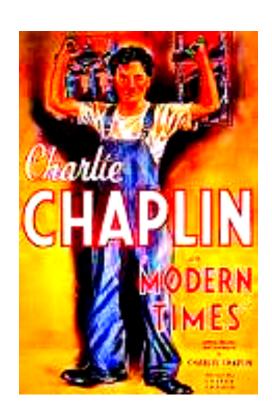
### Modernism

#### Charlie Chaplin



#### Modernisms

- period
- term difference from modernity and modern.
- marxism and feminism
- characteristics
- hegemony

## Modernism features

#### **Names**

- Darwin Evolution; heredity and environment
- •Marx Reorganising social structure
- Freud psychology
- Nietzsche and Heidegger Existentialism

#### Existentialism

- Features
- Names
- \* Nietzsche
- \* Kierkegaarde
- \* Sartre
- Absurd
- \* Camus

- Co-option
- Handmaid

# Modernism features Important dates & influences:

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1835 - the word "socialism" used
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1848 - communist manifesto

1852 - the word "evolution" (Louis Philip)

1859 - origin of species

1860s - box-set (Germany)

1869 - Das Kapital

Hegel(1770-1831) Darwin(1809-82) Marx(1818-83)

## Modernisms Politics

Complexity and Hegemony Implications

- Race
- Class
- Gender
- •The formation of a hegemonic discourse: Rich, White and Male
- Complexity, objectivity and universality.

### Modernisms Resistance

- Anti colonial movements
- Suffragette
- Trade Union Movements
- Agit prop

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\*Waiting for Lefty (1935) - Clifford Odet (Am.) Meerut (1933) (English)

- Suppression
- \* World war(s)
- \* Depression
- \* McArthy

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(1914–1918) and (1939–1945)

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- \* World war(s)

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\* Depression

Decade preceding the world war II

World war(s)

(1914–1918) and (1939–1945)

Depression: Decade preceding the world war II

\* McArthy

US senator from 1947 to 1957, Mcarthyism, anti communist ferreting, China, Cold War.

## Modernism Politics of the Status Quo

- Politics outside
- Politics of the text
- \* Structuralism
- \* Formalism
- \* New Criticism
- \*All of the above combine to disjunct meaning from its historical context, dehistoricising the text.
- \* Trivialise the economic dynamics that impact meaning and present the resultant as universally true.
- \* Focus on form
- \* Exaltation of certain kinds of texts, of certain kinds of approaches.
- \* Enabling meanings from capitalism-centred liberal humanist position.
- \*meaning (in general and of the literary text) is structured and classroom packaged

## Importance of Marxism, Feminism and the nay sayers

## Brecht

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- We now come to one of those elements that are peculiar to the epic theatre, the so-called A-effect (alienation effect). What is involved here is, briefly, a technique of taking the human social incidents to be portrayed and labelling them as something striking, something that calls for explanation, is not to be taken for granted, not just natural. The object of this 'effect' is to allow the spectator to criticise constructively from a social point of view. The Street Scene (1950).

Verfrumdungs effect: alienation, estrangement.

Geste

Relationship with audience - towards participatory theatre

Activism vs. Performance theory

Actor: as activist, critical distance from the character (Alienation – effect). Breaking the illusion. Importance of observation.

Internationalism. (Notions of nationalism / state are notions of the hegemonic middle class and are supportive of that class).

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• pandies' videos

#### **Naturalism**

- Heredity and environment
- Science
- Against magic and supernatural
- Realism

#### Modern Naturalistic Theatre

- Proscenium
- Box set
- slice of life
- suspension of disbelief
- keyhole/fourth wall
- representational
- Stanislavsky

- man belongs entirely to the order of nature & doesnot have a soul or any other connection with a rel. or spiritual world;
- man is merely a higher order animal whose character & fortunes are determined by the forces of heredity & environment;
- he inherits personal traits & instincts (esp. hunger & sex)

- Man not just a subject but also an agent.
- Critique of middle class notion of progress.
- Naturalistic theatre upholds status quo – weapon of the middle class.
- Look at and through difficult and contradictory aspects of self and reality.

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- he is subject to socioeconomic forces of the family, class & milieu.
- Reaction agst. Romanticism (flights of imagination & excesses of emotion)
- Res Ltn 'thing'. Interest in facts including psychological facts. Interest in the material world.agst. miracles (chance, coincidence), supernatural, utopias, fairytale ends;
- for proper character development, real scientific.

- Theatre can take place of school and mass communication, epic seeks to break that
- Scientific outlook (not m c science). Facts are all social facts
- Anti naturalism (empathy=> empathy with the middle class, illusion=> illusion of mc values)
- Anti romance

Hero - everyday: butchers, bankers etc. focus on the bourgeoisie - the dominant class. Average person - aesthetic interest.

scientific determinism => man's physiological nature more important than moral qualities; all beings natural & within the pale of scientific investigation; Nature knowable - regularity, unity, wholeness. Attempt to relate character-study to environment & time.

- Important return of pleasure and entertainment: hegemonic middle class takes itself too seriously.
- Major influence of MARX: History a record of change=> man can change the history / world -"Dramatists of the world have interpreted the world, now's the time to change it".
- Empathy gives way to critical distance. Understand and change our reality, stranglehold of the middle class (Althusser and Ideology).

#### conventions:

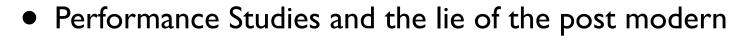
- •slice of life.Illusion. Drama running as history.keyhole/4th wall => no interaction between actor & audience. BOX SET VS. ELIZABETHAN THRUST. wood & canvas flats (agst. curtains earlier).
- •Actor: empathise / identify with character. Everything has to be explained within the performance.

#### conventions:

- •alienation / verfrumdungs effect =>between actor and his performance and between audience and performance.
- •Breaking the illusion **Songs**: break narrative, asking another set of actors to singDance / choreo that breaks the narrative
- •Geste important: social. Physical appearance, curses, flattery. Follows from social roots of character

lacktriangle

#### The Good person of SZECHWAN



Continued suppression of the Radical

- Performance Studies and the lie of the post modern
- Continued suppression of the Radical
- Return to Brecht Goodperson as a site
- Brecht's techniques are geared to hold a mirror to our face showing us how capitalism makes us do things that we cannot ethically do. The norm is unethical.

#### The SZECHWAN in the good person

- belies notions of success (goodness) showing them up as markers of the capitalist ethos
- Class, also gender and race

- Goodness through Defamiliarisation
- gods
- police Althusser's RSA
- The theme of love

#### The Script

- 1939 to 1944
- Backdrop of the world war
- Brecht Nazi Germany to America

- Brecht's own changes to the text as we move from the early 1940-41 version (written largely in Stockholm), through the Zurich version (1943) to arrive at changes that he made for a possible performance directed by Weill in America (the Santa Monica, 1943 version) show his deepening engagement with the ethical outcomes of a flawed system.
- Tobacco identified as opium

#### Participatory Theatre?

- Market Theatre's The Good Woman of Sharkville, Johannesburg, South Africa 1997.
- Long Wharf Theatre's *The Good Person of New Haven*, Connecticut, USA, 1996.