love, Frau Peachum continues her ballad:

Da steht nun einer fast schon unterm Galgen
 Der Kalk ist schon gekauft, ihn einzukalken
 Sein Leben hängt an einem brüchigen Fädchen
 Und was hat er im Kopf, der Bursche? Mädchen.
 Schon unterm Galgen, ist er noch bereit.
 Das ist die sexuelle Hörigkeit.³⁷

Macheath also assumes a similar role to that of Don Juan, for we find both Lucy and Polly battling for possession, each assuming that the other is the chosen one.

Lucy: Er hat Sie doch sehr gern.

Polly: Ach nein, der liebt nur Sie, das weiss ich ganz genau.

Lucy: Sehr liebenswürdig.

³⁵ Bertolt Brecht, Die Dreigroschenoper, p. 59. Hereafter this source will be referred to as Dreigroschenoper, followed by the page number.

³⁶ Dreigroschenoper, 80-81.

³⁷ Dreigroschenoper, 85.

Polly: Aber gnädige Frau, ein Mann hat immer Angst vor einer Frau, die ihn zu sehr liebt. Natürlich kommt es dann so, dass er dann die Frau vernachlässigt und meidet. Ich sah ihn auf den ersten Blick, dass er Ihnen in einer Weise verpflichtet ist, die ich natürlich nicht ahnen konnte.³⁸

In this case, Lucy is wise to Macheath and Polly is innocent seeming to believe all that is told her.

Throughout the drama, carnal love remains subordinate to Polly's true love for Macheath for she refuses to recognize and accept Macheath as he is seen by Mrs. Peachum.

Die Schwarzen Schuhe is one of the sketches in Furcht und Elend des dritten Reiches (1936-38), a play primarily devoted to patriotism. It contains a discussion between mother and daughter. At the time of the narration it is difficult to get work and the individual has to endure certain things in order to secure a job for purposes of survival. The following concerns one of the young girl's friends:

Die Berta hat gesagt, wo sie auf dem Land war, gab's auch Gänseschmalz aufs Brot. Und mal Fleisch. . . Aber der Bauer war auch frech zu ihr, hat sie gesagt. . . Er hat sie nur nicht in Ruh gelassen. . . Aber die Berta war auch schon grösser als ich.³⁹

Mutter Courage is an itinerant trader who follows the Swedish and Imperial armies selling her goods to both in order to get through the war. In this drama, Mutter Courage und ihre Kinder (1939), we have a chaplain whose concern for Mutter Courage seems to be more than mere concern. It is an offer of a sort of romance, but she no longer wants a part of

³⁸ Dreigroschenoper, 95.

³⁹ Bertolt Brecht, Furcht und Elend des dritten Reiches, p. 351. Hereafter this source will be referred to as Das dritte Reich, followed by the page number.

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physical love. Formerly it may have been different, since we know that Mutter Courage has three children, each from a different father, but with the weight of the years a change must have occurred within her, for now she does not seem to want this kind of love. The only love she knows is that for her children, and her only concern is to get them through the war. As presented here, the enjoyment of physical love, carnal love, is secondary to maternal love. Mutter Courage's conversation with the chaplain which supports this view follows:

Der Feldprediger: Sie sind ein Mensch und brauchen Wärme. Im Ernst, Courage, ich frag mich mitunter, wie es wär, wenn wir unsere Beziehung ein wenig enger gestalten würden.

Mutter Courage: Ich denk, sie ist eng genug.

Der Feldprediger: Sie wissen, was ich mit 'enger' mein. . . Lassen Sie ihr Herz sprechen, verhärten Sie sich nicht.

Mutter Courage: Feldprediger - Sie sind mir sympathisch, ich möcht Ihnen nicht den Kopf waschen müssen. Auf was ich aus bin, ist, mich und meine Kinder durchbringen mit meinem Wagen. Ich hab jetzt keinen Kopf für Privatgeschichten.⁴⁰

Evidence of physical or carnal love is also found in another of Brecht's plays. Herr Puntila, in the comedy in question Herr Puntila und sein Knecht Matti (1940-41), is a rich farmer. He is intent on finding for his daughter Eva a suitable husband and thus, for the most part, the comedy's main stream of events revolves around the institution of marriage. When he is drunk, Puntila is guided by his emotions and is full of good humor and kindness, but when he is sober, he reverts to a rational being, harsh and businesslike. It is during one of his drunken

⁴⁰ Bertolt Brecht, Mutter Courage und ihre Kinder, p. 83. Hereafter this source will be referred to as Mutter Courage, followed by the page number.

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states that he proposes to four girls of the neighborhood in the same evening. All four of them appear the next day finding him sober and completely unaware of what he had done the evening before. Naturally, he turns them away, for he himself has no marital intentions. The only appearance of carnal love in this comedy occurs after Puntila dismisses the girls, for we overhear a story told by one of them concerning a young girl who allows herself to be carried away by her emotions. As related in the following account, the outcome indicates that, again, carnal love without bonds of marriage is negative.

In Kausala hat eine was gehabt mit einem Bauernsohn wo sie Magd war. Ein Kind ist gekommen, aber vor dem Gerichtshof in Helsingfors hat er alles abgeschworen, dass er keine Alimente zu zahlen brauchte. Ihre Mutter hat einen Advokaten genommen, der hat seine Briefe vom Militär dem Gericht auf den Tisch gelegt. Die Briefe waren so, dass alles klar war und er seine fünf Jahr für Meineid hätte bekommen müssen. Aber wie der Richter den ersten Brief gelesen hat, ganz langsam hat er's gemacht, ist sie vor ihn hingetreten und hat sie zurückverlangt, so dass sie keine Alimente gekriegt hat. Das Wasser ist ihr, heisst's, aus den Augen gelaufen wie ein Fluss, wie sie mit den Briefen aus dem Landgericht gekommen ist, und die Mutter war fuchtig, und er hat gelacht. Das ist die Liebe.⁴¹

An isolated instance of carnal love also occurs in Der kaukasische Kreidekreis (1944-45) where we have a character called Azdak, a drunken village scribe, who gives shelter to a beggar, and this one later is revealed to be the persecuted Grand Duke of Georgia. Azdak feels that his unwitting rescue of the ruler is a crime and he coerces the village constable to arrest him and take him to the city to be tried there. But

⁴¹ Bertolt Brecht, Herr Puntila und sein Knecht Matti, p. 86. Hereafter this source will be referred to as Puntila, followed by the page number.

the city is lacking a judge and the only power in the land, the soldiers, are so amused by Azdak that they make him the judge to replace one whom the people have just hanged. So, for two years Azdak sits in judgment over the people of Georgia, accepting bribes and favoring the poor.

We can appreciate how he manages to prove that a woman is responsible for rape. This is how he does it: An innkeeper comes to him on behalf of his son. The charge is rape and he presents both the offender (a stableman) and his daughter-in-law who confesses that the stableman took her against her will:

Als ich den Stall betrat, das neue Fohlen anzusehen, sagte der Knecht zu mir unaufgefordert: 'Es ist heiss heute' und legte mir die Hand auf die linke Brust. Ich sagte zu ihm: 'Tu das nicht', aber er fuhr fort, mich unsittlich zu betasten, was meinen Zorn erregte. Bevor ich seine sündhafte Absicht durchschauen konnte, trat er mir dann zu nahe. Es war geschehen, als mein Schwiegervater eintrat und mich irrtümlich mit den Füßen trat.⁴²

Azdak then proceeds to prove to the court that the stableman was not responsible. In order to retain coherence, we reproduce the entire scene.

Azdak zu Knecht: Gibst du zu, dass du angefangen hast?

Knecht: Jawohl.

Azdak: Ludowika, isst du gern Süsses?

Ludowika: Ja, Sonnenblumenkerne.

Azdak: Sitzt du gern lang im Badezuber?

Ludowika: Eine halbe Stunde oder so.

Azdak: Herr Öffentlicher Ankläger, leg dein Messer dort auf Boden. Ludowika, geh und heb das Messer des Öffentlichen Anklägers auf.

⁴² Bertolt Brecht, Der kaukasische Kreidekreis, p. 111. Hereafter this source will be referred to as Kreidekreis, followed by the page number.

Ludowika geht, die Hüften wiegend, zum Messer und hebt es auf.

Azdak zeigt auf sie: Seht ihr das? Wie das wiegt? Der verbrecherische Teil ist entdeckt. Die Vergewaltigung ist erwiesen. Durch zuviel Essen, besonders von Süßem, durch langes Im-lauen-Wasser-Sitzen, durch Faulheit und eine zu weiche Haut hast du den armen Menschen dort vergewaltigt. Meinst du, du kannst mit einem solchen Hintern herumgehen und es geht dir bei Gericht durch? Das ist ein vorsätzlicher Angriff mit einer gefährlichen Waffe. Du wirst verurteilt, den kleinen Falben dem Gerichtshof zu übergeben, den dein Schwiegervater an Stelle seines Sohnes zu reiten pflegt, und jetzt gehst du mit mir in den Pferdestall, damit sich der Gerichtshof den Tatort betrachten kann, Ludowika.⁴³

From the manner in which the so-called trial is treated by Azdak (the only occurrence of carnal love in the drama), we no longer are left with the impression that carnal love is entirely negative and that guilt is the result. The author accepts it as a normal aspect of life.

In some of Bertolt Brecht's dramas there is usually an individual in relation to a specific kind of love. There are individuals who undergo a gradual transformation from one kind of love to another and there are, again, individuals who do not change in this respect at all.

So, in Baal we see a transformation which progresses from bad to worse. A desire for members of the opposite sex becomes a desire for members of the same sex, and a mad fit of jealousy leads to murder. This grotesque distortion of an instinct is the result of a normal desire. We observe a definite distortion or perversion in Baal, for he deviates from what is considered to be normal and natural, that is, a desire for the opposite sex. In the course of time it is perverted. Baal is no longer a person

⁴³ Kreidekreis, 112.

with a conscience, but becomes an animal. Because of the pangs of guilt which arise in him, emotion assumes a "negative" guise.

Emotion is beneficial only if reason is the dominant factor in Die sieben Todsünden der Kleinbürger. Emotion for pure sensual pleasure is "negative", but if it can be put to use to achieve a future goal, it may be considered to be "positive" or good. By positive we mean that which is formally or arbitrarily set by the society in question; conventional, that is, accepted by the majority of society because of an established unwritten code. However, this is only true for the person who is manipulating the strings, because Anna's prosperity leads to Edward's ruin and eventual suicide.

In Don Juan, physical love lacks the grotesque element, but is nevertheless "negative". Don Juan is a pleasure-seeker who has no regard for his fellow man and finds himself, as a result, in all kinds of entanglements. Our first good impression is fleeting and superficial. As the drama progresses a definite change is noted in Donna Elvira, Don Juan's wife. At the beginning, she somehow manages to overlook his faults because her love for him is strong, and it is precisely this feeling which suggests the emergence of romantic love. At the end, however, her love is transformed into pity because of a certain revulsion for the entire situation. Both Donna Elvira and Don Juan are left with emptiness.

It is possible to compare Macheath to Don Juan, for both of them enjoy being in a constant whirl, and girls are constantly battling for their possession. The only difference is the kind of society in which they move, for Don Juan's associates seem to be more sophisticated. At the end, we feel pity for Don Juan, but contempt for Macheath since he manages to get by on tactics which cause Don Juan to fail.

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Sensual pleasures do not have to be entirely negative as long as they are supplemented with higher values in Die heilige Johanna der Schlachthöfe.

The main character in Die schwarzen Schuhe is resigned to certain things in life, and physical love falls under this category of things. It is sometimes necessary to be tolerant of other values and attitudes; in this instance, the values pertain to physical love.

Physical love is not negative in Mutter Courage und ihre Kinder, but it doesn't exactly fit into Mutter Courage's scheme of things. The Chaplain's offer comes at an inopportune time, that is, when her interests are purely maternal and protective.

From the story told by one of the girls in Herr Puntila und sein Knecht Matti we clearly see that the attitude towards carnal love is not "positive". In itself, it is not enough for a lasting relationship.

In Der kaukasische Kreidekreis, all guilt is removed and physical love is a normal aspect of life.

So, it is possible to suggest that the change which occurs from Bertolt Brecht's earliest to his later dramas is a gradual one. Whereas Baal was completely enmeshed in the grotesque aspect of love and pursued by pangs of guilt, Don Juan is prompted by sheer desires; the grotesque element is completely removed, but physical love is still negative for that kind of love alone is useless. And in one of Brecht's later dramas, in the Kreidekreis, we find a complete acceptance of physical love as a normal aspect of life. Bertolt Brecht sees man as first being completely controlled by his impulses, later controlled by his mind and finally reaching a happy medium at which stage he lets his emotions become part of the scheme of things.

ROMANTIC LOVE

A. Dramas Involved

Having observed a gradual transformation in Brecht's attitude toward carnal love from revulsion for its grotesque expression to a final acceptance of this kind of love, we now turn our attention to romantic love, the love which emerges from the desire and anticipation of sharing and being together.

The dramas in which romantic love plays a major role and will be treated first are the following:

Die Kleinbürgerhochzeit

Die Dreigroschenoper

Furcht und Elend des dritten Reiches

Der gute Mensch von Sezuan

Herr Puntila und sein Knecht Matti

Der kaukasische Kreidekreis.

The dramas in which romantic love plays a minor role and will be discussed next are the following:

Baal

Das Badener Lehrstück vom Einverständnis

Die heilige Johanna der Schlachthöfe

Leben des Galilei

Antigone des Sophocles

Don Juan.

B. From Romantic Love to an Emergence of Sublimated Love

Again, as in the preceeding chapter, the dramas listed under A of this chapter will be considered in chronological order commencing with those in which romantic love plays a major role.

The first one, Die Kleinbürgerhochzeit (1910), is written in the tradition of a Bavarian folk comedy and concerns a newly married couple and the problems they encounter. We find ourselves at a wedding reception in their apartment. Things begin to happen which usually do not take place at such an occasion. The bridegroom brags that he has made the furniture himself, but he has not done an adequate job, for one piece of furniture collapses after another. Bits of information leak out which reveal the real situation, not the one as we see it; i.e., the bride is already pregnant and the husband suspects her of infidelity. But peace and normality are finally established as soon as the guests leave.

Throughout the drama there can be found an ambivalent attitude toward romantic love. On the one hand it is something to be sought and desired; this is apparent in the quotation which will follow shortly. And on the other hand it is made sport of to the point where the petty arguments which take place between husband and wife are intentionally exaggerated.

Toward the beginning of the drama we overhear a conversation between a young man and his sister. When asked for her point of view concerning romantic love, she speaks up positively.

Wenn zwei Menschen in die Ehe treten, die reine
Braut und er in den Stürmen des Lebens gereifte
Mann, dann singen, heisst es, die Engel im Himmel!¹

Her attitude toward love becomes specific as it centers around the couple
in question:

Wenn die junge Braut zur Braut gewandt zurückschaut
auf die schönen Tage ihrer Kindheit, dann mag sie
wohl eine leise Wehmut beschleichen, denn nun tritt
sie hinaus ins Leben, ins feindliche Leben, die Braut
schluchzt freilich an der Seite des erprobten Mannes,
der nun einen Hausstand gegründet hat, mit eigener
Hand, in unserem Falle wörtlich zu nehmen, um nun
mit der Erwählten seines Herzens Freud und Leid zu
tragen. Deshalb lasst uns trinken auf das Wohl
dieser beiden edlen jungen Menschenkinder, die heute
einander zum erstenmal gehören sollen (die Braut
lacht) und dann für alle Ewigkeit.²

As part of the marriage ceremonial a wedding song is sung, which contains
both tender and cynical elements.

Und er fühlte - Sie ist mein
Und das Dunkel schürt die Flammen
Und sie fühlt: Wir sind allein
Und er küsste ihr die Stirne
Denn sie war ja keine Dirne
Und sie wollte keine sein.³

Brecht's bitterness here is obvious, for the bride and groom's
wedding bed is the one in which their late uncle had passed away. Brecht
categorizes marriage as an institution whereby one must give up one's last
rights.

The use of comedy in the old Bavarian tradition is very effective,
for many a truth has been said in jest. The entire wedding reception is
made sport of. There are far too many people there, the bride complains,

¹ Bertolt Brecht, Die Kleinbürgerhochzeit, p. 167. Hereafter this
source will be referred to as Kleinbürgerhochzeit, followed by page number.

² Kleinbürgerhochzeit, 170.

³ Kleinbürgerhochzeit, 175.

for they should be alone on their wedding night. The guests seem to be looking for faults and everything goes wrong unintentionally. The furniture collapses piece by piece. They should have brought their own chairs. The bride is pregnant and suspected of infidelity. When the last two guests finally leave, the bride and groom begin to argue. The entire wedding reception is reviewed, and the bride is extremely worried about what the neighbors will say about what they have found out.

Morgen wissen es alle, wie es bei uns war,
und alle lachen: Sie stehen hinter den Fenstern
und lachen herunter. Sie schauen in der Kirche
nach uns und denken an die Möbel und das Licht,
das nicht anging, und dass die Creme nicht gelungen
war und das Schlimmste, dass die Braut schwanger
ist. Und ich wollte sagen es sei eine Frühgeburt.⁴

Both argue claiming to be free of all responsibility and guilt. In the middle of the argument they remember that this is their wedding night and they drink to it, but once again the argument begins and the past events are reiterated. It takes some time before peace is reestablished, and they finally realize that the events were not really deserving of arguments.

After all is peaceful and back to the way it should be, the bed, the only piece of furniture left in the apartment, cracks in two, but this is immaterial at this point. All ends well despite the petty quarrels between bride and groom:

Bräutigam: Du bist hübsch.

Braut: Oh - du tust mir weh, du Lieber!

⁴ Kleinbürgerhochzeit, 182.

Braut: Das Bett, das kracht auch zusammen!

Bräutigam: Es macht nichts!⁵

Brecht pokes fun at the petty values of the Bürger which can help to destroy a marriage, but romantic love emerges as the victor and the institution of marriage resists all attempts to destroy it.

In another play, Die Dreigroschenoper, romantic love appears in the person of Polly Peachum and is viewed cynically by Herr Peachum and Macheath. The ambivalence present in Die Kleinbürgerhochzeit still exists here. Inwardly, Brecht deems marriage a sound institution; outwardly there is bitter resignation.

As soon as Peachum hears of the intended marriage between his daughter and Macheath he says to her:

Heiraten, das ist überhaupt so eine Schweinerei.
Ich will ihr das Heiraten schon austreiben.⁶

In the very next scene Macheath speaks to the audience concerning the marriage that is to take place. His tone is somewhat affected.

In diesem Pferdestall findet heute meine
Hochzeit mit Fräulein Polly Peachum statt, die
mir aus Liebe gefolgt ist, um mein weiteres
Leben mit mir zu teilen.⁷

Also, on the one hand we hear Polly say concerning marriage: "Das is doch der schönste Tag unseres Lebens."⁸ while on the other, a group of robbers sing a ballad which conveys a somewhat derogatory attitude toward marriage:

⁵ Kleinbürgerhochzeit, 184.

⁶ Dreigroschenoper, 16.

⁷ Dreigroschenoper, 19.

⁸ Dreigroschenoper, 20.

Bill Lawgen und Mary Syer
 Wurden letzten Mittwoch Mann und Frau.
 Als sie drin standen vor dem Standesamt
 Wusste er nicht, woher ihr Brautkleid stammt
 Aber sie wusste seinen Namen nicht genau!⁹

Herr Peachum tries to discourage Polly from marrying Macheath.

Du bist verheiratet. Was macht man wenn man
 verheiratet ist? Frau Peachum: Scheidung.¹⁰

He then proceeds to sing a song the tone of which is anything but
 commendable concerning love.

Doch deine Frau, die an dir hangt
 Wenn deine Liebe ihr nicht langt
 Tritt sie dir eben ins Gesicht.
 Ja, dankbar sein, wer wollt es nicht?
 Und doch, dein Kind, das an dir hangt
 Wenn dir das Altersbrot nicht langt
 Tritt es dir eben ins Gesicht.
 Ja, menschlich sein, wer wollt es nicht!¹¹

Polly's parents attempt to discourage her from being in love. Their aim
 is to fill her mind with ideas of disillusionment. Their views are
 cynical, but they don't succeed in discouraging Polly.

Polly firmly believes that love is the highest emotion one could
 attain, and she refuses to let anyone rob her of this jewel. She is
 extremely idealistic and naive. "Meine Liebe lass ich mir nicht rauben.
 Die Liebe ist aber doch das Höchste auf der Welt."¹²

Polly tells her parents of how she previously rejected every young
 man who came her way, no matter how nice they were, until she met
 Macheath. The power of love is so strong that it didn't matter who he
 was or what he possessed.

¹⁰ Dreigroschenoper, 45.

¹¹ Dreigroschenoper, 50.

¹² Dreigroschenoper, 45.

Und als er kein Geld hatte
 Und als er nicht nett war
 Und sein Kragen war auch am Sonntag nicht rein
 Und als er nicht wusste, was sich bei einer
 Dame schickt - Zu ihm sagte ich nicht 'Nein'!¹³

After Polly finds out about Macheath's past, she confronts him and regardless of all she knows, she still wants to believe in him. The conversation which follows is evidence of her naïveté and Macheath's cynicism or hardness to the world around him.

Polly: Und du, Mac, versprichst mir dass du keine Frau mehr ansehen willst und gleich wegreisest. Glaube mir, dass deine kleine Polly das nicht aus Eifersucht sagt, sondern das ist sehr wichtig.

 Macheath: Ich liebe doch nur dich.

 Polly: Ach, Mac, reiss mir nicht das Herz aus dem Leibe. Bleibe bei mir und lass uns glücklich sein.

Mac: Ich muss mir ja selber das Herz aus dem Leibe reißen, denn ich muss fort. . . Sicher vergesse ich dich nicht, Polly. Küss mich.¹⁴

The scene in which Lucy and Polly claim to be married to Macheath is a clear-cut satire on the institution of marriage. The only one who displays some degree of sincerity is Polly herself who wants so very much to believe in Macheath.

Lucy: Bist du denn nicht mit ihr verheiratet, du Bestie?

Mac: Verheiratet! Das ist gut. Ich verkehre in diesem Haus. Ich rede mit ihr. Ich gebe ihr mal hin und wieder eine Art Kuss, und jetzt läuft das alberne Frauenzimmer herum und posaunt überall aus, sie sei mit mir verheiratet. Liebe Lucy, ich bin ja bereit, alles zu deiner Beruhigung zu tun; wenn du glaubst, du findest sie in einer Heirat mit mir - gut. Was kann ein Gentleman mehr sagen?

¹³ Dreigroschenoper, 42.

¹⁴ Dreigroschenoper, 57.

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Auftritt Polly.

Polly: Oh, Mac da bist du ja. Schau doch nicht weg, du brauchst dich nicht zu schämen vor mir. Ich bin doch deine Frau. . . .
Du hast mir gesagt, dass du nicht mehr zu den Frauen gehst. Ich habe dir nichts gesagt, weil ich dir glaubte. Ich bleibe bei dir, bis in den Tod. Denk doch, was deine Polly leidet, wenn sie dich so vor sich sieht.¹⁵

Polly is aware of Lucy's presence, asserts herself as Macheath's wife, at which time Lucy speaks up to confirm her position, which is in direct conflict with Polly's. But Polly will not allow her faith in Mac to be shaken.

Sag, Mac, bin ich nicht deine Frau? Hab ich nicht für dich alles getan? Ich bin unschuldig in den Stand der Ehe getreten, das weisst du. . . . natürlich hat die Frau. . . . die Frau einen gewissen natürlichen Vorrang.¹⁶

From the manner in which Brecht treats romantic love in Die Dreigroschenoper it is fairly obvious that his position is midway between two opposing attitudes. One is the desire for a permanent relationship and the other is the fear that this is impossible to achieve. Man has the right to happiness, but he can't always attain happiness. Brecht does not deny that the power of love is strong; he simply does not believe that it is or can be the foundation for all else.

In Die jüdische Frau, one of the sketches in Furcht und Elend des dritten Reiches, there is no doubt that romantic love exists. The wife, who is Jewish, decides to leave her non-Jewish husband to save his career. The love between husband and wife is temporarily sacrificed out of necessity, not out of will.

¹⁵ Dreigroschenoper, 69-70.

¹⁶ Dreigroschenoper, 71.

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Es muss schon sein, es wird zu schwierig.
Fritz will es nicht, er weiss noch gar nichts,
ich habe einfach gepackt.¹⁷

As the wife packs her bags she begins to think about her situation. We see **her** husband's concern as he attempts to console her. He isn't pleased with what they must do, but he remembers that this is only a temporary situation. What they are doing is out of love and respect for each other.

Der Mann umarmt sie. Sie stehen stumm zwischen
den Koffern.
Der Mann: Zum Teufel, ich kann doch nicht
meine Frau mit zehn Mark im Monat wegschicken!
Schweinerei, das Ganze. Mir ist schleusslich
zumute. Schliesslich sind es nur ein paar Wochen.¹⁸

In Der gute Mensch von Sezuan (1938-40), one of Brecht's best-known plays, Shen Te, a prostitute and nevertheless the only good person in this world, is awarded a sum of money by three wandering gods, enough to enable her to buy a tobacco shop. In the course of the drama, she meets and falls in love with an unemployed air pilot, Yang Sun. They plan to get married but Yang Sun tells Shui Ta (Shen Te's invented ruthless male cousin) that he is only after her money. He wants it for bribes to get a job as a mail pilot and has no intentions of marrying her. She, however, is deeply in love with him, and sees everything through rose-colored glasses. Everything looks beautiful to her.

Ich habe immer gehört, wenn man liebt, geht
man auf Wolken, aber das Schöne ist, dass man
auf der Erde geht, dem Asphalt. Ich würde so
gern schön aussehen.¹⁹

¹⁷ Bertolt Brecht, Die jüdische Frau, p. 323. Hereafter this source will be referred to as Jüdische Frau, followed by the page number.

¹⁸ Jüdische Frau, 329-30.

¹⁹ Bertolt Brecht, Der gute Mensch von Sezuan, pp. 63-64. Hereafter this source will be referred to as Der gute Mensch, followed by the page number.

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Quite apart from Shen Te's love for Yang Sun is the policeman's contradictory opinion concerning love and marriage. Shui Ta, Shen Te's protector, in the course of conversation, tells a policeman that Shen Te's landlady wants six months rent in advance. Formerly Shen Te lived by selling herself. But, says the policeman:

Es ist nicht respektabel. Warum? Erstens: Liebe verkauft man nicht, sonst ist es käufliche Liebe. Zweitens: respektabel ist, nicht mit dem, der einen bezahlt, sondern mit dem, den man liebt. Drittens: nicht für eine Handvoll Reis, sondern aus Liebe.²⁰

The fact, however, still remains that Shen Te must get hold of six months rent, or she'll be out on the streets, so he decides to find her a husband. "Herr Shui Ta, wir brauchen Kapital. Nun, ich schlage eine Heirat vor."²¹ And they decide to put an ad in the newspaper.

Der Polizist: Welcher. . . ordentliche. . . Mann mit kleinem Kapital. . . Witwer nicht ausgeschlossen. . . wünscht Einheirat. . . in aufblühendes Tabakgeschäft? Und dann fügen wir noch hinzu: Bin hübsche sympathische Erscheinung. - Wie?²²

In this case, marriage seems to be the solution to whatever cannot be accomplished without it. The function of marriage is to make all that is disrespectable, respectable. If marriage is necessary in order to accomplish some end, it is acceptable. This is in direct opposition to Shen Te's concept of marriage where Yang Sun is involved.

There is also evidence of ambivalence in Shen Te's attitude toward love on her wedding day, for she wavers between joy and fear. On the way to her wedding she thinks:

²⁰ Der gute Mensch, 46.

²¹ Der gute Mensch, 46.

²² Der gute Mensch, 47.

Sun hat wie ein kleiner Hurrikan in Richtung Peking meinen Laden einfach weggefeegt und mit ihm alle meine Freunde. Aber er ist nicht schlecht, und er liebt mich. Solang ich um ihn bin, wird er nichts Schlechtes tun. . . Jetzt, auf dem Weg zur Hochzeit, schwebe ich zwischen Furcht und Freude.²³

And she has good reason to, for Yang Sun will not marry her because she cannot sell the shop for him. The excuse he gives the guests is the following:

Die Hochzeit ist nur ein wenig verschoben, des erwarteten wichtigen Verwandten wegen, und weil die Braut nicht weiss, was Liebe ist.²⁴

As far as Shui Ta is concerned, love is the deadliest of all emotions. If it were not for love, the shop would still be his. As soon as someone is emotionally involved, all intellectual faculties are stunted.

Die Zeiten sind furchtbar, diese Stadt ist eine Hölle, aber wir krallen uns an der glatten Mauer hoch. Dann ereilt einen von uns das Unglück: er liebt. Das genügt, er ist verloren. Eine Schwäche und man ist abserviert. Wie soll man sich von allen Schwächen freimachen, vor allem von der tödlichsten, der Liebe? Sie ist ganz unmöglich.²⁵

Shen Te's love cannot stand up in this world, because it interferes with the workings of the intellect. As far as this drama is concerned, romantic love is not enough in life. This kind of love does not prove to be a very strong element; however, there is the hope that it will eventually emerge as a more powerful force than heretofore.

²³ Der gute Mensch, 91.

²⁴ Der gute Mensch, 101-102.

²⁵ Der gute Mensch, 81-82.

In Herr Puntila und sein Knecht Matti, the dramatist takes as his model the traditional Austrian and Bavarian folk play.²⁶ Match-making seems to be the custom. Herr Puntila arranges a marriage between his daughter Eva and an attaché in the service. But when he gets drunk he regrets ever having made such a match and suggests instead of the attaché, his handyman, Matti. Eva herself doesn't relish the idea of being engaged to the former and tries to induce the latter to compromise her in full view of the attaché. Eva's unhappiness is obvious. Even the judge, a friend of Eva's father, notices it:

Puntila, die Eva zeigt aber keine Begeisterung über das Ganze. Sie sagt dem Attaché nach, dass man sich nicht mit ihm überwerfen kann.²⁷

Sometime later, Eva talks to Matti concerning the match.

Meine Verlobung ist seit langem geplant.
Wir sind schon als Kinder zusammen gewesen. . . .
Er ist sehr aufmerksam zu mir und
sieht mir jeden Wunsch von den Augen ab.
Er würd nie eine vulgäre Handlung unternehmen
oder vertraulich werden oder seine Männlichkeit
zur Schau stellen. Ich schätz ihn sehr hoch.²⁸

And still later, Eva tells Matti what a dear, good person the attaché is, but this isn't enough to base a marriage on. Matti believes that there are a good many nice people around:

Das gibt's häufig. Keine kann alle lieben
Menschen heiraten oder alle Attachés, sie muss
sich auf einen bestimmten festlegen.²⁹

²⁶ Esslin, 305.

²⁷ Puntila, 20.

²⁸ Puntila, 25.

²⁹ Puntila, 53.

After deliberation, Eva decides not to marry the attaché, but to marry Matti instead because he is the only one she thinks of constantly. Complying with his wish to be master of the house, she is willing to "bend over backwards" in order to please him.

Ich hab's jedenfalls satt, dass Sie nur immer von sich reden, was Sie wollen und was nach Ihrem Geschmack ist und was Sie gehört haben, ich durchschau Ihre unschuldigen Geschichten und Ihre Frechheiten.³⁰

Herr Puntila wants Eva to marry the attaché because of his obligation to him, but Eva reminds him of what he himself recently said:

Neulich hast du gesagt, dass ich nicht heiraten soll, wenn er kein Mann ist, Ich soll den nehmen, den ich liebe.³¹

Given the choice, Eva would marry for love as opposed to any other reason.

When he is drunk, however, Puntila decides that Eva should marry Matti, and he tries to convince him that Eva is worthy of him:

Die Eva hat ihre Fehler und kann einmal ein bisschen fett werden nach ihrer Mutter, aber das ist nicht vor dreissig oder fünfunddreissig, und jetzt kann sie sich überall zeigen.³²

But Matti is not sure that she would be the right woman for a chauffeur, and moreover, her impracticality disturbs him. Matti puts Eva through an examination to see if she is qualified to be a workman's wife. The test begins, and Eva runs to Matti and kisses him when he comes home.

Matti: Erster Fehler. Vertraulichkeiten und Schnickschnacks, wenn ich müd heimkomm.³³

³⁰ Puntila, 72.

³¹ Puntila, 73.

³² Puntila, 101.

³³ Puntila, 105.

No matter what Eva does, Matti finds fault with her. It almost seems as if he's looking for things to criticize.

Nur dreimal in der Woche Hering essen wollen,
das Stopfei für'n Socken, und wenn ich abends
heimkomm, fehlt die Feinfühligkeit, zum Beispiel
das Maulhalten!³⁴

Matti is totally dissatisfied with Eva and she knows it. The match is ill-suited, for one cannot be forced into a marriage. It is an institution which should spring from love.

Eva: Ich glaub jetzt auch, dass meine Erziehung
die falsche war. Ich glaub, ich geh hinauf. . . Papa
ich halt es für besser, wenn ich geh, du kannst
deine Verlobung leider nicht haben, gute Nacht.³⁵

Brecht makes sport of the traditions embodied in courtship which accompany an engagement and scatters his feeling in a Don Juan like fashion. This is clear in the scene in which Puntila, in his drunken state, proposes to four different girls in the same evening. The routine is the same with each girl. He sympathetically listens to them tell of their dull daily routines, ingeniously invents some sort of engagement ring to satisfy their wants, and tells them to come to his home the following Sunday. To illustrate, the first girl he meets is an Apothekerin. After he proposes to her, the conversation is as follows:

Das Apothekerfräulein: Vielen Dank, Herr Puntila, aus
Lammi, aber ich verlob mich nur nach dem Gesetz
mit einem Ring und einem Schluck Wein.

Puntila: Ich bin einverstanden, wenn du dich nur
mit mir verlobst. Aber verloben musst du dich,
est ist hohe Zeit, denn was hast du schon für ein
Leben!³⁶

³⁴ Puntila, 107.

³⁵ Puntila, 108.

³⁶ Puntila, 30.

She then tells him her sad life story. She has no friends and everyone is married except herself, but Puntila reassures her:

Also, halt dich an den Puntila!

Das Apothekerfräulein: Aber, wo ist der Ring?

Puntila: hast du denn keine Gardinenringe?
Die Apothekerin gibt Puntila die Ringe von der Gardinenstange.
Puntila ihr einen Ring ansteckend: Komm nach Puntila
am Sonntag über acht Tage. Da ist grosse Verlobung.³⁷

Puntila is sober when they all appear at his home, each claiming to be engaged to him. He pretends not to recognize them and turns them all away.

For the most part, the practical and rational elements are "positive" and the emotional, emerging in its romantic dress-up during his drunken stupor, appears to have a "negative" connotation. The individual must be dominated by his intellect in order to exist in this world.

Let us turn to the last of those dramas in which romantic love plays a major role, Der kaukasische Kreidekreis (1944-45). A long time ago in feudal Georgia the barons revolted against the Grand Duke and murdered the Governor. Madame Abashwilli, the Governor's wife, fled panic-stricken leaving her small son Michel behind. A kitchen maid, Grusche Vakhadze, saved the child and raised him. When the war was over, the Governor's wife claimed the child back and took the case to court. Azdak, a drunken village scribe, was judging the case. After having listened to the pleas of the two women, he drew a circle of chalk on the ground, placed the child in the center and told them to try and pull the child out. The

³⁷ Puntila, 31.

Governor's wife pulled him towards her with violence and Grusche let it go. This is repeated, but still, Azdak awarded the child to Grusche. The reason: Grusche exhibited compassion and gentleness toward the youngster.

The two people involved in romantic love in the drama are Grusche and her fiancé Simon Chachava, a soldier.

The time is a crucial period. The princes have started an uprising, the Grand Duke has fled and all his governors are to be executed. Simon has been ordered to accompany Madam Abashwili as her guard, but before he leaves he declares his intentions to Grusche.

Bin gesund, habe für niemand zu sorgen,
kriege 10 Piaster im Monat, als Zahlmeister
20, und bitte herzlich um die Hand.³⁸

Grusche responds without much thinking. "Simon, es ist mir recht."³⁹ To make the engagement official, he presents her with a cross which used to belong to his mother. He intends to take the mistress to the troops that have remained loyal. When the war's over, he'll be back, hence asks her to wait for him. "Ich hoffe, meiner Verlobten wird die Zeit nicht zu lang, bis ich zurückkehre."⁴⁰ And she gives him her answer:

Simon Chachava, ich werde auf dich warten.
Geh du ruhig in die Schlacht, Soldat
Die blutige Schlacht, die bittere Schlacht
Aus der nicht jeder wiederkehrt:
Wenn du wiederkehrst, bin ich da.
Ich werde warten auf dich unter der grünen Ulme
Ich werde warten auf dich unter der kahlen Ulme
Ich werde warten, bis der Letzte zurückgekehrt ist
Und danach.
Kommst du aus der Schlacht zurück
Keine Stiefel stehen vor der Tür

³⁸ Kreidekreis, 29.

³⁹ Kreidekreis, 29.

⁴⁰ Kreidekreis, 30.

Ist das Kissen neben meinem leer
 Und mein Mund ist ungeküsst
 Wenn du wiederkehrst, wenn du wiederkehrst
 Wirst du sagen können: alles ist wie einst.⁴¹

This is the first drama in which we find a passage so tenderly and earnestly written and in which there is full acceptance of romantic love.

When Lavrenti, Grusche's brother, learns of her predicament, he inquires to see if he can find her a husband. But she won't marry anyone because "ich kann keinen Mann heiraten, ich muss auf Simon Chachava warten."⁴² Only after he assures Grusche that this man is on his death bed does she agree to marry him. Sometime after the ceremony a rumor spreads that the soldiers are back. Someone brings Grusche a soldier's shawl from Persia after which Grusche silently expresses her feelings for Simon.

Kniet nieder, wie um die Kuchen aufzusammeln.
 Dabei nimmt sie das silberne Kreuz an der
 Kette aus ihrer Bluse, küsst es und fängt
 an zu beten.⁴³

One morning when Grusche is minding little Michel in the fields, she sees Simon on the opposite bank. The conversation between them is at first strained and, for the most part, they exchange small talk. Then Grusche tries to explain the situation to him.

Wann wechseln Frauen ihren Namen, Simon? Lass
 es mich dir erklären. Es ist nichts zwischen
 uns, alles ist gleichgeblieben zwischen uns, das
 musst du mir glauben.⁴⁴

⁴¹ Kreidekreis, 30.

⁴² Kreidekreis, 70.

⁴³ Kreidekreis, 73-79.

⁴⁴ Kreidekreis, 86.

Simon feels that he has returned too late. "Will das Fräulein sagen, man ist zu spät gekommen?"⁴⁵

Many words seem to be left unsaid. Grusche wants to tell Simon of how she came to take care of Michel, but somehow, she cannot. All along, he is under the impression that the child is hers.

Grusche sieht ihn verzweifelt an, das Gesicht
tränenüberströmt. Simon starrt vor sich hin.
Er hat ein Holzstück aufgenommen und schnitzt
daran.⁴⁶

When everything is straightened out Simon's love for Grusche prompts him to accept the child awarded to her for her maternal instincts. The love between Simon and Grusche is strong but subordinated to maternal love. Grusche's love for Simon may, in an indirect manner, constitute a vicarious experience of maternal love, even though she is not aware of this at the time. Hence, we see some evidence of the emergence of sublimated love.

In contrast to the main flavor of the drama--true love, respect, and devotion--Brecht manages to inject a note of cynicism. This cynicism, however, is not aimed at the sincerity between two people in love, but at the kind of marriage that Grusche enters into because she wants to protect the child--a marriage without love. The monk who performs the ceremony between Grusche and Jussup, a rich peasant, serves as Brecht's voice.

Liebe Hochzeits-und Trauergäste! In Rührung
stehen wir an einem Toten-und einem Brautbett,
denn die Frau kommt unter die Haube und der
Mann unter denn Boden. Der Bräutigam ist schon
gewaschen, und die Braut ist schon scharf. Denn

⁴⁵ Kreidekreis, 86.

⁴⁶ Kreidekreis, 87.

im Brautbett liegt ein letzter Wille, und der macht sinnlich. Wie verschieden, ihr Lieben, sind doch die Geschicke der Menschen, ach! Der eine stirbt dahin, dass er ein Dach über den Kopf bekommt, und der andere verehelicht sich, damit das Fleisch zu Staub werde, aus dem er gemacht ist, Amen.⁴⁷

During the trial an elderly couple comes to ask Azdak, the judge, for a divorce. He, however, puts this case aside and, only after he has awarded the child to Grusche, does he grant a divorce but not to the elderly couple. It is for Grusche and the man she married in order to give the child a home. Although divorce is usually "negative" in our present-day society, in this case, it serves to unite two people in love.

Romantic love emerges here as a "positive" element. There is no doubt that the marriage which is to take place between Simon and Grusche will be successful. For the first time, a sound marriage seems to be attainable.

The above dramas are those in which romantic love plays a major role. That is, it assumes the greatest importance in connection with the main characters. The following dramas are those in which romantic love plays a minor role. That is, there is some evidence of its existence and its effects, but this is only secondary to the main ideas and events of the drama.

For the most part carnal love is the main theme of Baal. It is the emotion which hits and breaks through the surface, but deep within, and only sensed here and there throughout the drama, it is a secret longing for happiness, the kind of happiness that we finally find in Der

⁴⁷ Kreidekreis, 76.

kaukasische Kreidekries. It is a longing for this happiness which we see in Baal. At this point it seems to be somewhere in the infinite, but wherever it is, it appears as a real and realistic force.

War der Himmel schon so gross und still und fahl
Jung und nackt und ungeheuer wundersam
Wie ihn Baal dann liebte, als Baal kam.⁴⁸

The heavens represent the innocence for which he is searching, but it is too far off to reach.

Johannes (one of Baal's friends) speaks of a young, innocent girl whom he is afraid to spoil. He sees a certain purity and sincerity in her factors which are characteristic of romantic love.

Sie ist unschuldig. Sogar die Knie - es gibt
viele Grade von Unschuld, nicht? Dennoch, wenn
ich sie manchmal nachts auf einen Katzensprung
in Arm halte, dann zittert sie wie Laub, aber
immer nur nachts. Aber ich bin zu schwach, es
zu tun. Sie ist siebzehn.⁴⁹

Even towards the end of the drama when Baal is well on his way to doom, the yearning for that which is permanent and long-lasting is evident in a song he sings:

Von Sonne krank und ganz von Regen zerfressen
Geraubten Lorbeer im zerrauten Haar
Hat er seine ganze Jugend, nur nicht ihre Träume
vergessen
Lange das Dach, nie den Himmel, der drüber war.⁵⁰

Brecht seems constantly to be searching for a positive creed. This can be identified in romantic love if only in the sense that it, too, is considered to be a "positive" value as it is clearly illustrated in Das Badener Lehrstück vom Einverständnis (1928-29), where Brecht treats this

⁴⁸ Baal, 19.

⁴⁹ Baal, 32.

⁵⁰ Baal, 105.

theme in connection with the trends of the times. Four airmen, who tried to cross the Atlantic have crash-landed. They ask mankind for help, for they do not want to die. The question, does man help, is debated. The answer is a NO and hence, the four airmen will have to die. The pilot refuses to accept this necessity. The three mechanics, however, accept the choir's advice that death can be surmounted only by consenting to the unavoidable necessities of history, and they are redeemed. The pilot dies. Therefore, this positive creed can only be found if we consent to the inevitable necessities of history, here to the force of death which, by the way, contains elements relating it to aspects of romanticism.

Change is the most important element with which to contend. One must sacrifice everything, even love, for the times. We note an absence of romantic love in this drama and in its place is the search for a positive value of life. The very same longing is present here as in Baal but in this drama, Brecht is approaching his destination.

Galilei, in Leben des Galilei (1938-39), lives with his daughter Virginia, his housekeeper Mrs. Sarti, and her son Andrea. Galilei is a lecturer at the University of Padua in the service of the Republic of Venice. An unprincipled man, he doesn't hesitate to claim that the telescope which he copied from a Dutch invention is his own. Galilei moves to the estate of the Grand Duke of Florence, for he is being badly paid and has no time for research. He has proved that the earth is not the center of the universe but is unable to publish his findings because of the Inquisition. He is always under close supervision by the Inquisition and as a result his misery eventually becomes his daughter's also.

Romantic love, as displayed in this drama, is not viewed in a very favorable light as compared to Der kaukasische Kreidekreis. Virginia is

engaged to Ludovico, a young man from a notable family. The love they supposedly have for each other seems to lack two important qualities which are present in Der kaukasische Kreidekreis: tenderness and respect. The lack of both appears in regard to Ludovico in as much as he seems to be agreeable to marriage only because it is an accepted institution in life.

Virginia, however, is very much in love with him. And it is from this love that fear emanates. After she has introduced Ludovico to her father and a few other people she asks Ludovico if she acted correctly. "Habe ich es richtig gemacht?"⁵¹ She is overly concerned about doing and saying the right thing at all times.

On the other hand, Ludovico is interested in a marriage which will add prestige to his family name. Love isn't of utmost importance to him.

Die Ehen in Familien wie der meinen werden
nicht nur nach geschlechtlichen Gesichtspunkten
geschlossen. Meine Frau wird auch im Krichenstuhl
unserer Dorfkirche Figur machen müssen.⁵²

Formerly Galilei was on probation and Ludovico's mother was assured that he had undertaken not to get mixed up in this business again. Now that Galilei will not give up his beliefs and Ludovico is of the opinion that he will always be a slave to his passions, he decides not to marry Virginia. The family name is more important than love.

Entschuldigen Sie mich bei Virginia;
ich denke es ist besser, ich sehe sie
jetzt nicht.⁵³

Both of these incidents illustrate the kind of relationship which will eventually collapse for lack of a basic foundation. They are depicted as "negative".

⁵¹ Bertolt Brecht, Leben des Galilei, p. 30. Hereafter this source will be referred to as Galilei, followed by the page number.

⁵² Galilei, 107.

⁵³ Galilei, 111.

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As a departure from the kind of drama applicable to the approximate time in which it was written, we find an adaptation of Sophocles' Antigone (1948) in which the main conflict is between divine law and man-made law (or recorded law). The other incidents which occur in the drama support either the one or the other. Everything centers around the main theme. Antigone intends to flout the decree of Kreon not to bury her brother Polynices. Kreon declares his philosophy of supremacy of state and country above all. Man's shrewdness brings ruin if he goes counter to what is right and just. Antigone defends her act of burial as being in accord with eternal unwritten divine laws. Kreon orders her execution.

The romantic love which supports the struggle for eternal unwritten divine laws is that between Antigone, who is put to death because of her beliefs, and Haemon, the son of the man who orders her execution. Haemon's love for Antigone is more than a mere attraction. He proves his love for her by a willingness to die with her. There is also a certain amount of awe and respect which he has for the manner in which she stands up for what she believes. The situation is an unusual one, for although we never see Antigone and Haemon together, somehow, we are aware of the impact of their love. Haemon's suicide confirms our suspicions.

Let us now examine the last of our examples, Don Juan. In Donna Elvira, Don Juan's wife, we find a personality similar to that of Polly Peachum, the only exception being Polly's naiveté as compared to Donna Elvira's sophisticated awareness of her surroundings.

Donna Elvira is fully aware of the kind of person he is, but she is his wife and, therefore, makes endless excuses for him. The beginning of the drama finds him returning from an unexpected trip the explanation of which is unknown to Donna Elvira. Her patience is waning but she keeps

the fact in mind that she is married. To her, marriage is a respected institution. Her love is not completely destroyed but turns into pity, a higher form of love. Hence, we have some evidence of what may be called sublimated love. In the course of time, Donna Elvira's feelings change and again, the dramatist's propensity for ambivalence appears:

Sie finden mich verändert. . . . Ich empfinde für
 Sie nichts anderes mehr als eine fromm Zärtlich-
 keit. . . . Ich habe Sie sehr geliebt. Nichts in
 dieser Welt war mir so teuer wie Sie. Für Sie
 vergass ich meine Pflicht; für Sie gab ich alles.⁵⁴

Ambivalence seems to be ever present in Brecht's dramas; for in opposition to the positive side of marriage, he makes sport of the institution by having Don Juan propose to as many as three girls in a seemingly short time with no serious intentions whatever. Sganarelle tries to make them see the light:

Ihr armen Dinger! Fallt mir nicht auf den
 rein. Der! Kunststück, euch den Kopf zu
 verdrehen!⁵⁵

Compared to Brecht's earlier dramas, here the attitude towards marriage in Don Juan is on the whole affirmative.

Most of the dramas considered in this chapter contain a somewhat ambivalent attitude toward romantic love. In Die Kleinbürgerhochzeit it is something to be sought and desired and, on the other hand, is made sport of, for, at the wedding ceremony and reception, it is spoken of in jest. Despite all obstacles, marriage emerges as an institution strong enough to resist all temptations to destroy it.

Ambivalence also exists in Die Dreigroschenoper. Inwardly the author deems marriage a sound institution. Outwardly there is bitter

⁵⁴ Don Juan, 172-173.

⁵⁵ Don Juan, 131.

resignation and satire. Satire seems to be a very strong weapon as we listen to the views of Mr. and Mrs. Peachum, who attempt to destroy Polly's idealism. The latter believes that love is the highest emotion one can attain and the strength of the power of love helps her hold on to her beliefs. Brecht is afraid of not attaining the happiness he wants so much, and thus, perhaps, employs satire as a defense mechanism. His final opinion concerning romantic love is that it is a strong power, but not strong enough to carry one through life.

True love between husband and wife is witnessed in Die jüdische Frau. For the first time we see a readiness on the part of both individuals to sacrifice their love for each other's safety.

In Brecht's later dramas, romantic love assumes a more desirable aspect. Thus, as is also the case with carnal love, we detect here a gradual change in the direction of what we might call "traditional" evaluations. Marriage is viewed affirmatively in Der gute Mensch von Sezuan because true love is the reason for Shen Te's wanting to marry Yang Sun. But as soon as other factors enter the picture such as money, marriage is not advised. It is not the solution to whatever cannot be accomplished without it.

In contrast to the acceptance of marriage, Shui Ta, the rational part of Shen Te, is completely against love, for it interferes with the intellect.

Romantic love seems not to be an element strong enough to carry one through the pitfalls of life, but it cannot be said that it is entirely "negative".

Herr Puntila follows age-old marriage traditions of Austria, Bavaria and many other countries in his attempt to match-make his daughter with a

social superior, here, an attaché. This attempt proves to be unsuccessful, for one cannot be forced into a marriage. Marriage should be the result of true love, not obligation. The rational element seems to have more strength than the emotional, and in most cases, the individual should be dominated by his intellect. In Eva, we find a classic example of this, for she develops from an emotional being to a rational and sensible one.

Der kaukasische Kreidekreis is probably the best example of the permanence of romantic love. All the elements encompassed by love which were previously lacking now appear. There is no satire in the relationship between Simon and Grusche. Their engagement is treated with sincerity as compared to Herr Puntila's. Now Bertolt Brecht accepts romantic love completely, and, at the same time, introduces a manifestation of sublimated love, maternal love.

The one instance of cynicism noted in Kreidekreis is completely removed from Simon and Grusche. It concerns the marriage Grusche enters into because of the child. The monk who performs the ceremony is critical of this marriage.

The longing for happiness and permanent love not achieved in Baal is finally found in Der kaukasische Kreidekreis.

Das Badener Lehrstück vom Einverständnis concentrates on the same longing for happiness. In this case, the rational element helps Brecht come close to his destination. The search is for a positive way of life; to achieve this one must sacrifice love for change. This is at the stage where love is still considered "negative".

Romantic love is also a secondary element in Leben des Galilei where more importance is attached to prestige and the family name than to love.

A marriage that might have taken place between Virginia and Ludovico would have ended in divorce.

Respect for marriage as an institution is evident in Don Juan as Donna Elvira, Don Juan's wife, makes excuses for whatever he does, being fully aware of the kind of person he is. Ambivalence toward marriage is evident in Don Juan's attempts to propose to as many as three girls in a short time, while he still is married. Bertolt Brecht's ambivalence toward marriage is not as strong as in his earlier dramas and is no longer treated with biting sarcasm.

This two-fold attitude toward marriage, on the one hand acceptance, and on the other a parodying of the institution, lessens in his later works. In his early dramas he is cynical, bitter and provocative. He feels as though a successful marriage is almost unattainable. But as he grows older he seems to say that, if all the essential elements of romantic love are present, a marriage can be successful.

SUBLIMATED LOVE

A. Dramas Involved

As observed in the previous chapter Brecht undergoes a change in his attitude toward romantic love. Bitterness gradually becomes acceptance and Brecht approaches what may be called a "traditional" way of facing it.

As the last kind of love and, possibly the decisive factor in this transformation we have been observing, we will look into what may be called sublimated love.

The dramas in which sublimated love plays a major role are:

Die heilige Johanna der Schlachthöfe

Die Mutter

Der gute Mensch von Sezuan

Mutter Courage und ihre Kinder

Die Gesichte der Simone Machard

Leben des Galilei

Der kaukasische Kreidekreis

Der Prozess der Jeanne D'Arc zu Rouen

The dramas in which sublimated love plays a minor role and which will be treated next are:

Baal

Die Dreigroschenoper

Die sieben Todsünden der Kleinbürger

Herr Puntila und sein Knecht Matti

Don Juan

Antigone des Sophocles.

B. Manifestations of Sublimated Love

The dramas listed under A of this chapter will be considered in chronological order commencing with those in which sublimated love plays a major role. The forms of sublimated love which will be discussed in this chapter in order of appearance are: pity, compassion, maternal love, devotion, goodness, protection, patriotism, familial loyalty, love for one's land and faith in God.

Johanna Dark, in the play Die heilige Johanna der Schlachthöfe (1929-30), the first in the series pertinent to our discussion, is a simple girl who is a member of a band called "The Black Straw Hats," an evangelical organization modeled on the Salvation Army. Assuming the role of a savior she tries to alleviate the misery of the workers in the stockyards of Chicago. She learns that unemployment and misery are caused by one Pierpont Mauler, a canned-meat king, who is waging a fierce struggle for economic survival with his competitors. She recognizes Mauler and subsequently attempts to persuade him to help the suffering masses. The present condition of the workers disturbs her tremendously.

Lebend von Minute zu Minute unsicher
Können die sich nicht mehr erheben
Vom niedersten Boden. Denen
Ist nur mehr der Hunger gewachsen. Sie
Berührt kein Lied mehr, zu ihnen dringt
In solche Tiefe kein Wort. . . .
Ich will's wissen.¹

¹ Bertolt Brecht, Die heilige Johanna der Schlachthöfe, pp. 24-27. Hereafter this source will be referred to as Johanna followed by the page number.

Slift, one of the Meat Packer Kings, tries to convince Johanna that the pity she feels for the workers is really not necessary, for they are wicked anyway. After observing the workers' conditions and resulting attitudes, he tries to show Johanna that their wickedness is beyond measure, but Johanna is too perceptive to accept this as truth. To her, it appears that the Meat Packer Kings thrive on the workers' wickedness, and what she sees in the stockyards only serves to make her more compassionate.

Ist ihre Schlechtigkeit ohne Mass, so ist's
Ihre Armut auch. Nicht der Armen Schlechtigkeit
Hast du mir gezeigt, sondern der Armen Armut.
Zeigtet ihr mir der Armen Schlechtigkeit
So zeig ich euch der schlechten Armen Leid.
Verkommenheit, voreiliges Gerücht!
Sei widerlegt durch ihr elend Gesicht!²

Johanna is convinced that this wickedness can be attributed to the existing social and economic conditions, for men are fighting for the bare necessities of life. Hence, to improve conditions basic to a betterment, instead of clashing, one should try to help one's neighbor.

Natürlich, wenn jeder seinem Nächsten wegen
einem Stückchen Schinken aufs Brot mit einer Axt
über den Kopf hauen muss, damit er es ihm vielleicht
abtritt, was er doch braucht zu seines Lebens
Notdurft, und der Bruder ringend mit dem Bruder
um das Nütigste, wie soll da der Sinn für das Höhere
nicht ersticken in des Menschen Brust?! Betrachten
Sie doch einmal den Dienst am Nächsten einfach als
Dienst am Kunden! . . . Service! Was heisst denn Service
anders als Nächstenliebe?³

These people have no morals, only because they can't get anything without stealing. They are forced into these circumstances.

² Johanna, 58.

³ Johanna, 72-73.

Because Mauler showed Johanna the wickedness of the poor, she will now show him their poverty:

Zeigtest du, Mauler, mir der Armen
Schlechtigkeit, so zeige ich dir
Der Armen Armut, . . . solche, die ihr
In solcher Armut haltet, so geschwächt und in
so dringlicher
Abhängigkeit von unerreichbarer Speis und Wärme, dass sie
Gleichermassen entfernt sein können von jedem Anspruch
Auf Höheres als gemeinste Fressgier, tierischste Gewöhnung.⁴

Rather than see this, Mauler decides to buy the back stocks and eight weeks of production in cans of meat. Johanna succeeds in reaching him. She also leaves a strong impression with the stockbreeders.

Euer Reden und Auftreten hat uns, den Viehzüchtern,
sehr grossen Eindruck gemacht und manchen
Hier sehr tief erschüttert, denn auch wir
Leiden ganz schrecklich.⁵

To comfort the misery of the stockyards, members of the "Black Straw Hats" leave their mission house. Their faith in God is strong; He is their one salvation. Their aim is to give the poor folk the courage they need to face their problems. They believe that things will change, for injustice cannot remain forever. They call themselves soldiers of the Lord and their awe and respect for Him is evident in the following passage.

Johanna: Wir sind die Soldaten des lieben Gottes. . .
Wir marschieren mit Trommeln und Fahnen überall
hin, wo Unruhe herrscht und Gewalttaten drohen,
um an den lieben Gott zu erinnern, den sie alle
vergessen haben, und ihre Seelen zu ihm zurück-
zubringen. Soldaten nennen wir uns, weil wir eine
Armee sind und auf unserem Marsch kämpfen müssen
mit dem Verbrechen und dem Elend, jenen Mächten,
die uns nach unten ziehen wollen.⁶

⁴ Johanna, 74-75.

⁵ Johanna, 80.

⁶ Johanna, 17-18.

Johanna's compassion and pity for the workmen even has an effect on Mauler, for as soon as Johanna informs him that the "Black Straw Hats" are in financial difficulties, he volunteers to help.

Ich will auf den Markt gehen und euch das
Geld beschaffen, das ihr braucht. . . . Ich tu's
für euch. . . . Geh also hin und sag ihnen, das
Geld kommt, bis Samstag ist es da. . . . Es ging
ungünstig und nicht ganz wie gewollt mit der
Sache der Fünfzigtausend. . . . Dich aber nehm ich
aus, und deine Schwarzen Strohhüte sollen ver-
schont werden, das Geld, das schaff ich für euch.⁷

Johanna seems to be able to bring his latent good qualities to the surface. She plans to stand among the people waiting in the stockyards until the factories open up again and live on whatever these people live on. After listening to Johanna, Mauler feels both compassion and admiration for her. He is also concerned for her welfare.

Also heute nacht
Steh auf, Mauler, zu jeder Stunde und
Sieh durch's Fenster, ob es schneit, und wenn
es schneit, dann
Schneit's auf sie, welche du kennst.⁸

Johanna's determination is strong, because, even though she doesn't know what the outcome of her attempts will be, she is ready to appeal to whatever resembles a human being.

Vor's morgen wird, werden wir
Von diesen Höfen hier aufbrechen
Und ihre Stadt Chicago erreichen bei Morgengrauen
Zeigend unseres Elends ganzen Umfang auf offenen Plätzen
Alles anrufend, was wie ein Mensch aussieht.
Was weiter wird, weiss ich nicht.⁹

Her pity and compassion for these people have caused her to lose all fear. Determination to act on one's will is greater than any fear.

⁷ Johanna, 116-117.

⁸ Johanna, 122.

⁹ Johanna, 125.

Sind das die Leute, welche die Sache der Arbeitslosen führen? Ich kann mithelfen. Ich habe das Reden auf öffentlichen Plätzen und in Sälen, auch grossen, gelernt, habe keine Furcht vor Belästigungen und kann eine gute Sache, denke ich, gut erklären. Es muss nämlich meiner Meinung nach sofort etwas geschehen. Ich habe auch Vorschläge.¹⁰

We have already established the fact that sublimated love is that love which results from directing the energy of an impulse from its primitive aim to one that is culturally higher. Sublimated love, which displaces libidinal drives, is a socially approved way of behaving. And we are also aware of the fact that compassion involves the urge to help after feeling sorrow for the sufferings of others. In the drama under discussion, since Johanna's libidinal drive is directed towards a higher cause, the urge to help the workers, in this instance compassion, is equivalent to sublimated love.

In contrast to Das Badener Lehrstück von Einverständnis in which we previously observed that man does not really help man, we see here that Johanna's compassion has a salutary effect on the working people. Out of concern for all those who are out of work, they begin to be of service.

Again, ambivalence is also present in Johanna, but here we witness an interesting transformation in the character involved. At the beginning Mauler is a member of the opposition to the workers. As the drama progresses he seems to show some compassion in being willing to listen to the workers, but he will tolerate no displays of sentimentality. In addition, this group may say nothing that Mauler doesn't ask them about first; and above all, they are not to know that they are speaking to Mauler, himself. Gradually, he is brought around to feeling that same

¹⁰ Johanna, 135.

compassion for the workers that Johanna feels. Some of the attributing factors follow: After Johanna informs him that the workers receive only twenty cents a day, Mauler's reaction is that of amazement and awe for them:

Das ist merkwürdig, nicht? Niemals noch hört ich
Dass solches vorgefallen wär, dass einer arbeitet
Für nichts und ist's nicht leid. Auch find ich
keine Furcht
In ihrem Aug
Vor Brückenbogen und Elend.¹¹

Mauler agrees to help them and his reason is the following:

Warum ich hier helf? Vielleicht nur
Weil mir dein Gesicht gefällt, weil's so unwissend
ist, obgleich
Du zwanzig Jahre lebstest.¹²

Mauler moves in the direction of sublimated love; still, his case is different from Johanna's for Johanna is a compassionate human being by nature, whereas Mauler cannot bear to see squalor, as Graham, another of the Meat Packer Kings tells us:

Er selbst ist weich und liebt das Geld nicht
Und kann nicht Elend sehen und schläft nicht nachts.¹³

At the sight of the workers' existing conditions Mauler's compassion emanates from a revulsion. He cannot endure the sight of poverty and misery and hence, when the workers are brought before him, he agrees to alleviate their situation:

Ich bitt euch, tut sie weg. Ich kauf!
Ihr alle, hört: Pierpont Mauler kauft!
Dass diese Arbeit haben und entfernt sind:
Was in acht Wochen ihr an Fleischbüchsen herstellt:
Ich kauf's.¹⁴

¹¹ Johanna, 38.

¹² Johanna, 41.

¹³ Johanna, 28.

¹⁴ Johanna, 76.

At the end of the drama he has become compassionate and considerate and is concerned for the welfare of others above and beyond himself.

After Johanna's death the impact of her concern, compassion and work, is realized.

Ach, das Reine ohne Fehle
Unverderbte, Hilfsbereite
Es erschüttert uns Gemeine!
Weckt in unsrer Brust die zweite
Bessere Seele!¹⁵

Johanna has united a people who will always stand up for what they believe in and fight for their ideals.

Sublimated love appears strongly also in Brecht's adaptation of Gorky's Die Mutter (1930-32), a drama of a woman who disapproves highly of her son's revolutionary work, but is drawn into it in order to protect him from becoming involved in this dangerous activity. This is basically a motif similar to that in Mutter Courage. The fable in Die Mutter illustrates the power and strength of maternal love. To defend her son, she learns to read and write and converts her neighbors to the side of the workers by carrying the message of the Party into the countryside. Even after her son is shot she continues in these labors. One form of sublimated love leads to another. Maternal love, a form of sublimated love, leads to devotion to a cause, another form of this kind of love. A devoted mother, she becomes involved in a cause, in the process of being so protective, and as a result assumes heroic stature.

Similarly to the plant employees in Die heilige Johanna der Schlachthöfe, in this play the workers of Tver live under conditions of extreme hardship. Mother Pelagea Wlassowa feels badly because under the existing conditions she can't give her son the best.

¹⁵ Johanna, 210.

Es ist schlimm, dass ich meinem einzigen Sohn keine bessere Suppe vorsetzen kann; er ist jung und beinahe noch im Wachsen. . . . Was kann ich, Witwe eines Arbeiters und Mutter eines Arbeiters tun? . . . Ich sehe keinen Ausweg.¹⁶

She sees her son in the company of revolutionary workers but, being intensely concerned about his welfare, she is not happy about it: "Ungern sehe ich meinen Sohn Pawel in der Gesellschaft dieser Leute."¹⁷ The more she sees the more concerned she becomes.

Aber ich sehe mit Unruhe, wie er diese Bücher liest, und mit Kummer, dass er, statt sich abends auszuruhen, in die Versammlungen läuft, wo nur gehetzt wird. Dadurch wird er nur noch seinen Arbeitsplatz verlieren.¹⁸

To keep her son out of danger, she forbids him to distribute certain leaflets which she herself takes and distributes. Thus, she sacrifices her own safety to keep her son from revolutionary activity and the dangers inherent in it.

Pawel, ich verbiete dir, diese Flugblätter zu verteilen. . . . Geb die Flugblätter her, ich nicht Pawel, werde gehen und sie verteilen.¹⁹

His mother's love forbids violence of any kind. Her attitude toward strike and other activities is completely negative. Her aim is merely to help the people. "Ich wollte keinen Streik machen, sondern einem Menschen helfen."²⁰ She has avoided violence all her life, and has no intention of beginning now. Thus, she gives the impression of being

¹⁶ Bertolt Brecht, Die Mutter, pp. 7-8. Hereafter this source will be referred to as Die Mutter, followed by the page number.

¹⁷ Die Mutter, 12.

¹⁸ Die Mutter, 13.

¹⁹ Die Mutter, 19-21.

²⁰ Die Mutter, 34.

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eventempered and calm as well as believing in goodness and reasonableness above everything else.

Yet, Pelagea is proud of her son, for to her he is important as she tells one of the workers. "Ich bin sehr stolz auf ihn. Ich habe Glück: ich habe einen Sohn, der nötig ist."²¹

But her son lands in prison and Pelagea makes use of a visit to him to get the addresses of peasants sympathetic to the political movement. She hopes to store many names in her memory, for political conversation is not allowed during the visit. We see she begins to be concerned for the cause because, she puts both her's and her son's life in danger.

Her devotion to the cause becomes stronger as the drama progresses. She talks to all those people who she thinks would be willing to help. All she needs is a faint ray of hope.

Die kommen in die Gutsmetzgerei, Gutsbäckerei
und Gutsmelkerei. Da sind doch auch Arbeiter,
mit denen muss man reden. Wo ein Arbeiter
sitzt, ist noch nicht alles verloren.²²

No matter how involved she becomes in her work, she is never too much wrapped up in it to be a mother. After Pawel returns from a long exile in Siberia and is reunited with her, her maternal concern comes through the surface:

Sie umarmt ihn. 'er wird immer magerer! Statt
dicker wird er magerer! Ich dachte mir, dass
sie dich nicht lang halten könnten. Wie bist
du ihnen ausgekommen? Wie lang kannst du
hierblieben?'²³

²¹ Die Mutter, 59.

²² Die Mutter, 72.

²³ Die Mutter, 83-84.

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She continues to show maternal concern. "Hast du wenigstens immer richtig gegessen?"²⁴ Pawel, however, is not too receptive to so much concern. He tells his mother: "Kummere dich nicht um mich."²⁵

Maternal love is not the only form of sublimated love displayed in this drama. Compassion is another one. As Pawel is crossing the Finnish border, he is caught and executed. A group of revolutionary workers brings this news to Pelagea. All of them show compassion and pity for her. Even the landlady is sympathetic.

Liebe Frau Wlassowa, Sie sind in diesen
schweren Tagen nicht allein, das ganze
Haus fühlt mit Ihnen.²⁶

The workers' concern is manifest in their actions, for they come to visit her and console her. Pelagea is, of course, thankful. During the course of conversation doubts are raised concerning the type of work Pawel had done; Pelagea defends him against all accusations: "Es war gut, was Pawel gemacht hat."²⁷

It is clear that this group of workers is fighting for a cause they deem very important, and that they are devoted to what they believe in. They are willing to sacrifice everything for an ultimate victory.

Pelagea: Ja, wir siegen! Wir geben unsere
Becherchen weg, unsere Kessel und Kupferkannen,
aber wir siegen! Wir haben nichts mehr zu essen,
aber wir siegen!²⁸

²⁴ Die Mutter, 88.

²⁵ Die Mutter, 86.

²⁶ Die Mutter, 91.

²⁷ Die Mutter, 95.

²⁸ Die Mutter, 110.

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To justify the statement that love can assume many forms and that its transformation can occur, not only does Pelagea become more devoted to the cause of the workers, but it seems that in her life she finds a place for religious expression. Religion is a substitute for human love; it is, as it were, a form of higher human love.

The grief Pelagea experiences after her son's death is great, but she must pull herself together and continue to perform her daily chores and political activities. Thus, she mourns and then decides to devote herself to the cause. She learns to have faith in man and to be thankful for what she has. This faith and gratitude may also be considered as an attribute of higher human love.

Der gute Mensch von Sezuan concerns itself with the search for a good human being because, it seems, the world's existence depends on the discovery of such an individual, a motif reminiscent of the Old Testamental Sodom and Gamorrah story. For this purpose, three gods assume the task of finding this individual. After searching far and wide, completely exhausted, they reach the town of Sezuan where they hope to find a place to rest. Everyone turns them down except Shen Te, a prostitute. She even sends a customer away in order to put them up. Because of her goodness, the gods give her money enough to buy a tobacco shop. Thus, goodness can be considered as a form of sublimated love. It continues to play a substantial part in this drama.

As soon as the people in the neighborhood hear of Shen Te's good fortune they begin to take advantage of her. Yet, Shen Te attempts to help those people who need it such as a family of eight, an unemployed man, Wong, the water seller, and Yang Sun, an unemployed airman. So also, she is concerned about an elderly couple and their nephew who need a place

to stay for the night. She feels obligated to help them:

Als ich von Land in die Stadt kam, waren sie
meine ersten Wirtsleute. Als mein bisschen Geld
ausging, hatten sie mich auf die Strasse gesetzt.
Sie fürchten vielleicht, dass ich jetzt nein
sage. Sie sind arm.
Freundlich zu den Ankömmlingen: Seid willkommen!
Ich will euch gern Obdach geben. Allerdings habe
Ich nur ein kleines Kämmerchen hinter dem Laden.²⁹

Soon after this, an unemployed man enters and asks for cigarettes. One cigarette is all he needs to become a new man. Shen Te feels that he'll bring her good luck and she gives him the cigarette. Unfortunately, this does not have the hoped-for effect.

It seems Shen Te is too good for this world and must somehow protect herself. In order to accomplish this she disguises herself as Shui Ta, a male cousin. It appears that the good cannot live in this world and remain so without the protection of some strong power. So Shui Ta immediately takes his stand in the tobacco shop. Upon seeing the family, he informs them that Shen Te has suspended her hospitable activity for an indefinite period of time. He acts on behalf of his cousin: "Dies hier ist ein Tabakladen, und Fräulein Shen Te lebt davon."³⁰ He also pays the carpenter eighty silver dollars less for some shelves than he originally wanted. Shui Ta tells the landlady that his cousin acted foolishly, being kind to all those people, but that she'll improve in time.

It is Shen Te's nature to be good, no matter what happens. Her sympathy and compassion for Wong, the water-boy, is evident when it is raining and when, therefore, he can't sell a drop of water.

²⁹ Der gute Mensch, 22.

³⁰ Der gute Mensch, 37.

Aber ich will dein Wasser, Wong,
 Das weither getragene
 Das müde gemacht hat.
 Und das schwer verkauft wird, weil es heute regnet.³¹

Shen Te's goodness is not completely unmatched. The old couple also shows compassion and pity for Shen Te and wants to lend her a sum of money because they fear that she will not be able to collect enough to pay the rent.

Wir haben beschlossen, Ihnen im Notfall unter die Arme zu greifen. Wir haben uns Geld zurückgelegt und können Ihnen die 200 Silberdollar leihen. Wenn Sie wollen, können Sie uns Ihre Vorräte an Tabak verpfänden. Schriftliches ist aber zwischen uns natürlich nicht nötig.³²

Shen Te is overwhelmed by this and wishes that the gods were there to hear it because they're looking for good people.

Yang Sun, the air pilot with whom Shen Te is in love, has decided not to take Shen Te with him after she sells the shop for him lest she be a stone around his neck. He makes his point clear to Shui Ta who immediately jumps up to protect Shen Te. "Sie scheinen zu vergessen, dass sie ein Mensch ist und eine Vernunft hat."³³

Shu Fu, one of Shen Te's admirers, has been standing by watching Shen Te sacrificing her own love and happiness to help others. Now that she has to close up the shop he wants to be of assistance and leaves her a blank check to be used as she pleases. Shen Te won't cash it for fear that she'll be obligated to him. A Mrs. Shin, who happens to be nearby, thinks that he is a much better choice compared to Sun. Shen Te begins to

³¹ Der gute Mensch, 57.

³² Der gute Mensch, 65-66.

³³ Der gute Mensch, 80.

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explain her feelings for Sun. It seems that her love for him emanates from pity and sympathy.

Und in der Frühe hielt ich seinen Rock gegen
das Licht: da sah ich die Wand durch.
Wenn ich sein schlaues Lachen sah, bekam ich Furcht, aber
Wenn ich seine löchrigen Schuhe sah, liebte ich ihn sehr.³⁴

At this time, she realizes that she is pregnant, but wants to keep it a secret from Yang Sun, for she doesn't want to be a burden to him. "Aber sag es nicht weiter, sonst erfährt es Yang Sun, und er kann uns nicht brauchen."³⁵

Shen Te's maternal instincts emerge as she thinks of the future and her coming child. She imagines the child (a boy) to be present and introduces him to the audience walking forth and back with him. As she does so she imagines herself introducing him to various aspects of life.

Komm, Sohn, betrachte dir die Welt! Hier, das
ist ein Baum. Verbeuge dich, begrüße ihn. So,
jetzt kennt ihr euch. Horch, dort kommt der
Wasserverkäufer. Ein Freund, gib ihm die Hand.³⁶

She will be devoted and protective toward her child whenever need be.

Was ich gelernt in der Gosse, meiner Schule
Durch Faustschlag und Betrug, jetzt
Soll es dir dienen, Sohn, zu dir
Will ich gut sein und Tiger und wildes Tier
Zu allen andern, wenn's sein muss. Und
Es muss sein.³⁷

After Wong informs Yang Sun about Shen Te's pregnancy there is a transformation in Sun's attitude. Up until this point, he would think only of himself and his needs. Now, for the first time, he begins to

³⁴ Der gute Mensch, 109.

³⁵ Der gute Mensch, 112.

³⁶ Der gute Mensch, 110.

³⁷ Der gute Mensch, 116.

show interest, concern and compassion for another human being.

Shen Te schwanger! Ich bin ausser mir!
 Ich bin hereingelegt worden! . . . Ich habe einen
 Sohn. Ein Yang erscheint auf der Bildfläche!
 Und was geschieht? Das Mädchen verschwindet, und mich
 lässt man hier schufteln! . . . Und das Mädchen ist
 praktisch ohne Beschützer! . . .
 Herr Shui Ta, meine Sehnsucht nach der Dame meines
 Herzens wird unstillbar. Ich fühle, dass ich
 etwas tun muss, sie wieder in meine Arme schliessen
 zu können. Sie ist schwanger und braucht einen
 Menschen um sich.³⁸

When Shui Ta is revealed as Shen Te in disguise and goodness stands alone again, we are again made to realize that goodness isn't enough in the world we live in. To be good and to live is not an easy task. The world is not a simple one. All Shen Te wanted to do was to live a normal life.

Alles, was ich verbrach tat ich, meinen Nachbarn
 zu helfen, meinen Geliebten zu lieben und
 meinen kleinen Sohn vor dem Mangel zu retten.³⁹

At the end of the drama Shen Te feels that she cannot face her oncoming problem but the gods have faith in her and all she has to do is to continue to be a good person.

In this drama we see what can happen when goodness, a form of sublimated love, is being carried beyond all bounds. Shen Te, allowing herself to be guided by her emotions, would, without the guidance of her invented rational cousin Shui Ta, go bankrupt. Thus, we can here say that sublimated love, in the form of goodness and concern for others, must be under the influence of reason in order to be of value to both the giver and the receiver.

³⁸ Der gute Mensch, 136-139.

³⁹ Der gute Mensch, 156.

In Mutter Courage, a play placed into the horrors of the Thirty Year's War, sublimated love is two-fold. Both maternal love and a love for mankind are made manifest in this drama. This manifestation becomes apparent both in Mutter Courage and her daughter, Kattrin, who has been dumb and mentally retarded ever since a soldier hit her as a child, but she is nevertheless a tenderhearted creature.

Let us explain. The scene is laid in a war-ravaged village where both are serving the soldiers. As they are working, Kattrin hears the cry of a child in pain coming from a burning house. Without thinking, she rushes in and carries the child out of danger. Mutter Courage is furious, for the child would only be a burden to her, but Kattrin doesn't hear a word she says.

Kattrin wiegt den Säugling und lallt ein Wiegenlied.

Da sitzt sie und ist glücklich in all dem
Jammer, gleich gibt es weg, die Mutter kommt
schon zu sich.⁴⁰

We will see a parallel to Grusche, as she is also deaf to the warnings of all those people who are fleeing the city; she stops and carries the child, who has been left behind, out of danger.

Kattrin's compassion and sympathy are strong. When Mutter Courage refuses to surrender her linen to the chaplain for the wounded soldiers, Kattrin is beside herself. Not being able to speak, she makes herself known in another way; so, "Kattrin hebt, Gurgellaute ausstossend, eine Holzplanke auf und bedroht ihre Mutter damit."⁴¹

⁴⁰ Mutter Courage, 73.

⁴¹ Mutter Courage, 72-73.

One of the moving scenes in which Kattrrin reveals her compassion to the fullest takes place in the Protestant town of Halle at a time when it is being threatened by Catholic troops. The peasants are afraid of an attack and there's nothing they can do except pray. An old peasant woman appeals to Kattrrin to join them in prayer so that the town with all those sleeping within might not perish. The sound of their plea for help is that of desperation. The defenders have nothing to fight with nor can they trust their own strength. Troubled, Kattrrin listens and rises. Then taking a drum from the wagon she climbs the ladder and, sitting on the roof, begins to beat it. In all this, she has no idea that she's endangering the lives of the peasants. All she knows is that she wants to wake them. To drown out the drumming, the peasant begins to chop wood. Kattrrin reacts to this. "Kattrrin hat zugehört, dabei leiser geschlagen. Unruhig herumspähend, trommelt sie jetzt weiter."⁴² The soldiers threaten her, but to no avail: "Kattrrin stösst, verzweifelt nach ihrem Wagen starrend, jämmerliche Laute aus. Sie trommelt aber weiter."⁴³ They threaten to shoot but she, crying and in tears, continues. At this, they fire and kill her. Her desire to help is so great that it drives her to her death.

Mutter Courage has one goal throughout the drama--to get herself and her children through the war. It is, of course, the will to survive. Her attitude is both instinctive and protective toward her children and she'll stop at nothing in order to attain to the desired end, survival.

At the very outset we see Mutter Courage talking to the recruiting officer, who, referring to her two sons, wants to know why such fine

⁴² Mutter Courage, 121.

⁴³ Mutter Courage, 122.

specimens are not in the army. Mutter Courage thinks quickly and replies: "Meine Kinder sind nicht für das Kriegshandwerk,"⁴⁴ protecting them thus and looking out for their safety, which they will not be assured of if they enlist. This is evident also in her further reply to the recruiting officer:

Feldwebel, ich hab wegen ihnen die grössten
Befürchtungen, sie möchten mir nicht durch den
Krieg kommen. Sie haben schreckliche Eigenschaften,
alle drei.⁴⁵

Two years go by and Mutter Courage's two sons have, after all, spent this time in the army. She meets one of them, Eilif, before the Wallhof castle. Their reunion is typical of that of a mother and son who have not seen each other for a long time:

Eilif: Er umarmt seine Mutter: Dass ich dich
wiederseh! Wo sind die andern?

Mutter Courage in seinen Armen: Wohlauf wie die
Fisch im Wasser. Der Schweizerkas ist Zahlmeister
beim Zweiten geworden; da kommt er mir wenigstens
nicht ins Gefecht, ganz konnt ich ihn nicht heraushalten.⁴⁶

Mutter Courage even gives her son an affectionate box on the ears, her reason being that he apparently had not taken good care of himself. "Hab ich dir nicht gelernt, dass du auf dich achtgeben sollst? Du finnischer Teufel!"⁴⁷

Also, Mutter Courage is constantly looking after Kattrin. We find her listening to Yvette, a prostitute, tell her tale of woe. Mutter Courage wants to shield Kattrin from her stories, for she doesn't want her to

⁴⁴ Mutter Courage, 13.

⁴⁵ Mutter Courage, 17.

⁴⁶ Mutter Courage, 31.

⁴⁷ Mutter Courage, 32.

become hardened against love. "Nur fang jetzt nicht wieder mit deinem Pieter an und wie alles gekommen ist, vor meiner unschuldigen Tochter."⁴⁸ Regardless of Mutter Courage's request, Yvette sings a bitter song about how a man jilted her after five years. Hence, Mutter Courage warns Kattrin never to become involved with a soldier:

Lass dirs also zur Lehre dienen, Kattrin. Nie fang mir was an mit Soldatenvolk. Die Liebe ist eine Himmelsmacht, ich warn dich. . . Sei froh, dass du stumm bist, da widersprichst du dir nie oder willst dir nie die Zunge abbeissen, weil du die Wahrheit gesagt hast, das ist ein Gottesgeschenk, Stummsein.⁴⁹

In the same scene Mutter Courage notes that Kattrin had dressed herself in Yvette's clothing.

'Was machst denn du mit dem Hurenhut? Willst du gleich den Deckel abnehmen, du bist wohl übergeschnappt? Jetzt, wo der Feind kommt?' Sie reisst Kattrin den Hut vom Kopf. 'Sollen sie dich entdecken und zur Hur machen?'⁵⁰

Mutter Courage finds herself in a predicament when she has to make a choice between two children. Schweizerkas, a paymaster in the Swedish regiment, hides the regimental cashbox when the Imperialists overrun the camp. Too honest to betray his trust, he refuses to relinquish the cashbox and as a result is shot. Mutter Courage could have saved him if she had sold her wagon, but there was always Kattrin to consider, as she tells Yvette:

Ich kanns nicht geben. Dreissig Jahr hab ich gearbeitet. Die ist schon fünfundzwanzig und hat noch kein Mann. Ich hab die auch noch. Dring nicht in mich, ich weiss, was ich tu.⁵¹

⁴⁸ Mutter Courage, 35-36.

⁴⁹ Mutter Courage, 37-38.

⁵⁰ Mutter Courage, 43.

⁵¹ Mutter Courage, 60.

At the end of sixteen years, conditions are even worse than ever. Germany has lost half its inhabitants, business is bad, only begging remains. We find the cook and Mutter Courage, now tired of wandering, in conversation. But no matter where her thoughts are, she still includes her children in her plans.

Wenn ich mit meine Kinder, wo mir verblieben
sind, eine Stell fünd, wo nicht herumgeschossen
würd, möcht ich noch ein paar ruhige Jahr haben.⁵²

The cook has inherited an inn and asks Mutter Courage to go with him to Utrecht his original home town. Mutter Courage talks to Kattrín and after considering the good points--she gets on well with the cook; they'd be sure of their dinner; this life on the road isn't safe; and Kattrín would be able to get to know some people--Mutter Courage decides to accept the offer. But there has been some mistake. Kattrín is to remain behind. On hearing this, Mutter Courage comes to her defense, for she is afraid that Kattrín will not be able to manage alone.

Koch, wie könnt sie allein mitn Wagen ziehn?
Sie hat Furcht vorm Krieg. Sie verträgt's nicht.
Was die für Träum haben muss! Ich hör sie stöhnen
nachts. Nach Schlachten besonders. Was sie da
sieht in ihre Träum, weiss ich nicht. Die leidet
am Mitleid.⁵³

Thereupon, the cook suggests that Mutter Courage think it over, but there's really nothing to think over for Mutter Courage does not intend to leave Kattrín behind. So she returns to the wagon to find Kattrín packed and ready to make herself scarce. Mutter Courage's love for her daughter is too strong to let anything stand in her way of remaining with her daughter:

⁵² Mutter Courage, 106.

⁵³ Mutter Courage, 108.

'Ich hab ihm gesagt, dass nix wird aus Utrecht,
 seinem dreckigen Wirtshaus, was solln wir dort?
 Du und ich, wir passen in kein Wirtshaus. In
 dem Krieg is noch allerhand für uns drin.' . . .
 Sie hält Kattrin fest, die weg will. . . 'Wir gehn
 die andere Richtung, und dem Koch sein Zeug
 legen wir heraus, dass ers find, der dumme Mensch. . . .
 Jetzt machen wir beide weiter. Der Winter geht
 auch rum, wie alle andern. Spann dich ein, es
 könnt Schnee geben.'⁵⁴

After Kattrin has been killed, Mutter Courage sits by her body singing a lullaby and refusing to believe that Kattrin is dead. Finally, she resigns herself to this fact and with all the determinism left in her she continues to follow the regiment.

In a realistic sense, Mutter Courage acts out of absolute necessity. Her goal is constantly to see her children through the war and she knows exactly what she must do in order to accomplish this goal. Hence the arena in which all dramatic action takes place is not only the material and objective environment in which Mutter Courage moves but it is just as much her inner life within which she must come to all critical and major decisions. Thus, the inner realism is just as important as the external realism. In her decision not to remarry, we see an example of an absolute necessity which suggests a tie on the part of Brecht to the dramatic requirements of Hebbel as manifested in Herodes und Mariamne. Rainer Gruenter writes concerning Herodes und Mariamne:

Die Notwendigkeit des Geschehens vorzuführen,
 ist, nach Hebbel, die Aufgabe des Tragikers,
 und so wird, in der dramatischen Behandlung des
 Herodesstoffes, nur derjenige den Schatz heben,
 der das Ende aus dem Anfang mit Überzeugender,
 Notwendigkeit hervorgehen zu lassen versteht.⁵⁵

⁵⁴ Mutter Courage, 113.

⁵⁵ Rainer Gruenter, "Herodes und Mariamne," Das deutsche Drama vom Barock bis zur Gegenwart, II, (Düsseldorf, 1960), p. 127.

Herodes und Mariamne depicts the battle of the sexes between a suspicious and brutal Herodes and a proud and sensitive Mariamne. She is victorious by choosing death for herself which she prefers to a continuation of her loveless marriage. Mariamne is completely aware of what she must do; her decision comes from within. In this sense, her death may be called a tragic necessity. The same laws of an inner and absolute necessity also motivate Herodes. And again, we see the same force move Mutter Courage.

The decisions which Mutter Courage must make also come from within. No matter what happens she solves the problem in a manner characteristic of herself. Everything is lodged within Mutter Courage. Her actions are viewed from inside and the audience is forced to focus on her inner life in order to see how she thinks and what her motives are. This is a form of heightened realism, in as much as the reader concentrates on the internal person or the inward life.

There is a strong similarity between Mutter Courage and Pelagea Wlassowa, for both women devote themselves to the safety of their children, both lose their children in the interim and both are driven by a basic will to survive. Pelagea Wlassowa, however, becomes more involved with and devoted to the cause. Mutter Courage is mainly interested in her own survival.

Sublimated love in Mutter Courage und ihre Kinder is a powerful force. Katrin is driven solely by her emotions and as a result is shot. Mutter Courage also acts on instinct and emotion and consequently she must surrender her children, one by one. We are made aware of the impact of sublimated love, but this love seems to be lacking a rational guide.

In Die Gesichte der Simone Machard (1941-43) we are faced with a character for whom the play is named, Simone Machard. She is a young girl who works as a servant for the patron of a hotel in central France. The Germans are advancing and she is worried about her brother in the army. Moreover, she is under the influence of the story of Joan of Arc and dreams that her brother, in the guise of an angel, calls on her to save France. She tries to help the starving refugees, tries to prevent the Germans from getting hold of supplies, and tries to save France's dignity and honor. People about her assume, in her dream, the personalities of historical figures. In the real world, Simone is certified insane.

In this drama, the urge to protect may be considered as a higher form of love. Because of her age and innocence, many people are protective toward Simone. They want to defend her against those forces which she cannot control. After she reveals the fact that her brother came to her in the guise of an angel, Père Gustave makes sport of her story trying to convince her that angels just don't appear anymore. The Patron immediately stands up for Simone: "Lasst sie ihr Buch lesen ohne eure schmutzigen Bemerkungen."⁵⁶ Later on in the drama he again displays concern and affection for her. "Er umarmt Simone tröstend. Simone ist mein Liebling, Madame. Ich habe eine Schwäche für sie."⁵⁷ As Simone leaves, this affection on the part of the patron is even more obvious. "Adieu, Simone, Ich schäme mich nicht, dir zu danken. Du bist eine gute Französin (Kusst

⁵⁶ Bertolt Brecht, Die Gesichte der Simone Machard, p. 386. Hereafter this source will be referred to as Simone Machard, followed by the page number.

⁵⁷ Simone Machard, 428.

sie) Solange du da bist, wird den Deutschen nichts in die Hände fallen, des bin ich sicher."⁵⁸ Because Simone is extremely skeptical of most people, the Patron tries to build up a trusting attitude in Simone. "Ich stehe hinter dir bis zum letzten, das weißt du. Wir alle stehen hinter dir. Wir sind Franzosen."⁵⁹

Maurice and Robert, chauffeurs, also assume a protective attitude toward Simone for the very same reason that the Patron does. Robert embraces Simone as a brother would embrace a young sister and Maurice protects her against all accusations, for whatever she is doing she does because she believes that her brother summoned her. Both of them assume it is their task to follow her around. "Die Chauffeure Maurice und Robert trotten plötzlich hinter ihr her. Wir folgen dir als deine Leibwache."⁶⁰

Throughout the drama, a strong patriotic feeling is apparent, both on the part of Simone and the French people, who are fighting to keep their country free. Simone will do almost anything to save her country's dignity and honor. In the course of the conversation we also hear the Patron's feelings toward his country. "Niemand fühlt für Frankreich wie ich, das weiss Gott."⁶¹

Monsieur le Maire (King Charles VII in Simone's dream) is of the opinion that in times of war, whatever they, the common people, possess belongs to their country.

⁵⁸ Simone Machard, 429.

⁵⁹ Simone Machard, 458.

⁶⁰ Simone Machard, 401-402.

⁶¹ Simone Machard, 386.

In einer Zeit wie dieser ist unser aller Habe die Habe Frankreichs. Meine Söhne sind an der Front. Das heisst, dass nicht einmal unsere Söhne uns gehören!⁶²

A toast is made to France: Madame Soupeau toasts: "Lassen Sie uns die Gläser heben auf die Zukunft unseres schönen Frankreichs."⁶³ The Patron continues where she left off: "Stehen wir unverbrüchlich zusammen gegen den gemeinsamen Feind. Gebt mir die Hand darauf!"⁶⁴

Since sublimated love in any form or manifestation, that is also patriotism, is a higher form of love, we can consider this aspect also in Simone Machard.

Simone is loved by the people of France. We can here also consider this kind of love. And Simone is honored and respected and is thought of as an angel of mercy. Maurice and the Colonel substantiate this statement: Maurice: "Es lebe unsere neue heilige Johanna, Einigerin aller Franzosen."⁶⁵

Colonel: Unsere Johanna hat jetzt Orléans und Reims erobert, nachdem sie die gesamte Strasse 20 für den Vormarsch der Truppe frei gemacht hat. Sie muss ausgiebig geehrt werden, das ist klar.⁶⁶

Simone's wish is their command.

Maire: Liebe Johanna, was können wir für dich tun? Wunsch dir sofort etwas. Liebe Johanna, wir sind sehr mit dir zufrieden. Das bedeutet viel aus unserm Munde.⁶⁷

⁶² Simone Machard, 416.

⁶³ Simone Machard, 426.

⁶⁴ Simone Machard, 426.

⁶⁵ Simone Machard, 427.

⁶⁶ Simone Machard, 432.

⁶⁷ Simone Machard, 433-434.

But at the very end of the drama, the respect, honor and adoration for Simone disappear, and pity, compassion and sympathy take their place. Simone is committed to an institution in the real world.

Maurice: Siehst du dass du gesund bleibst.

Die Klosterfrauen fassen Simone am Arm.
Simone küsst Maurice und Robert, wird abgeführt.
Alle schauen schweigend zu.⁶⁸

And as a last note of comfort and consolation the Patron says: "Vergesst nicht, dass jetzt Friede ist."⁶⁹

Sublimated love assumes many forms in Leben des Galilei. Virginia's love for and devotion to her father leads to spinsterhood, for her fiancé breaks the engagement because of her father's views. The normal devotion a daughter has for a father transforms into excessive protection. This is apparent in Virginia's reaction to Andrea's visit. She takes the initiative to act on his behalf.

Virginia Andrea hinausgeleitend,
'wir haben Besucher aus der Vergangenheit
nicht gern. Sie regen ihn auf.'⁷⁰

Maternal instincts are manifest in Frau Sarti, the housekeeper. She assumes the task of not only worrying about and caring for Galilei and Virginia, but also worries about the family bills, necessities and where the money will come from. "Hoffentlich können wir auch den Milchmann bezahlen in dieser neuen Zeit, Herr Galilei."⁷¹ She also feels protective toward Virginia, for she has no mother to guide her. Frau Sarti assumes

⁶⁸ Simone Machard, 485.

⁶⁹ Simone Machard, 485.

⁷⁰ Galilei, 154.

⁷¹ Galilei, 13.

the responsibility of setting her on the right track.

Ich wollte mit dir gern über deine Heirat sprechen, Virginia. Du bist noch ein so junges Ding, und eine Mutter hast du nicht, und dein Vater legt diese Eisstückchen aufs Wasser. . . . Du solltest zu einem richtigen Astronomen an der Universität gehen, damit er dir das Horoskop stellt, dann weisst du, woran du bist.⁷²

Frau Sarti realizes that Galilei's views will prevent Virginia from achieving happiness. He has no right to stand in her way and she tells him so. "Du hast kein Recht, auf dem Glück deiner Tochter herumzut trampeln mit deinen grossen Füssen!"⁷³

In addition to Frau Sarti's maternal and protective instinct, two of the characters, a monk and Virginia, manage to arouse our pity and sympathy. A monk is trying to convince Galilei of the senselessness of his theories. The story he tells is of his parents' struggle for survival in this world. He can't possibly tell them that they are on a lump of stone, endlessly spinning in space, circling around a star. What would be the use of their patience and misery? The following is what he tells Galilei:

Ich bin der Sohn vom Bauern aufgewachsen. . . . Der Rücken meines Vater wird zusammengedrückt nicht auf einmal, sondern mit jedem Frühjahr im Ölfeld mehr, so wie auch die Geburten, die meine Mutter immer geschlechtsloser gemacht haben, in ganz bestimmten Abständen erfolgten. Sie schöpfen die Kraft, ihre Körbe schweisstriefend den steinigen Pfad hinaufzuschleppen, Kinder zu gebären, ja zu essen aus dem Gefühl der Stetigkeit und Notwendigkeit, das der Anblick des Bodens, der jedes Jahr von neuem grünen Bäume, der kleinen Kirche und das Anhören der sonntäglichen Bibeltexte ihnen verleihen können.⁷⁴

⁷² Galilei, 98-99.

⁷³ Galilei, 109.

⁷⁴ Galilei, 90-91.

Our sympathy is also roused when we see Virginia in her bridal clothing, knowing that she won't be wearing it because her fiancé Ludovico has broken the engagement. She appears to be a pitiful sight.

. . . . kommt Virginia gelaufen im Brautkleid.
 'Du hast ihn weggeschickt, Vater!'
 Sie wird ohnmächtig. Andrea und der
 kleine Mönch eilen auf sie zu.⁷⁵

We also see how devotion to one's work can become an obsession, for Galilei possesses an obsessive joy in experimentation and discovery, the joy in removing things from their traditional explanations and seeing them, as if for the first time, fresh from the moment of creation.

In this drama, sublimated love does not seem to be positive since the love and devotion Virginia has for her father results in spinsterhood. And Frau Sarti's concern for Virginia, even though in good faith, does not really help Virginia at all, because her father is obsessed with and excessively devoted to his work.

As previously related in the chapter treating romantic love, there lived in feudal Georgia a rich Governor with his wife and son. After the revolt, Grusche, a kitchen maid, saved Michel, the Governor's son, by taking him with her, and consented to marry a rich peasant who was on the brink of death in order to give the child shelter and a home. The story of Grusche and this child, their experiences and the impact of Grusche's love contribute to the ethos in Der kaukasische Kreidekreis.

We are immediately aware of the extra care and attention given the child because he's the Governor's son. He is not let out of sight for a

⁷⁵ Galilei, 113.

moment. "Zwei Doktoren gingen keinen Schritt von dem Hohen Kind, Augapfel des Gouverneurs."⁷⁶

The Governor's wife appears to be jealous of her son. Her actions are not at all suitable for a natural mother.

Es ist wirklich unmöglich, in dieser Baracke zu leben, aber Georgi baut natürlich nur für seinen kleinen Michel, nicht etwa für mich. Michel ist alles, alles für Michel.⁷⁷

When everyone is leaving the town, Grusche sees the child who is left behind by his mother. She imagines hearing the child cry out for help and hesitates to leave, planning to sit with the child only until his mother shows up, but the maternal protectiveness takes the upper hand in her:

Lange sass sie bei dem Kinde
Bis der Abend kam, bis die Nacht kam
Bis die Frühdämmerung kam. Zu lange sass sie.
Zu lange sah sie
Das stille Atmen, die kleinen Fäuste
Bis die Verführung zu stark wurde gegen Morgen zu
Und sie aufstand, sich bückte und seufzend das Kind nahm
Und es wegtrug.
Wie eine Beute nahm sie es an sich
Wie eine Diebin schlich sie sich weg.⁷⁸

Grusche walks on carrying the child in a sack on her back, buys milk for him, and begins to talk to him as if he could help her solve the conflict she finds herself in. Grusche knows that her fiancé Simon will be looking for her when he comes back from the wars, but she won't leave the child uncared for, and decides to leave him with peasants. Sensing that there will be trouble from two officers she meets searching for the child,

⁷⁶ Kreidekreis, 17.

⁷⁷ Kreidekreis, 23.

⁷⁸ Kreidekreis, 39.

Grusche runs back to the peasants' home to protect him, and just in time, for they are about to take the child.

Grusche stürzt sich auf ihn, ihn wegzuziehen,
Er schleudert sie weg und beugt sich wieder über
den Korb. Sie blickt sich verzweifelt um, sieht
ein grosses Holzscheit, hebt es in Verzweiflung auf
und schlägt den Gefreiten von hinten über den Kopf,
so dass er zusammensinkt. Schnell das Kind auf-
nehmend, läuft sie hinaus.⁷⁹

She is determined to reach her brother with the child. "Wir gehören zusammen. Mitgegangen, mitgehangen."⁸⁰ To do this she must cross a bridge which isn't too sturdy, but she reaches the far side safely.

Sie betritt den schwankenden Steg. Die Händlerin
schreit auf, als der Steg zu brechen scheint.
Aber Grusche geht weiter und erreicht das andere Ufer.⁸¹

During the marriage ceremony, Grusche's mind is constantly on the child. Every now and then she throws a glance in his direction. "Einmal blickt Grusche sich nach dem Kind um, und Lavrenti winkt ihr mit dem Händchen des Kindes zu."⁸² When the monk who performs the marriage ceremony asks her if she is prepared to be faithful and obedient to this man until death, "Grusche auf das Kind blicken: Ja."⁸³ The maternal instinct is so strong that she does not mind entering a marriage to give the child a name and shelter.

There follows a trial for the possession of Michel between Grusche and Michel's natural mother. It occupies a good portion of the drama.

⁷⁹ Kreidekreis, 53.

⁸⁰ Kreidekreis, 61.

⁸¹ Kreidekreis, 62.

⁸² Kreidekreis, 73.

⁸³ Kreidekreis, 73.

Here we see the greatest display of maternal love as a result of the testimony necessary to win the case.

Before the trial begins, we find Grusche talking to the cook who can't understand why Grusche wants to hold on to a child that isn't hers. But Grusche feels very strongly toward Michel since she had brought him up and, therefore, feels that he is rightfully hers.

Adzak, the lawyer for the Governor's wife, begins his case by explaining that of all ties, the ties of blood are the strongest.

Mutter und Kind, gibt es eine innigeres Verhältnis?
Kann man einer Mutter ihr Kind entreissen? . . .
Sie hat es empfangen in den heiligen Ekstasen
der Liebe, sie trug es in ihrem Leibe, speiste
es mit ihrem Blute, gebar es mit Schmerzen.⁸⁴

When Azdak asks Grusche what she has to say about this, she replies that the child is hers and tells him why she thinks he should assign the child to her.

Ich hab's aufgezogen nach bestem Wissen und Gewissen,
ihm immer was zum Essen gefunden. Es hat meistens
ein Dach Überm Kopf gehabt, und ich hab allerlei
Ungemach auf mich genommen seinetwegen, mir auch
Ausgaben gemacht. Ich hab nicht auf meine Bequem-
lichkeit geschaut. Das Kind hab ich angehalten
zur Freundlichkeit gegen jedermann und von Anfang
an zur Arbeit, so gut es gekommt hat, es ist noch klein.⁸⁵

A highly dramatic scene is staged by Michel's mother Madame Abashwili, who describes the tortures of a bereaved mother, the anxiety and sleepless nights. But it is through her lawyer that we learn the real reason for her wanting the child.

Man verwehrt ihr den Eintritt in den Palast ihres
Mannes, man sperrt ihr die Einkünfte aus den Gütern.
man sagt ihr kaltblütig, sie seien an den Erben

⁸⁴ Kreidekreis, 129.

⁸⁵ Kreidekreis, 129.

gebunden, sie kann nichts unternehmen ohne das Kind, sie kann ihre Anwälte nicht bezahlen! Zu dem ersten Anwalt, der, verzweifelt über seinen Ausbruch, ihm frenetische Gesten macht, zu schweigen: Lieber Illo Schuboladze, warum soll es nicht ausgesprochen werden, dass es sich schliesslich um die Abaschwili-Güter handelt?⁸⁶

The blood tie doesn't seem to be as strong as the pretense for it.

Az dak questions Grusche further concerning her marriage. She replies: Ich hab geheiratet wegen dem Kind. Dass es ein Dach über dem Kopf gehabt hat."⁸⁷

Grusche accuses Az dak of accepting a bribe. She feels that the case has already been decided in favor of Madame Abashwili. The more Grusche says, the more emotional and upset she becomes, for the welfare of the child is at stake.

Weil du der da das Kind zuschieben willst, wo sie viel zu fein ist, als dass die je gewusst hat, wie sie es trockenlegt! Du weisst nicht mehr von Justiz als ich, das merk dir.⁸⁸

After a short adjournment Grusche feels even more emotional: "Ich geb's nicht mehr her. Ich hab's aufgezogen, und es kennt mich."⁸⁹

Az dak informs both the plaintiff and the defendant that the court hasn't come to a decision as to who the real mother is. In view of this he decides to put them through a test and creates thereby another "casus Salomonis". The child is placed in the center of a circle on the floor and both Grusche and the Governor's wife step up to it. The true mother will be the one who can pull the child out of the circle toward herself.

⁸⁶ Kreidekreis, 130.

⁸⁷ Kreidekreis, 132.

⁸⁸ Kreidekreis, 133-134.

⁸⁹ Kreidekreis, 137.

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The Governor's wife pulls the child out of the circle and Grusche lets go and stands aghast. Azdak makes them try it again to make certain of the victor. Again Grusche lets go of the child. "Ich hab's aufgezogen! Soll ich zerreißen? Ich kann's nicht."⁹⁰ At this point, Azdak awards the child to Grusche. The estates of Madame Abashwili are to be given over to the city and converted into a playground for children.

The maternal feeling Grusche has for the child is stronger than a blood tie without deep feelings. As compared to Der gute Mensch von Sezuan in which goodness is not able to stand alone, here goodness is rewarded. Those who are deserving will reap the benefits. The attitude is a positive one.

Dass da gehören soll, was da ist, denen, die
für es gut sind, also
Die Kinder den Mütterlichen, damit sie gedeihen
Die Wagen den guten Fahrern, damit gut gefahren wird
Und das Tal den Bewässerern, damit es Frucht bringt.⁹¹

In addition to maternal love, other forms of sublimated love are noted. An indication of the child's feeling for Grusche is evident as we observe him being placed in the circle. "Schauwa stellt Michel, der Grusche zulächelt, in den Kreis."⁹² The child is not only the recipient of Grusche's love, but he also returns this affection.

We see familial loyalty, for Grusche's brother, Lavrenti, is concerned for his sister's welfare. His attitude is a protective one toward her.

⁹⁰ Kreidekreis, 139.

⁹¹ Kreidekreis, 141.

⁹² Kreidekreis, 137.

Du brauchst eine Stelle, wo du hinkannst,
und da du ein Kind hast, musst du einen Mann
haben, dass nicht die Leute reden. Ich habe
mich also vorsichtig erkundigt, wie wir einen
Mann für dich bekommen können.⁹³

In the prologue, members of two collective farms in Soviet Georgia are in dispute about a tract of land that used to belong to the goat breeding collective before it was taken over by Germans. A fruit and grape-growing farm planned an irrigation scheme for which the land in question would be essential. Because the land will be made more productive, the fruit farmers take over. In this section of the drama, we listen to different views concerning the tract of land. Very strong ties to the land and for one's country are noted.

Genossen, warum liebt man die Heimat? Denswegen:
Das Brot schmeckt da besser, der Himmel ist höher,
Die Luft ist da würziger, die Stimmen schallen da
kräftiger, der Boden begehrt sich da leichter.

Es ist richtig, wir müssen ein Stück Land eher
wie ein Werkzeug ansehen, mit dem man Nützliches
herstellt, aber es ist auch richtig, dass wir
die Liebe zu einem besonderen Stück Land anerkennen
müssen.⁹⁴

Let us now turn our attention to sublimated love as found in Der Prozess der Jeanne D'Arc zu Rouen (1952). This drama is based on a radio play by Anna Seghers which used the protocols of the actual trial of Joan of Arc.

The respect and admiration for Jeanne is made known in the very beginning as a group of girls express their feelings in song:

⁹³ Kreidekreis, 70.

⁹⁴ Kreidekreis, 9-11.

Wunderbarlich Mädchen du, Jeanne d'Arc
 Sechzehn Jahre kaum, geboren an kargem Herde
 Der kein Spiess zu schwer ist und kein Feind zu stark
 Kraft gibt dir die Schlacht und Ruh die nackte Erde.⁹⁵

There are those who even think of her as being holy.

Sohn: Eine Heilige ist sie.⁹⁶

The impacts of her efforts to instill a fighting spirit in the minds of
 her people is felt years after her death, as the song tells us:

Als die Henker zu den Scheiten sie gestossen
 Fackeln zischten und der Wind vom Meer war laut
 Sprach die Tochter Frankreichs lauter:
 Kämpft, Franzosen
 Um die Erde Frankreichs, ihr, die sie bebaut!⁹⁷

The devotion and duty Jeanne feels she must demonstrate has a very
 unusual source, as she tells the judge at her trial.

Mit dreizehn Jahren hatte ich eine Stimme, die
 von Gott kam. Das erste Mal empfand ich grosse
 Angst. . . . Ein grosses Licht war bei der Stimme. . . .
 Als ich sie zum drittenmal vernommen hatte, wurde
 es mir klar, dass es die Stimme eines Engels war.
 Sie hat mich immer wohl behütet. Sie hat mich
 gelehrt, brav zu sein und fleissig in die Kirche zu
 gehen. . . . Ich müsste auf und fort zu meinem König.
 Ich würde Orleans von der Belagerung entsetzen.⁹⁸

This voice informs her of her duty to be a savior; and, since she has never
 believed in violence, she plans to accomplish her task with a minimal use
 of it. She has been taught: "Vor allem, dass ich meinem Volk zu Hilfe
 käme, das so viele im Stich lassen."⁹⁹

⁹⁵ Bertolt Brecht, Der Prozess der Jeanne D'Arc, p. 11. Hereafter
 this source will be referred to as Der Prozess, followed by the page number.

⁹⁶ Der Prozess, 46.

⁹⁷ Der Prozess, 82-83.

⁹⁸ Der Prozess, 25-26.

⁹⁹ Der Prozess, 32.

Her faith in this voice cannot be destroyed, and alongside this faith there is a secure belief in God. In fact, there is a connection between God and the source of this voice which appears as an angel.

Ich wäre der unglücklichste Mensch auf
der ganzen Welt, wenn ich wüsste, dass ich
nicht in der Gnade Gottes stünde. . . . Ich glaube
bestimmt an mein Heil.¹⁰⁰

Jeanne is warned to renounce her beliefs for her own safety. Fearing for her life, La Fontaine tries to protect her:

Gib deinen Widerstand auf, liebe Schwester,
denn deine Seele wird sonst ewige Qualen erleiden.
Und ich fürchte auch sehr für dein Leben. Unterwirf
dich also. Ich bitte dich innig, damit wir Seele
und Körper retten können.¹⁰¹

But she is determined to carry out her plans at any cost.

Wenn Ihr mit diesem Zug meine Glieder in Stücke
brecht und meine Seele aus meinem armen Fleisch
herauszwingt, sag ich Euch auch nicht anderes.
Und wenn ich doch etwas anderes sagen sollte,
dann sage ich ganz gewiss nachher, dass er mir
mit Gewalt erpresst wurde.¹⁰²

Jeanne, quite naturally, is afraid of being burned alive but in battle when all her people surround her, she doesn't fear fire. She thinks only of the reason for being there--devotion to her country.

Ich widerruf nur aus Angst vor dem Feuer.
Aber in der Schlacht fürchtete ich das Feuer
nicht, denn da war ich nicht allein, sondern
um mich waren meine Leute.¹⁰³

In Der Prozess sublimated love is manifest in Jeanne's devotion and duty to her country and in her unquestioning faith in God. This drama is a

¹⁰⁰ Der Prozess, 42.

¹⁰¹ Der Prozess, 53.

¹⁰² Der Prozess, 55.

¹⁰³ Der Prozess, 74.

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direct parallel to Die Gesichte der Simone Machard, for both Simone and Jeanne are devoted to the same cause, Simone in her dreams and Jeanne in reality.

The above dramas are those in which sublimated love plays a major role. That is, it assumes the greatest importance in connection with the main characters. The following dramas are those in which sublimated love seems to play a minor role. That is, there is some evidence of its existence and its effects, but this is only secondary to the main ideas and events of the drama.

Again, we turn to Baal. A scene in a village tavern shows Baal and Ekart talking to a group of farmers. Baal seems to have a certain power over them and finds it relatively easy to take advantage of them in as much as they are ignorant and simple people. Nevertheless, because of their simplicity he displays a pronounced fondness for them. "Ich liebe diese einfachen Leute."¹⁰⁴ This seems to be an expression of his longing for something innocent and permanent in the far-off distance in contrast to carnal love, the main theme of Baal.

Again, in the Dreigroschenoper the merchant and beggar Herr Peachum opens a shop where the poorest individual may acquire an appearance that will touch the hardest of hearts. Since he is a beggar, his business is arousing pity, defined by Webster as "sorrow felt for another's suffering or misfortune, compassion, sympathy."¹⁰⁵ And because human beings have a tendency to make themselves insensitive at will, Peachum tries his best to penetrate their hard outer shell. He accomplishes this in various ways:

¹⁰⁴ Baal, 67.

¹⁰⁵ Webster, 1115.

The inscriptions on his signs are taken directly from the Bible. "Geben ist seliger als Nehmen."¹⁰⁶

Filch, a young man who comes to see Peachum, is one who arouses pity in us. In this case, the absence of maternal love is the cause because, as we listen to Filch's story, we cannot help but feel sorry for him:

Sehen Sie, Herr Peachum, ich habe von Jugend an Unglück gehabt. Meine Mutter war eine Süßerin, mein Vater ein Spieler. Von früh an auf mich selber angewiesen, ohne die liebende Hand einer Mutter, geriet ich immer tiefer in den Sumpf der Grosstadt. Väterliche Fürsorge und die Wohltat eines traulichen Heims habe ich nie gekannt. Und so sehen Sie mich denn. . . . "¹⁰⁷

But we are also aware of the fact that Brecht treats this entire situation in a satirical manner. He makes use of satire to show us that the absence of love leads to pity. Pity is made use of to appeal to the human heart. Peachum employs the five types of misery best adapted to touching the human heart. The sight of them induces a state of mind in which man is willing to give money away.

Das sind die fünf Grundtypen des Elends, die geeignet sind, das menschliche Herz zu rühren. Der Anblick solcher Typen versetzt den Menschen in jenen unnatürlichen Zustand, in welchem er bereit ist, Geld herzugeben. Ausstattung A: Opfer des Verkehrsfortschritts. Der muntere Lahme, immer heiter, er macht ihn vor immer sorglos, verschärft durch einen Armstumpf. Ausstattung B: Opfer der Kriegskunst. . . . Ausstattung C: Opfer des industriellen Aufschwungs. Der bejammernswerte Blinde oder die Hohe Schule der Bettelkunst.¹⁰⁸

Peachum gazes at him, observes that he feels pity and, realizing that he will never make a beggar, tries the next outfit.

¹⁰⁶ Dreigroschenoper, 13.

¹⁰⁷ Dreigroschenoper, 11.

¹⁰⁸ Dreigroschenoper, 13-14.

Ausstattung D. . . . [and after this is found
unsuitable/ Ausstattung E:
Junger Mann, der bessere Tage gesehen hat, be-
ziehungsweise dem es nicht an der Wiege gesungen
wurde.¹⁰⁹

Brecht is convinced that no one believes in man's real misery, and so he strengthens this by means of outer guises. "Weil einem niemand sein eigenes Elend glaubt, mein Sohn. . . . Im Übrigen hast du überhaupt nichts zu fragen, sondern diese Sachen anzuziehen."¹¹⁰

The pity Lucy demonstrates toward Polly is a device used by Brecht to call the audience's attention to the real situation, that is, Polly's true feelings, which are, in effect, futile and at the same time it is a device to indicate the ridiculous situation, that is, Polly and Lucy contending for possession of Macheath who is, in actuality, not in love with either one. Employing satire, Brecht manages to evoke a sincere feeling of pity and sympathy for Polly. Lucy tries to comfort this naive girl. As she does this, we can sense a note of pity in Lucy's voice.

Meine Liebe, das ist ein Unglück, das der klügsten Frau passieren kann. Aber Sie sind doch formell seine Frau, das kann Sie doch beruhigen. Ich kann es nicht mehr mit ansehen, Kind wie deprimiert Sie sind. Wollen Sie eine Kleinigkeit zu sich nehmen?¹¹¹

In this drama, pity, the sympathy felt for another's misfortune, is the form of sublimated love we are aware of. The pity we feel for Polly is comparable to that feeling we have for Virginia in Leben des Galilei. Both young women are in love with men who do not return their sentiments. Ludovico is too intent on preserving his family name and dignity, and

¹⁰⁹ Dreigroschenoper, 14.

¹¹⁰ Dreigroschenoper, 14.

¹¹¹ Dreigroschenoper, 97.

Macheath is too deeply involved with himself. The difference, however, is in the outcome. Virginia never marries Ludovico, but we are given the impression that Polly and Macheath do get together.

In Die sieben Todstünden der Kleinbürger we witness another form of sublimated love, familial loyalty. Anna leaves her home in Louisiana to earn enough money for the building of a house for her family.

Denn auf uns warten unsere Eltern und zwei Brüder
in Louisiana
Ihnen schicken wir alles Geld, das wir verdienen
Und von diesem Geld soll gebaut werden
Ein kleines Haus am Mississippifluss in Louisiana
Nicht wahr, Anna?¹¹²

The duty to support her family and her devotion to her family are evident throughout. Many a time, however, her rational self has to guide her emotional self, since there are many temptations which cross her path. We also hear her family in the background advising Anna to work harder, yet, she resists all temptations and with the money she earns she can return to Louisiana where she can give her family a home.

We have already noted that romantic love assumes the greatest importance in connection with the main characters of Herr Puntila und sein Knecht Matti. Herr Puntila's main objective is to find a suitable husband for his daughter Eva. Thus, match-making is a major issue in the drama and like everything else, there's a reason behind it. Herr Puntila is looking out for his daughter's best interests. This is indicated by Matti, the chauffeur. In one of his conversations with Eva, we listen as he tries to convince her of her father's concern for her. No matter what he does it is because he is looking out for her welfare. This is all part of parental love, a form of sublimated love.

¹¹² Todstünden, 135.

Ihr Herr Vater hat Ihr Bestes im Auge, Fräulein Eva. Er hat mir's selber angedeutet. Wenn er besoffen ist, oder sagen wir, wenn er ein Glas zuviel getrunken hat, kann er nicht wissen, was Ihr Bestes ist, sondern geht nach dem Gefühl. Aber wenn er nüchtern ist, wird er wieder intelligent und kauft Ihnen einen Attaché, der sein Geld wert ist, und Sie werden Ministerin in Paris oder Reval und können tun, was Sie wollen, wenn Sie zu was Lust haben an einem netten Abend, und wenns nicht wollen, müssen nicht.¹¹³

In addition to the treatment of romantic love which supports the struggle for eternal unwritten divine laws, Bertolt Brecht's adaptation of Sophocle's Antigone contains various forms of sublimated love as for instance maternal love which can be observed as the queen, rather than live after her son Haemon commits suicide, decides to take her own life. This is an indirect result of Antigone's firm beliefs which send her to her doom, for Haemon takes his life because of his love for her.

Ismene, displaying a certain love for her sister, familial loyalty, attempts to assume part of her guilt.

Ich bin die Täterin, stimmt mir die Schwester zu,
Ich nahm auch teil und nehm die Schuld auf mich.¹¹⁴

But Antigone will not allow this, for Ismene opposed originally her sister's actions. Antigone feels that her death is enough. Ismene's feelings for her sister are nevertheless strong and she fears losing her:

Die Schwester ist zu streng, ich liebe dich.
Hab ich denn, ist sie weg, noch was zu lieben? . . .
Ich kann nicht leben ohne diese.¹¹⁵

Antigone's love for her fatherland, another form of sublimated love, is evident as she speaks, fully aware of her fate.

¹¹³ Herr Puntila, 69-70.

¹¹⁴ Bertolt Brecht, Die Antigone des Sophokles, p. 50. Hereafter this source will be referred to as Antigone, followed by the page number.

¹¹⁵ Antigone, 51-52.

hungry. As soon as Don Juan tells him that he's giving it to him out of a love for mankind, he accepts it.

Don Juan gibt ihm den Louisdor: Ihr Dummköpfe!
Da! Ich gebe ihn dir aus Liebe zu Menschlichkeit.
Der Bettler nimmt das Geldstück und geht erschrocken ab.¹¹⁹

The ambivalence we have observed in Brecht reappears in this incident, for we are aware of a tendency to help mankind on the one hand, and a hesitancy to accept this help on the other. But the conflict is finally resolved when the beggar accepts Don Juan's help.

We are aware of Don Luis's parental concern when he is made to believe that his son Don Juan is undergoing a change. His reaction is one of utter bliss.

Mein Sohn! Umarmt ihn. Schon erinnere ich mich
nicht mehr an die Sorgen, die du mir bereitet,
deine Worte haben sie zerstreut. Freundentränen
netzen meine Wangen.¹²⁰

Throughout the drama Don Juan represents the sensual aspect of love and he somehow manages to remain in everyone's good graces. At the end of the drama, however, a certain revulsion replaces the admiration for him and he is no longer the center of attraction. As we watch the disappearance of this ephemeral being, our feelings turn to pity and compassion. As he vanishes into an abyss, everyone stares in amazement. "Alle stehen erschüttert vor dem Loch. Aus der Höhe nieder flattert langsam Don Juans Hut."¹²¹ In Die Dreigroschenoper Macheath, who is similar in nature to Don Juan, is not at all pitied for he manages to get away with everything. Unfortunately Don Juan does not.

¹¹⁹ Don Juan, 145.

¹²⁰ Don Juan, 179.

¹²¹ Don Juan, 188.

After a careful study of the several aspects of sublimated love in each of the pertinent dramas, the following can be observed.

In Die heilige Johanna der Schlachthöfe we see how a young and perceptive girl manages to get to the root of the stockyard workers' problem. The compassion and pity she has for them cannot be surpassed. The workers are forced to fight for the basic necessities of life since they cannot get anything without stealing. Johanna's nature has a positive effect, not only on the workers, who learn to stand up for their beliefs, but also on Hauler the capitalist, who appears hard-hearted at first. As the drama progresses Hauler shows more and more compassion and concern for the welfare of others above and beyond himself. After Johanna's death, the impact of her concern, compassion and work is realized for she has united a people who now will fight for their ideals.

Pelagea Wlassowa, in Die Mutter, is a classic example of a devoted mother. Although she disapproves of what her son is doing, she allows herself to be drawn into the movement to protect him from becoming involved in revolutionary activity. The power and strength of maternal love is revealed. We observe that from maternal love there emanates a devotion to a cause. Hence, maternal love, one form of sublimated love, leads to devotion, another. The result of her being a devoted mother is her assumption of an heroic stature when she finally devotes herself to helping mankind. She, just as Johanna and Simone Machard, is a believer in non-violence and accomplishes everything in a calm and even-tempered manner. As the drama progresses, this devotion becomes ever stronger, especially after the death of her son. At this point, in addition to her devotion to the cause of the workers, she finds a place in her life for religious expression. The love for a human being, when lost, must find a substitute. Religion, a form of

higher love, is that substitute. Thus, she learns to have faith in man and to be thankful for what she has.

Der gute Mensch von Sezuan tells of the goodness of a human being, her concern for others and the difficulties she finds herself in as a result. Because her sympathy and compassion for others overstep all bounds, Shui Ta is necessary. So, to protect herself, Shen Te invents Shui Ta, her rational half, or, her alter ego. It seems, the good cannot live in this world and remain good without the protection of some strong power. In addition to her willingness to help others, her potential maternal instincts emerge when she learns that she is going to have a baby. She sees herself in the future as a devoted and protective mother whenever need be.

Because of Shen Te's pregnancy, we observe interesting transformation in Yang Sun when he ceases to think about himself and for the first time begins to show interest, concern and compassion for another human being. But regardless of this step in the right direction, goodness cannot stand alone, for with the disappearance of Shui Ta, Shen Te is lost. Thus, sublimated love, in the form of goodness and concern for others, must be under the influence of reason in order to be of value to both its giver and its receiver.

Katrin, a very tenderhearted young girl in Mutter Courage und ihre Kinder displays an instinctive feeling toward children, an innate compassion and sympathy for man in general as well as a willingness to help those in need no matter at what cost. In her attempt to help the children in the town her desire to be of service is so great that it causes her death.

Mutter Courage exhibits a protective attitude toward her children in order to get them through the war. She will sacrifice anything, even her

own happiness in order to attain her desired end, survival. Even after her children are lost, she continues to follow the regiment. The will to survive is that strong. At this point, Mutter Courage is actually blind in as much as she is deprived of the power of judgment and her reaction is a result of instinct rather than reason.

Mutter Courage can be compared to Pelagea Wlassowa. Both devote themselves to their children; both lose their children in the process; both are driven by a basic will to survive.

Die Gesichte der Simone Machard can be compared to Der Prozess der Jeanne D'Arc zu Rouen in their underlying theme which is the same. The kinds of sublimated love we find here are devotion, protection, and patriotism. Simone is completely devoted to helping the starving refugees and to saving France's dignity and honor. Because of Simone's age and innocence, the officials are protective toward her. The Patron, Maurice and Robert assume the task of looking after Simone. She is honored, respected and thought of as an angel of mercy. When she is led to her death, this respect and honor turns to pity, compassion and sympathy. Patriotic sentiments are also exhibited by the people who are fighting to keep their country free.

The love and devotion Virginia has for her father in Leben des Galilei is negative since the result is her spinsterhood. Even Frau Sarti, the housekeeper-mother type, tries to speak to Galilei on Virginia's behalf, but to no avail. One man's obsession and devotion leads to another's ruination.

Der kaukasische Kreidekreis is illustrative of a modern socialistic concept of parenthood which claims that the possession of a child does not necessarily depend on the rights of a natural mother but on merit, be it

a particular institution or individual. This implies that the state and its institutions are sometimes better equipped for the rearing of children than the natural parents. The custody of a child should rightfully be awarded to whoever is deserving of it.

In this drama, Grusche cares for this child simply because he is in need of a mother's love. She sacrifices her own happiness for the sake of this child by entering into a marriage to give him shelter and a name. As the drama progresses the child comes to mean everything to her and because of her unwillingness to hurt it she becomes his legal mother. She shows courage, perseverance, self-sacrifice and motherliness throughout.

We are also made aware of the familial loyalty Grusche's brother has for her and the child. He wants to make sure that his sister is well provided for.

Goodness appears as a positive virtue in every sense of the word. It is rewarded and has the strength to stand alone.

In Der Prozess der Jeanne D'Arc zu Rouen sublimated love is manifest in Jeanne's devotion and duty to her country in her unquestioning faith in God. Her duty is that of a savior, and her faith in God and devotion to her country constitute the reasons for the respect and admiration she receives.

Brecht feels that no one believes in man's misery and the only way to convince one's fellowman is to employ various methods of appealing to the human heart. Thus, Die Dreigroschenoper finds Herr Peachum attempting to touch the human heart by employing five types of misery which all tend to evoke pity .

Pity is also evoked for Polly as Lucy tries to console this innocent and naive girl, attempting to prepare her for the ways of the world. Hence,

pity is the form of sublimated love that is brought to our attention in this drama.

Die sieben Todsünden der Kleinbürger is devoted to the love and devotion to one's family, another form of sublimated love. Anna must earn enough to build a home for her family in Louisiana. Her emotional self is unable to resist all temptations and thus her rational self helps her to avoid all temptations. With the money she thus earns, she can return to Louisiana and give her family a home.

Familial love is also present in Herr Puntila und sein Knecht Matti, where Herr Puntila's main objective is to find a suitable husband for his daughter Eva. He wants to secure a stable future for Eva in as much as he has her best interests at heart.

Brecht's adaptation of Sophocles' Antigone also contains various forms of sublimated love. Maternal love can be observed when the queen, rather than live after her son Haemon commits suicide, decides to take her own life. Familial loyalty can also be observed as Ismene, displaying a certain love for her sister, attempts to assume part of her guilt.

In Don Juan, sublimated love appears in Don Juan's willingness to aid a beggar, Don Luis' parental concern for his son, and the pity we finally feel for Don Juan himself as we watch the disappearance of this ephemeral being.

CONCLUSION

Thus concludes our analysis of the element of love in the dramas enumerated in the introduction. With a reasonable degree of assurance, certain conclusions may be drawn which will help us to determine Brecht's attitude toward love.

This study includes seventeen of the plays available to us. Eight of the seventeen dramas are concerned, in some way or another, with carnal love, and three out of those are dramas in which carnal love plays a major role; that is, carnal love assumes the greatest importance in connection with the main characters. The remaining five are those in which carnal love plays a minor role, there being some evidence of its existence and effects, but this is only secondary to the main ideas and events of the drama. If we were to compare these figures to those concerning romantic and sublimated love, we would find the following: twelve of the seventeen dramas are concerned with romantic love; five out of these twelve are dramas in which romantic love plays a major role and in the remaining seven, a minor role. Finally, fifteen out of the seventeen are dramas in which sublimated love plays a major role, eight out of these fifteen exhibit sublimated love in a major role, the remaining seven, in a minor role.

These figures are an indication of the duration of a particular phase of Brecht's writing. It is significant that the kind of love and the

result thereof as we see it in Baal does not occur in many of his subsequent dramas and is non-existent in his later works. This seems to be a part of Brecht's change of attitude as he grows older.

In certain of Brecht's dramas there appears what can be called a constant individual in relation to a special kind of love, and in others there are individuals who experience a change, either within a special kind of love, that is gradually, or from one kind of love to another.

The transformation in Baal is a progression from bad to worse. A desire for members of the opposite sex becomes a desire for members of the same sex. The love impulse clearly turns into homosexuality. A mad fit of jealousy leads him to commit murder. In other words, the grotesque lies in the outcome of what begins as a normal desire. Baal is no longer a person with a conscience, but a wild animal. Because of pangs of guilt which arise, emotion assumes a "negative" guise. What once was pleasure is now repulsive.

Donna Elvira, Don Juan's wife, also goes through a certain transformation. At the beginning of the drama she manages to tolerate Don Juan's faults because of her love for him. When he steps beyond her point of tolerance, a certain revulsion from the situation takes shape. Her love for him turns to pity.

In the dramas concerned with carnal love, the transformation which occurs is one that changes from bad to worse as a result of revulsion.

When a transformation does not occur, such as in the person of Don Juan, who begins as a pleasure-seeker and remains one to the end, the result is doom since he cannot successfully exist in society.

Racheath does not transform, but he does succeed in the long run; however, the manner in which the entire drama is written tells us that

a situation such as this one cannot in actuality exist.

Even though carnal love is a "negative" emotion, for the most part the grotesque element observed in Baal gradually disappears.

The gradual change that occurs in individual dramas is shown in the section which treats carnal love as a whole. The grotesque element which leads to pangs of guilt in Brecht's early dramas disappears in his later dramas in which carnal love is nevertheless "negative" if it stands alone, and in much later dramas such as in Der kaukasische Kreidekreis we find a complete acceptance of carnal love as a normal aspect of life. Brecht sees man as being controlled by his impulses, then by his rational self and finally by a combination of both.

The transformation described in the chapter on carnal love is also present in the chapter on romantic love, but on a somewhat different scale. For the most part, the characters themselves do not transform but rather it is Brecht's attitude that seems gradually to change.

Certain of the dramas considered in this group contain an ambivalent attitude toward romantic love. It is, for instance, sought after in Die Kleinbürgerhochzeit and also made sport of, but in spite of this fact, it resists all temptations and emerges as a victor.

Ambivalence is also present in Die Dreigroschenoper where Brecht inwardly deems marriage a sound institution but outwardly shows bitter resignation.

But gradually Brecht changes his views in as much as the opposition to marriage disappears. We know that marriage is desirable, but under the ideal conditions, for example Shui Ta is willing to accept marriage as an institution if romantic love does not interfere with the intellect. We observe that a marriage consummated between Antigone and Haemon would

be ideal, for the relationships are based on awe and respect. This may be an indication of traditional tendencies in Brecht as a dramatist.

Considered as a whole, there is also a gradual change in Brecht's concept of romantic love. The ambivalence found in his early dramas, where, on the one hand he accepts marriage, and on the other, parodies the institution, appears to lessen in his later works. Cynicism and bitterness gradually disappear and Brecht reaches a point where he is to decide what would comprise a good and stable marriage, even though such a marriage is not always attained. In his final stage, he creates a drama, Der kaukasische Kreidekreis, in which all the essential elements of romantic love are present and the outcome is completely positive and successful.

Sublimated love also undergoes a gradual modification. This is especially noted in cases where one individual has a particular effect on another, and where pity is a direct result of some dissatisfaction which causes something to be done about it. We notice that as a change from Brecht's early dramas where dissatisfaction leads to revulsion. Here it leads to pity and a possible way out of the dilemma. This is apparent in Die heilige Johanna der Schlachthöfe, Die Mutter, Mutter Courage und ihre Kinder, Der gute Mensch von Sezuan, Die Gesichte der Simone Machard and Der Prozess der Jeanne D'Arc zu Rouen. In these dramas the characters in question are primarily driven by their emotions and we see that sublimated love must be under the influence of reason.

Der kaukasische Kreidekreis combines sublimated love with reason. Although Grusche's maternal instinct is probably the strongest form of sublimated love noted in Brecht's dramas, she knows exactly what it involves and what she is doing every moment. At the trial, she becomes

emotionally involved when she has to stand up for what she believes to be her rights, but when it comes to hurting the child by pulling him out of the circle, reason takes over and advises her. Here we have a combination of emotion and reason. The reason is gratifying. Grusche is awarded the child.

The change that is described in this chapter is also a gradual one. In Brecht's early dramas containing factors of sublimated love, the receiver benefits and the giver does not. The dramas in Brecht's later development show how the rational element begins to blend in and exert some influence which proves to be beneficial to both the giver and the receiver. The prime of Brecht's dramas once again brings us to Der kaukasische Kreidekreis in which we find a perfect combination of the emotional and the rational elements. Sublimated love proves to be beneficial to all concerned. We finally feel as if Brecht has reached the end of his longing, if not permanently, at least temporarily. For we see a positive result of Grusche's goodness and sacrifice. For the first time goodness is rewarded. Not only is there a complete triumph concerning sublimated love but romantic love, even though it is subordinated to sublimated love, also emerges as being positive. Here for the first time, we have a successful union of romantic and sublimated love.

If we were to compare the three kinds of love analyzed in this paper, we could now say that in the long run sublimated love appears to be the most positive of them.

In each kind of love--carnal, romantic and sublimated--there is a transformation in Brecht's original attitude toward each. This transformation in the long run is "positive". It seems that Brecht gradually comes to terms with himself and the world around him. The change that

occurs is away from being dominated by emotion and the result is revulsion and an immediate change toward a rational attitude. Finally, an equal balance is achieved between the emotional and the rational elements, sublimated love offering seemingly the readiest solution to all of Brecht's longings, if not permanently, at least temporarily.

In addition to a change in the positive direction from carnal love to sublimated love, Brecht's constant search for a better form of love leads us to believe that each succeeding kind of love is a substitution for the one which preceded it, sublimated love being the most preferable substitution.

At this time, we conclude that certain events in Brecht's life may have affected his dramas. Let us explain.

Because the war was a traumatic experience for Brecht, it is perfectly understandable that he would write a drama about a man such as Baal, who is completely dominated by his irrational impulses. He is forced to submission by irrational compulsions. Brecht, having become disgusted with this exhibition of lost self-control as he viewed it on the stage from afar, gave rise to feelings of guilt and distaste and decided then and there to search for a positive creed. This is evident in such plays as Das Badener Lehrstück vom Einverständnis. Brecht rejects all sentiment and emotion and decides that the irrational forces need discipline, for sensuality blinds one to his surroundings. This explains his affiliation with the Communist party. It satisfied a need within him.

Even though Brecht's second marriage was a happy one and his wife was devoted to him in every way, his parents' marriage had an effect on his attitude toward marriage. On the one hand he accepts it and on the other

he makes sport of it as an institution such as in Die Kleinbürgerhochzeit and Die Dreigroschenoper.

Devotion being a strong point in Brecht's marriage--perhaps his trips to France may have afforded him time to think--his thoughts on the matter of love reflected in his dramas gradually undergo a change. The mother image appears along with that of other heroines, protectors, devotees representing some form of sublimation. Emotion no longer remains a threat, and guilt is no longer a result; harshness disappears and yielding is the guiding force. The threat of being overwhelmed by uncontrolled forces disappears into the background and we see the emotional in a sympathetic light. A balance finally seems to be apparent as reason is equated with the emotions in Der kaukasische Kreidekreis.

Recapitulating we see that Brecht embodies certain factors of literary tradition. In Baal's excesses of carnal love we have a bit of evidence of literary expressionism. And in the figure of Mutter Courage, who acts more out of an inward necessity than by external compulsions, we suspect the literary tradition of a heightened realism. Thus, Brecht, whether designedly or not, does not seem to be a complete revolutionist as seems to be his reputation, but rather he seems to exhibit definite traces which tie him to the traditional forces of literary history; perhaps even to the "Einfühlungstheater".

Thus concludes this study of the element of love in the dramas of Bertolt Brecht. Working under the limitations imposed upon me, I have found a definite relationship between the author and his dramas in connection with the element of love. Brecht's life is very much a part of his writings. His dual nature, tortured soul, experimenting mind and

final apparent salvation are all reflected in his dramas, his mode of expression. And love, the very cause of conflict, so difficult to define, and yet so easy to become involved with, is an integral part of Brecht's life. Its effects are both disruptive and soothing, good and evil. Ultimately it becomes the answer to a search, that which seems to last for almost an eternity.

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