

## UNCOVERING THE PAST THROUGH THE LENS OF JUSTICE IN DÜRRENMATT'S *THE VISIT*

*Dürrenmatt'in Ziyaret Adlı Eserinde  
Geçmişin Adalet Perspektifiyle İrdelenmesi*

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**ABSTRACT:** Epic theatre, a form of theatrical expression, aims to stimulate critical thinking among its audience by addressing social issues and political messages. Following WWI, Brecht developed a new theory of theatre that focuses on feelings, thoughts, and human psychology. Set in the town of Guellen, the play called *The Visit* revolves around the arrival of Claire Zachanassian, a millionaire who returns to her hometown seeking justice for the wrongs inflicted upon her in the past. This play is presented in a way that impedes the audience's emotional engagement while tackling society's problems of cruelty, greed, and injustice. By employing techniques such as the alienation effect, nonlinear narrative structure, and minimal set design, this play disrupts traditional theatrical conventions and prompts the audience to question social norms. Dürrenmatt often incorporates dialogue breaks, scene gaps, and music to blur the boundary between audiences and the players. Stage settings, dialogues of characters, and employment of epic techniques not only transports the audience to a corrupt society but also conveys deep social decay. By challenging conventional narrative structures, this genre of theatre fosters a deeper understanding of the social and political implications embedded. This research will employ Brecht's epic theatrical methods to analyze this work.

**Keywords:** Stage, Epic Theatre, Alienation Effect, Brecht, The Visit

**ÖZ:** Epik tiyatro, toplumsal konulara değinerek ve politik mesajlar ileterek seyirciler arasında eleştirel düşünmeyi teşvik etmeyi amaçlayan bir tiyatro biçimidir. I. Dünya savaşından sonra Brecht bu yeni tiyatro anlayışında daha çok duygular, düşünceler ve insan psikolojisini vurgular. Guellen kasabasında geçen *Ziyaret* adlı oyun, geçmişte kendisine yapılan haksızlıklar için adalet arayan milyoner Claire Zachanassian'ın gelişi etrafında dönmektedir. Bu oyun toplumun zalimlik, açgözlülük ve adaletsizlik gibi sorunlarını ele alırken izleyicinin duygusal bağını engelleyen bir şekilde sunulmuştur. Bu oyun, aynı

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zamanda yabancılaşma etkisi, doğrusal olmayan anlatı yapısı ve minimal sahne tasarımı gibi teknikleri kullanarak geleneksel tiyatro kurallarını bozar ve seyircilerin toplumsal normları sorgulamasına yol açar. Dürrenmatt izleyicinin oyuncularla aralarındaki duvarı yıkmak için diyalog kesintileri, sahne içindeki boşluklar, müzik gibi unsurları da sıkça kullanır. Sahne düzeni, karakterlerin diyalogları ve epik tekniklerin kullanımı seyirciyi yozlaşmış bir topluma götürmekle kalmaz aynı zamanda derin bir toplumsal çürümeyi de aktarır. Bu şekilde geleneksel anlatı yapıları sorgulanarak gömülü sosyal ve politik etkilerin daha derin bir şekilde anlaşılması sağlanır. Bu çalışma, Brecht'in epik tiyatro teknikleri kullanılarak analiz edilecektir.

**Anahtar Kelimeler:** Sahne, Epik Tiyatro, Yabancılaştırma Etkisi, Brecht, Ziyaret

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### Introduction

As the 19th century drew to a close, theatre began to break away from its conventional form, leaving room for artistic exploration. This departure was characterized by the emergence of new theatrical movements such as naturalism, expressionism, and symbolism. Especially at the turn of the 20th century, Europe saw a proliferation of new social movements, most of which were hosted in Germany and France. These movements challenge traditional theatrical conventions and push the limits of artistic expression. “Many revolutionaries wanted cultural as well as technical, political and economic modernization. They wanted to bring traditional forms into line with views of what the social order ought to be” (Schechner, 2013: p.177). Especially in Germany, some playwrights like Bertold Brecht, and Erwin Piscator paved the way for a new area of theatre that prioritized political and social commentary.

After Germany’s defeat in the First World War, a series of challenges including unemployment, starvation, and poverty emerged. During this time, the upper class enjoyed a high standard of living while the rest of society struggled. Ervin Piscator, an influential figure in the theatre world, hoped to reflect the struggles of the working class and bring awareness to the widening gap between the rich and poor in German society. He used theatre as a platform to address socio-political issues and amplify the voice of the marginalized. He envisioned a “political theatre” as a medium for both raising public awareness and igniting social changes among the masses. His innovations in his work called *Political Theatre* pushed the boundaries of traditional theatre and brought a new dimension to theatre. He also incorporated non-traditional staging techniques such as projections, sound effects. Thus, through innovative theatrical techniques, Piscator focuses on bringing political issues to the stage. Inspired by Piscator’s concept of

political theatre, Brecht began to explore the possibilities of creating a new form of theatre.

Brecht aimed to create a new form of theatre that people would be more engaged and think critically about what they see in the world. In this regard, Grimm suggests that both Marx and Brecht believed that individuals must first recognize their alienation to initiate change in society. (1997: p.42). This understanding of alienation serves as a crucial point for Brecht's theatrical vision. He believed that theatre should have a purpose and serve as a platform for social and political commentary. Thus, he uses the medium of theatre to criticize the oppressive system he sees in society and to advocate for a more equitable world. Brecht put forward the idea that a theater lacking in social themes will eventually become disconnected from its audience. Thus, by saying "A theatre which makes no contact with the public is a nonsense" (Willet, 1978: p.59), Brecht emphasizes that the essence of theatre lies in its connection with the audience. For him, the power to bring about change and progress lies within the hands of individuals. He regarded human beings as the driving force for social transformation and believed in their ability to reshape the established order.

Besides being influenced by Piscator, Marxism played a significant role in his political beliefs during that time. Marxism recognized the exploitative nature of capitalism and advocated for the establishment of a society in which there are no class hierarchies. This revolutionary concept emphasizes the creating of a new system prioritizing the needs and well-being of all members of society. Brecht thought that the core values of Marxism were crucial to achieving the intended social transformation. According to Hecht, Brecht rejected superficial proclamations of expressionism and embraced a more critical approach to his work. While others in theatre conformed to middle-class values, Brecht developed a theatre rooted in social realism. (Hecht, 1961: p. 64). Thus, he saw epic theatre as a powerful tool to challenge the existing capitalist system. Accordingly, Brecht made a conscious effort to transform his approach to theatre to bring about social changes. Artaud in his book called *The Theatre and Its Double* reflects his belief in the transformative power of theatre in tumultuous times. He argues that theatre should not be diminished by external events, but rather should resonate profoundly within us and take precedence over the turmoil of our era. He advocates for a theatre that stirs audiences' hearts and nerves and compels them to engage with the world in a more transformative way (2010, p.60). Willett also argues that Brecht consistently opposes official aesthetics

despite seemingly aligning with artistic conventions. This demonstrates that Brecht was not easily influenced by those in power and was ready to challenge the established norms when necessary. (1978: p.159). As a result, Brecht shifted the concept of theatre from creating an illusion to criticizing society and politics.

Numerous elements must be taken into epic theater. One of the most important techniques in epic theatre is the employment of the alienation effect, which is also known as *Verfremdungseffekt* in German. This technique is employed to distance the audience from becoming emotionally involved with the characters and their stories. As Brecht and Bentley state in their essay "Alienation Effects in Chinese Acting":

"The performer wishes to appear alien to the spectator. Alien to the point of arousing surprise. This he manages by seeing himself and his performance as alien. In this way the things he does on the stage become astonishing. By this craft, everyday things are removed from the realm of the self-evident" (1961: p.131).

This quotation highlights Brecht's belief in the importance of creating a sense of alienation between the performer and the audience. By portraying the actor as an alien, he encourages the audience to see everyday situations from a fresh perspective, giving them an exceptional appearance.

In this regard, Brecht prompts the audience to actively engage with the play and to think critically about the underlying social and political message portrayed on the stage. In "A Short Organum for the Theatre", he highlights the importance of detachment and surprise in theatre. He draws a parallel between Galileo's amazement at the swinging chandelier and the need for theatre to elicit a similar sensation in audience. He compares this effect to Galileo's observation of a swinging chandelier, which aroused interest and revealed fundamental principles. Similarly, Brecht believes that theatre should disrupt conventional narratives and social norms by rejecting the familiar. Thus, Brecht suggests that theatre should strive to amaze its audience by presenting human social life in a way that challenges their preconceived notions and forces them to question the familiar. (Willett, 1978: p.192).

The actors serve as a symbol or archetype embodying the struggles and problems faced by society. By portraying the characters and situations, the actors bring social issues such as discrimination, inequality, political unrest, and personal struggles to the stage, allowing the audience to gain a deeper understanding of these issues. The depiction of these challenges can serve as

a catalyst, inspiring the audience to initiate positive changes in their society. Rather than delving into characters' emotions, the focus lies on larger social issues faced by those in society. Brecht's view of the need of analyzing social process as opposed to focusing solely on characters is clarified by Adorno's statement:

“Brecht rejected aesthetic individuation as an ideology. He therefore sought to translate the true hideousness of society into theatrical appearance, by dragging it straight out of its camouflage. The people on his stage shrink before our eyes into the agents of social processes and functions, which indirectly and unknowingly they are in empirical reality” (Bloch, et al., p.183).

According to the above statement, the reason Brecht's characters on stage represent the larger social system is because traditional approaches in theatre were ineffective at portraying society accurately. In doing so, Brecht aims to expose the harsh realities and ugliness of society by stripping away disguises. In this regard, Blau's statement also holds significant implications. For him, this form of theatre pushes the audience out of their comfort zones and forces them to confront uncomfortable truths. Blau states:

“It doesn't tell us what we already know; it tells us what some of us don't want to hear. And for some of those who do not mind hearing what it does say, it says it in a way that is itself disturbing, for it tolerates no emotional predispositions” (Blau, 1967: p.8).

By doing so, epic theatre forces the audience to critically engage with the issues at hand and confront audiences with the harsh realities of the world they live in.

To effectively convey the alienation effect in the epic drama, the actor assumes a role that incorporates both the functions of a narrator and a performer, so establishing a distinct performative attitude. By playing the role of narrator and performer the actor directly addresses the audience, providing commentary on the characters or background information about the events unfolding on the stage. In this regard, Sharma and Kashyap point out that Brecht used the example of an accident- eye witness to illustrate his points. For him, eyewitness conveys information by imitating victim's movement and including necessary information. The actor is also free to offer comment on the events. (2018: p. 934). Hence, by addressing the audience, the actor reminds that they are watching a play.

Chorus additionally serves as a vehicle through which unexplored issues are brought to the surface and challenges the audience to question their own assumptions about the world. Especially interruption caused by the choir,

epic theatre forces the audience to step back and question the events unfolding before them. The choir plays a significant role in conveying the unexpressed thoughts and emotions of the actors on stage through musical performances. According to Brecht, the function of music in epic theatre compared to traditional theatre enhancing the emotional impact of performance, is to divert the audience's attention from the emotional intensity of a scene. To illustrate, during a play depicting a heartbreaking scene between two characters, the actor narrates the happenings on the stage by using jazzy tempos in the background. In this way, music within the context of epic theatre serves as a specific purpose beyond mere amusement.

In epic theatre, the concept of space and time is deconstructed. Instead of presenting a linear progression of events, epic theatre emphasizes the interconnectedness and fluidity between different spaces and times. By recognizing the distinction between the present moment and past occurrences, the audience can perceive the interconnectedness of events. In "A Short Organum for The Theatre", Brecht highlights that the actor should not only portray the character but also actively engage with the present moment on the stage, making a connection between past and present. Brecht suggests that if an actress were to portray a character who has experienced a significant period, she could deliver her lines with the recollection of what happened next. By doing so, the actress would emphasize the importance of those utterances that had a lasting impact, rather than focusing just on the immediate context (1978: p.237). According to Brecht, this approach allows for a simultaneous portrayal of events, disrupting linear flow and allowing criticism.

Aside from these, other technical aspects contribute to the impact of a theatrical production. As the curtains rise, the characters' dialogue and body language reveal their emotions and struggles, enthralling the audience and revealing the text's hidden meanings. To illustrate, the use of minimalistic props highlights its psychological aspect rather than its physicality. In epic theatre, the stage materials are not intended to conjure up any particular setting. This deliberate approach of keeping the audience from a realistic representation of the stage encourages them to think critically and engage with the characters and themes without losing themselves in the play. For example, in a forest scene, a few branches and leaves scattered on the stage might be used instead of depicting a realistic forest setting. This approach invites the audience to actively participate in a process of interpretation and

imagination. Thus, the lack of realistic props allows them to fill in the details with their own imagination.

John Lutterbie exemplifies the use of surreal elements to challenge conventional perception. His following ideas can be interpreted as a representation of the unconventional nature of the environment being portrayed on stage:

“As you explore the space, you begin to realize that what is in the environment is slightly surreal. On a desk, you find a ledger on which a bird is pinned and with lines drawn to different parts of its anatomy. You follow a path through a stand of tree limbs, encountering stuffed animals before you come to a nurse’s station. You find yourself in a medical ward with no patients, but there are medical histories you can read” (Lutterbie, 2020: p.96).

These bizarre objects disrupt familiar settings, prompting the audience to question the reality portrayed on stage. It is clear that traditional stage conventions are transcended, which allows the audience to dive into a realm of symbolism. By going beyond the boundaries of the traditional stage, this quote shows the immersive nature of theater techniques used in epic theatre.

#### **Friedrich Dürrenmatt ‘s *The Visit* as An Example of Epic Theatre**

Dürrenmatt is a significant literary figure whose works serve as a profound reflection on the tumultuous times that Germany endured during the post-war era. Dürrenmatt’s first successful scene in German theatre is called *Die Ehe Des Herrn Mississippi*, which he wrote in 1950. This play marks the beginning of his career as a prominent playwright, establishing him as a fresh voice in the German theatre scene. His play *The Visit* premiered in Zurich in 1956 captivated theatre enthusiasts globally with its provoking themes. Its universal appeal resides in its ability to provoke discussions about darker aspects of human behavior. Especially, the play’s enduring popularity can be attributed in large part to its universal themes including justice, and morality.

In the initial part of the play, the concept of alienation is evident through the characters' conversation. The characters engage in a conversation revealing a detailed account of their town’s deteriorating economic situation. Due to factors such as hunger, unemployment, and the unfortunate bankruptcy of major companies, the town of Guellen finds themselves on the brink of collapse. Through the dialogue of the characters, Dürrenmatt sheds light on the collective despair that has befallen on the town of Guellen.

“Man One. Bockmann bankrupt.

MAN Two. The Foundry on Sunshine Square shut down.



UNCOVERING THE PAST THROUGH THE LENS OF JUSTICE  
IN DÜRRENMATT'S *THE VISIT*

MAN Three. Living on the dole.

MAN Four. On Poor Relief soup" (Dürrenmatt, 1956: p.11).

As stated in the quotation, the characters declare the dire financial circumstances affecting the entire community. By having the characters introduce themselves without any action, Dürrenmatt emphasizes their isolation and sorrow. Dürrenmatt allows for a more objective observation of the characters' condition, reducing them to mere economic statistics. Hence, through this technique, the playwright masterfully alienates the audience from these characters and compels them directly to confront the harsh realities of economic struggle.

The alienation effect is also accomplished by the intentional interruption of the characters' conversation. At various points in the play, especially during pivotal moments of the conversation, the sudden intrusion of loud train voices and bell ringing disrupt the characters' flow of thought. For instance, as the aforementioned residents of Guellen eagerly wait for the arrival of Claira Zachannasian at the train station, they voice their concern about unemployment and poverty in their previously prosperous community. They are discussing the state of their township and reminiscing about its past glory. As they engage in a heated argument, the loud sound of a passing train or bell ringing drown their voice. These interruptions serve as a reminder of the external world and prompt the audience to analyze the social and political messages being presented on stage. This technique aligns with epic theatre goals of provoking thought rather than providing only passive entertainment. The sudden pause startles the characters and distances the audience from the scene's emotional intensity, emphasizing the artificiality of their relationship. Such deliberate disruptions highlight Dürrenmatt's intention to create a sense of detachment and provoke critical reflection on social norms and human behavior.

Dürrenmatt intentionally included scene changes, which effectively break the fourth wall and serve as reminder of the theatrical nature of the play. In this sense, stage directions offer explicit instructions for actors regarding their movements, gestures, interaction with props, and the arrangement of set designs on stage. By using scene change and symbolic props, Dürrenmatt creates a Brechtian effect. In one of the scenes stage was converted from a shop into the Town Hall. Man Three enters the stage and shifts the counter to create a makeshift desk. The Mayor then enters and places a revolver on the table. (Dürrenmatt, 1956: p. 52). The entrance of the Mayor symbolizes the transition from an everyday setting to a place of authority. The actions of

Man Three and Mayor emphasizes the theatricality and non-realistic nature of the play. Additionally, the use of an imaginary door, and the bell rings in the play create a sense of unfamiliarity, emphasizing the theatrical and artificial nature of the setting. According to Innes and Shevtsova (2013), the actors and audience had to envision and mentally create elements that were not physically presented on stage. This encourages spontaneity and naturalness in the actors' performances. The use of props like a sign, table, and telephone chairs adds to the visual and physical elements. The portrayal of the characters coming the stage with wreaths and flowers as if it were a funeral challenges the audiences' assumptions about reality and invites them to question the characters' motivations. These elements forces the audience to view the events critically rather than becoming immersed in a realistic setting. In this regard, Blau reiterated the importance of non-realistic set design which constantly reminds the audience of the artificiality of theatrical experience. "You need to be told where you are. You also need to be reminded you are in the theater, especially when you are most engrossed in what you see" (Blau, 1957: p.5). Hence, reminders and clues are necessary to maintain a sense of awareness about the surroundings and ensure the appreciation of the craft behind the performance.

The audience's distancing from the performers on the stage also contributes to approach the events from an unbiased viewpoint, which is crucial in epic theatre. Put differently, by experiencing the emotions of various characters throughout the play, they engage more deeply with the themes. Thus, the audience is torn between associating with the characters and choosing a side. For instance, in the initial scene, the audience could have developed a sense of empathy towards citizens of Guellen due to their portrayal of challenging circumstances. However, as the play progresses, Claire reveals the painful truth about her past relationship with Alfred III, which may have surprised the audience and challenged their initial empathy towards the citizens of Guellen. It is clearly reflected in the following dialogue:

"BUTLER. The year was nineteen ten. I was Lord Chief Justice in Guellen. I had a paternity claim to arbitrate. Claire Zachanassian, at the time Clara Wascher, claimed that you, Mr Ill, were her child's father.  
(Ill keeps quiet).

.....  
BUTLER. In nineteen ten, I was Judge and you the witnesses. Louis Perch and Jacob Chicken, what did you swear on oath to the Court of Guellen:  
BLIND PaIR. We'd slept with Clara, we'd slept with Clara. .

UNCOVERING THE PAST THROUGH THE LENS OF JUSTICE  
IN DÜRRENMATT'S *THE VISIT*

BUTLER. You swore it on oath, before me. Before the Court. Before God. Was it the truth?  
BLIND PAIR. We swore a false oath, we swore a false oath.  
BUTLER. Why, Jacob Chicken and Louis Perch  
BLIND PAIR. Ill bribed us, Ill bribed us.  
BUTLER. With what did he bribe you?  
BLIND PAIR. With a pint of brandy, with a pint of brandy.” (Dürrenmatt, 1956:36-38).

This scene exemplifies the epic theatre technique of getting people to think critically about corruption and moral decay. As it is seen, the characters confess to being paid to lie in the court. It is revealed that Claire's reputation was tarnished because of false testimony. As the audience witnesses the town's descent into moral decay, their initial perspective about the townspeople turns into a realization of the larger social issues. As a result of the disclosure of the town's secrets and corruption, the audience reevaluates their previous knowledge of the town's past and the events that led to the town's current state. Now, the audience is no longer merely a passive observer but now actively engages in criticizing, questioning, and interpreting the events on the stage.

Additionally, Claire offer to help financially in exchange for executing her former lover. Especially, she offers the residents of Guellen one million dollars to compensate for the damage to her reputation caused by her former lover, Alfred. Initially, townspeople voice their opposition to her offer. However, Claire's unwavering belief in the power of money leads her to calmly declare “ I will wait”(Dürrenmatt, 1956: p.39). Claire's remark reveals her profound faith in the power of money to influence people's behaviour and moral ethic. As time goes on, Claire reveals the towns's willingness to sacrifice their moral values for personal gain. The townspeople's willingness to sacrifice Alfred's life for their own comfort are clearly reflected in many parts of the play. In one of the scenes, he is taken aback by the two women's lavish expenditures on products such as butter and chocolate. There is also another scene when he observes someone purchasing cognac, a luxurious item that is typically beyond the reach of the average person. Alfred III, as a final option goes to the police and accuses the townspeople of buying luxurious items with money provided by Claire in exchange for killing him. However, his endeavors are futile. The attitude of the police is also reflective of townspeople. Alfred's dialogue with the police summarizes the rotten nature of the entire Guellen community:

“ILL. My customers are buying better milk, better bread, better cigarettes.

POLICEMAN. But you ought to be overjoyed! Business is better! (Drinks beer.)

.....

“ILL: Helmesberger’s been in buying Cognac. A man who hasn’t earned a cent for years and lives on Poor Relief soup.

POLICEMAN. I’ll have a tot of that Cognac this evening. Helmesberger’s invited me over. (Drinks beer.)

ILL: Everyone’s wearing new shoes. New yellow shoes.

POLICEMAN. Whatever can you have against new shoes? I’ve got a new pair on myself. (Displays feet.)

ILL. You too.

POLICEMAN. Look” (Dürrenmatt, 1956: p.49).

The above dialogue reflects how the town’s priorities shift when faced with the opportunity to improve their own lives financially. The old lady buys the loyalty of the people, symbolizing how money can corrupt and manipulate people’s values and morals. The policeman, however, seems to disregard this corruption and the unethical nature of the old lady’s actions. He is influenced by greed and materialism, as shown by his excitement over new shoes. This situation suggests that corruption has permeated the town and those in positions of power.

At the end, the old woman recounts the circumstances that have led her to this point.

“CLAIRE ZACHANASSIAN. Feeling for humanity, gentlemen, is cut for the purse of an ordinary millionaire; with financial resources like mine, you can afford a new world order. The world turned me into a whore. I shall turn the world into a brothel. If you can’t fork out when you want to dance, you have to put off dancing. You want to dance. They alone are eligible who pay. And I’m paying. Guellen for a murder, a boom for a body “(Dürrenmatt, 1956: p.67).

Claire’s words in this quotation reflect her transformation from a victim to a powerful figure seeking revenge. She views herself as a victim who has been exploited by society and now wants to turn the tables on those who mistreated her. Her statement about being turned into a whore and her desire to turn the world into a brothel serves as a metaphorical criticism of society. Referring to the Guelleners as a town of murder, she implies that they are responsible for her suffering. She believes that those who have money like herself have the power to dictate the rules and reshape the world. Through her provocative language, Claire disrupts the illusion of reality and forces the audience to question moral decay in their own lives. In this scene, Dürrenmatt shows Claire as a character who knows her faults but also understands how the capitalist system drives others to perpetrate them. This duality in her character reflects the complexities of human nature and

serves as a criticism of social structure. Hence, Dürrenmatt forces the audiences to confront these contradictions and question their choices and actions, blurring the line between good and evil.

At the end of act three, the townspeople, driven by greed and the promise of financial prosperity, show a willingness to sacrifice their moral values. The acceptance of the killing of Alfred III as a resolution highlights the erosion of moral values and loss of humanity in the face of material gain. This resolution, passed by the mayor, is motivated by absolute justice rather than vote is not influenced by monetary consideration. In fact, he is manipulating the situation to make it appear as if justice was done. As he says: "We might then tell the lady we had brought you to justice and that way, just the same, receive the money. You can imagine the sleepless nights I've spent on that suggestion" (Dürrenmatt, 1956: p.80). His suggestion implies that justice is not always doing the right thing but rather achieving a desired outcome.

Finally, Claire exposes her true intentions and manipulates the people around her to achieve justice. Justice appears to be realized as she exacts her revenge. Nevertheless, Claire's presentation of justice is not universally accepted as she offers her own interpretation of what justice means. As a result, the attainment of justice is left to individuals' moral compasses. As the curtains close, the old lady's actions leave the audience questioning whether true justice was really achieved or if it was simply a twisted form of revenge.

### **Conclusion**

In this play, epic theatre effectively serves its purpose, shedding light on the illusory nature of justice and the inevitable triumph of the powerful. Through powerful stage techniques, it emphasizes the need for systematic reforms in society to truly achieve justice.

Using epic theatre traditions, this play shows that justice is a veneer in a world where the mighty rule and the vulnerable are at their mercy. Through his deliberate choice to prevent sympathize with an specific character, playwright encourages the audience to analyze the actions and motivations of all characters. The audience is not engrossed in the protagonist's story but rather in the larger themes and ideas. Throughout the play, Guellen people's words, actions are a reflection of the larger social issues in the play. They are portrayed as a reflection of society's flaws and virtues, allowing the audience to observe and judge their actions objectively.

Dürrenmatt evokes the essence of epic theatre by prompting the audience to engage their imagination in visualizing the depicted events rather than relying on intricate scenery. Especially, incorporating visual elements and clues keep the audience aware of their surroundings. Thus, by participating in the performance the audience got insight into the themes and the plot of the play.

Through epic theatre techniques, this play also emphasizes how the limited ability of individuals to change the unjust system. Even so, it reminds the audiences that they should take the control of their actions to ensure justice is served fairly.

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