Araştırma Makalesi • Research Article

The Alienation Effect as a Communication Tool: Analyzing "The French Dispatch" Film

İletişim Aracı Olarak Yabancılaştırma Efekti: "The French Dispatch" Filminin Analizi

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Abstract: Bertolt Brecht's aesthetic theories, including the alienation effect, have been effective in shaping communication with the audience in the realm of cinema. This effect prevents the audience from identifying with the characters, fostering an objective and critical perspective. This study addresses how Brecht's alienation effect from his epic theater theory is utilized in modern cinema. In this context, the functionality of the alienation effect as a communication tool is examined through the film The French Dispatch. The study is structured according to the phenomenological design among qualitative analysis methods. According to the findings, Brecht's alienation effect is effective in determining the dramatic structures of films. The French Dispatch contains elements that evoke this effect. Considering the three separate stories told in the film and their visual and formal characteristics, it has been concluded that the alienation effect, through the communication established with the audience, facilitates the development of a critical approach.

Keywords: Alienation Effect, Cinema, Communication, Bertolt Brecht, The French Dispatch Film.

Öz: Bertolt Brecht'in estetik kuramları arasında yer alan yabancılaştırma efekti, sinema alanında izleyici ile kurulan iletişimde etkili olmuştur. Bu efekt, izleyicinin karakterlerle özdeşim kurmasını engelleyerek objektif ve eleştirel bir bakış açısı geliştirmesini sağlar. Çalışmada, Brecht'in epik tiyatro kuramındaki yabancılaştırma efektinin modern sinemada nasıl kullanıldığı ele alınmaktadır. Bu bağlamda, The French Dispatch filmi üzerinden yabancılaştırma efektinin iletişim aracı olarak işlevselliğinin incelenmesi amaçlanmaktadır. Çalışma, nitel analiz yöntemlerinden fenomenoloji desenine göre yapılandırılmıştır. Elde edilen bulgulara göre, Brecht'in yabancılaştırma efektinin filmlerin dramatik yapılarını belirlemede etkili olduğu anlaşılmaktadır. The French Dispatch filminde bu efekti çağrıştıran öğeler bulunmaktadır. Filmde anlatılan üç ayrı hikaye ve bu hikayelerin görsel ve biçimsel özellikleri dikkate alındığında, yabancılaştırma efekti aracılığıyla izleyici ile kurulan iletişimin eleştirel bir yaklaşım geliştirilmesine olanak tanıdığı sonucuna ulaşılmıştır.

Anahtar Kelimeler: Yabancılaştırma Efekti, Sinema, İletişim, Bertolt Brecht, The French Dispatch Filmi.

Introduction

Bertolt Brecht challenged Aristotle's belief that the audience's emotions were decisive and that catharsis was necessary in the construction of dramatic structure. Brecht argued that art should create dialectical meaning rather than just aesthetic theory. Adopting the epic narrative style, Brecht allowed the audience to question, observe, and investigate the story. According to Brecht, events progress in a non-linear and episodic manner, prompting the audience to maintain an active and rational stance, thereby fostering critical detachment and intellectual engagement. By developing the theory of epic theatre, Brecht aimed to prevent the audience from identifying with characters and instead encouraged them to observe. In this type of theatre, the audience is outside the scene, questioning and investigating (Monaco, 2000: 54). Brecht posited that epic theatre should prioritize engaging the audience's intellect over their emotions, advocating for a mode of spectatorship where the audience critically examines the performance rather than passively sharing in the characters' experiences (Glahn, 2014: 8).

Brecht's aesthetic theory includes eight elements: naivete, fable work, episodic narration, gestus, alienation, historicization, narrative structure, and demonstrative acting (Parkan, 1983: 29-44). Among these elements, the alienation effect, originally called *Verfremdungseffekt* (Lesage, 1975: 192), forms the basis of analysis. This effect, especially significant in fostering social consciousness and critical thinking, transforms the audience from passive recipients into active thinkers. Unlike traditional narrative techniques, alienation prevents the audience from emotionally connecting with events and characters, thus enabling them to evaluate the content from a more objective and critical perspective. Consequently, the audience, rather than being part of the play or narrative, can question the events as external observers. In this way, the communication process, rather than simply transferring knowledge, involves the audience engaging and questioning existing social structures and norms, turning them into active participants.

The alienation effect is also considered a powerful tool for effectively conveying political, social, or philosophical messages in cinema. This study, structured according to the phenomenological pattern of qualitative analysis methods, aims to examine the functionality of the alienation effect as a communication tool through *The French Dispatch* (Wes Anderson, 2021). The film, with its visual and narrative structure, prevents the audience from emotionally connecting to the story, directing them instead to evaluate the story from a more critical perspective. The use of alienation effects in the film enables the audience to think more deeply about the themes and characters presented.

The Alienation Effect in a Brechtian Approach

Karl Marx's theory of alienation describes how workers feel estranged in the production process and from the products of their labor, feeling contrary to human nature. This condition suggests that in a capitalist system, workers use their labor and products uncontrollably, thus devaluing their humanity. Labor alienation now encompasses not only the estrangement from the products of labor but also the forms and contents of work (Marx, 1990: 34). Brecht, while seeking to find humane meanings through alienation, read Marx's works and stated that he did not consciously incorporate Marxist themes into his plays, but Marx's insights indirectly influenced the content of his plays. Brecht emphasizes that it is natural for someone interested in Marx's subjects to be interested in such plays, as his plays intuitively reflect Marx's insights (Parkan, 1983: 39).

The concept of the alienation effect originated in the Soviet cinema of the 1920s, but Bertolt Brecht was the person who coined this term in the 1930s about his theatrical works (Hayward, 2001: 89). Initially, Soviet director Lev Kuleshov and his student Vsevolod Pudovkin conducted an experiment known as the "Kuleshov Effect," measuring audience reactions. They first took a close-up of the expressionless actor Mosjoukine. Then, they inserted this shot between the shots of a bowl of soup, a dead woman in a coffin, and a little girl playing with a toy. The audience was greatly affected by these images. According to them, the actor looked hungrily at the bowl, sorrowfully at the coffin, and lovingly at the child. However, in all three cases, the actor Mosjoukine's face was the same (Pudovkin, 2012: 140). This experiment explores the audience's identification with the character. Kuleshov's goal was to demonstrate the impact of editing on audience perception.

Brecht, on the other hand, considered reinventing the relationship between the actor and the audience from a dialectical perspective. According to him, epic theater transforms the audience into observers and keeps them outside, prompting their questioning. These actions occur through the alienation effect. The purpose of this effect is to alienate the common social gesture among people. Social gesture means the external expression of behavior. This effect is applicable not only to cinema but to all areas of art (Monaco, 2000: 52). According to Hayward, Brecht wanted the audience to adopt a critical stance and understand how society reproduces itself. In this context, he aimed to politicize the audience by showing the artificiality in theater. In cinema, this occurred on both a visual and semantic level. Visually, techniques such as rapid editing, jump cuts, and characters addressing the audience create distance, while semantically, the anonymity and two-dimensionality of characters are emphasized through overloading or underloading meaning. The ambiguity of characters' facial expressions also facilitates alienation (2001: 89). While defending the alienation effect in an aesthetic sense, Brecht opposed the audience's emotional engagement with the psychological aspects of a character. Brecht's acting method is partially conveyed through the concept of gestures; here, the actor's movements and gestures significantly disrupt classical identification and the purported reactionary political outcomes. Gestus is not synonymous with a mere physical gesture; rather, it involves an effort to represent or mimic a gesture, aiming to reveal the socioeconomic and political circumstances and elements that shape identity (Rio, 2008: 70).

According to Walter Benjamin's analysis in "Understanding Brecht," epic theater aims to create astonishment rather than identification in the audience. For Brecht, the goal of epic theater is not to develop events but to present situations. However, this presentation involves not just naturalistic representation but also exposing situations and alienating the audience. For instance, a situation like a stranger entering during a family fight shows the chaos and conflict around this stranger. From this perspective, even the normal scenes of bourgeois life appear distinctly different from chaos (1998: 19).

Brecht stated that for an actor to create the alienation effect, they must set aside their skills and what they have learned to encourage the audience to merge with the characters in a transpositional manner, yet the actors must avoid putting themselves in this transpositional state. According to Brecht, before the audience feels swept away by the story, they are invited to engage with it; therefore, the events and story points must be clearly connected. Events should follow one another without the audience noticing, allowing them to intervene with their own judgments. If the fundamental contexts need to remain ambiguous, this ambiguity must be emphasized. Therefore, the story's section should be carefully organized and presented with structurally predetermined titles (1993: 47-93). According to Willett (1964: 136), for the alienation effect to be successful, the actor must make a clear gesture while showing something specific, and the audience must abandon the so-called fourth wall that separates stage events from real life, thus recognizing that the action on stage is not real.

Alienation in Cinema: Brecht's Art of Provoking Thought

Brecht's alienation effect in cinema is used as an effective tool to limit the audience's emotional involvement and encourage a more critical perspective on the events.

In the film *Tout va bien* (Jean-Luc Godard - Jean-Pierre Gorin, 1972), the alienation effect occurs several times during Suzanne's (Jane Fonda) interviews at a sausage factory. Through her interviews with the factory workers, the directors use Brecht's alienation effect in a didactic manner, highlighting their views. This perspective prevents the audience from identifying with the character as part of a "didactic lesson." In the film, the figure of the worker becomes an appealing character, with whom the audience might fantasize about swapping places. This is a significant aspect where Godard leads his audience into considerable deception. Although it seems that the worker is trying to say that everything is good for someone in his position, his intentions are not clear (Alich, 2007: 34-35). Godard develops events that both highlight the uniqueness of the characters as individuals and the social processes behind their actions. Adopting a Brechtian approach, Godard shows the discrepancies and contradictions in individuals' lives and their unpredictable moves. Indeed, Godard depicts his characters from an external

perspective in his Brechtian films, without delving into their psychological motivations. He defines them according to their social and economic situations, as members of a class, and belonging to a specific historical time and place (Lesage, 1975: 241).

In *Annie Hall* (Woody Allen, 1977), director Alvy Singer (Woody Allen) talks directly to the camera throughout the film. This breaks traditional narrative molds and alters the audience's connection with the film. Alvy's monologues take the audience outside of the events, allowing them to evaluate the story as an external observer. For example, as Alvy recounts their first dates, he directly involves the audience and shares his inner thoughts about his relationship with Annie (Diane Keaton). The narrative frequently uses flashback scenes, where characters address Alvy and he participates in past events from a contemporary perspective. Additionally, television program recordings are added to facilitate communication. Alvy re-evaluates the past events he describes to the audience from an adult perspective. The alienation effect used prevents the audience from identifying with the characters (Tınaz, 2023: 851). At one point in the film, Alvy and Annie's sexual relationship is depicted through animation. This choice disrupts the audience's comfort while addressing a sensitive subject like sexuality, pushing them to consider it from a different perspective. Moreover, the scenes where Alvy and Annie visit therapists are presented using a split-screen technique that simultaneously shows two different therapy sessions. This technique visually expresses how differently the characters think about their relationship, allowing the audience to objectively see these differences.

In Michael Haneke's *Funny Games* (1997), techniques are employed that adhere to Brecht's theory of alienation, preventing the audience from becoming too emotionally involved in the events. The constant addresses to the audience by Peter (Frank Giering) and Paul (Arno Frisch) and our sympathies towards the Schober family provoke us to question our personal stance on violence portrayed in the media, creating a highly uncomfortable feeling (Laine, 2004: 4). In the film, particularly one of the villains, Paul, occasionally looks directly at the camera and speaks to the audience, breaking the fourth wall. This makes it difficult for the audience to accept the events in the film as "real," continuously reminding them of the artificiality of the events. As a result, the audience is taken out of the magic circle (İşbilen, 2020: 21-22). The director prevents the audience from passively consuming the violent scenes in the film, bringing them to a point of evaluating the representation of this violence in the media, and its moral and ethical dimensions. Haneke encourages the audience to interact with the film as observers and to think about what they see. This approach allows the audience to question what they see in the film and to make broader social and cultural criticisms. The film's most notable sequence representing the alienation effect occurs when Anna (Susanne Lothar) kills one of the two youths tormenting her and her family, followed by subsequent events. This action is reversed by Paul using a remote control that he controls, rewinding the events and thus nullifying Anna's success. Haneke's approach invalidates traditional narrative expectations by preventing the conventional sense of catharsis or justice from being fulfilled. Consequently, this rewind scene demonstrates that *Funny Games* is not just a horror or thriller film but also a critique of the media that actively invites the audience to think and develop a critical perspective on the portrayal of violence in the media.

In Lars von Trier's *Dogville* (2003), Brecht's theories are significantly influential. The story, set in a town depicted not as a realistic village but as a white backdrop with basic objects, encourages the audience not to view the film just as a story but to think more deeply about the events. Jovanovic (2012: 71) notes that *Dogville* shares numerous similarities with Brechtian theater, suggesting that the narrative, rather than drawing from contemporary American writers, resembles nineteenth-century prose based on adjectives and long sentences. Additionally, the acting style in the film also creates an alienation effect. Nicole Kidman's character, Grace, is portrayed in a distant and cold manner. This makes it difficult for the audience to empathize with her, directing them instead to analyze her experiences. The narrative structure of the film also produces an alienation effect. Dividing *Dogville* into sections and presenting a summary at the beginning of each part enables the audience to question the events and consider their social and political implications.

The directors' various approaches and techniques for creating the alienation effect, and the audience's experience of these unique sequences, are examined in these films. These films demonstrate

that the Brechtian approach not only strengthens the dramatic structure but also imparts a distinctive form to the narrative.

Method

This study aims to examine the functionality of the alienation effect as a communication tool through the film *The French Dispatch*. Drawing upon Brecht's approach, the relationship between the narrative and the audience in the context of the alienation effect is explored. This qualitative analysis is structured according to the phenomenological design. "The purpose of the phenomenological approach is to illuminate the specific, to identify phenomena through how they are perceived by the actors in a situation. In the human sphere this normally translates into gathering 'deep' information and perceptions through inductive, qualitative methods such as interviews, discussions and participant observation, and representing it from the perspective of the research participant(s)" (Lester, 1999: 1). The universe of this study consists of films that include the alienation effect. *The French Dispatch*, containing a Brechtian perspective of alienation, forms the sample of this study.

It is thought that the narrative structure and formal choices of the film have gained a unique approach through the alienation effect. Accordingly, a purposive sampling method is used, deemed appropriate for the objectives of the study. Purposive sampling is a method based on the selection of information-rich situations that aim to obtain data of a quality that suits the objectives of the research. Information-rich situations refer to circumstances where it is possible to obtain in-depth information on issues of critical importance. This method ensures the effective collection of the necessary data during the research process, facilitating significant outcomes during the analysis and interpretation phases (Patton, 1990: 169).

Analysis of *The French Dispatch*

Summary of the Film

The French Dispatch focuses on an American newspaper's French supplement and the colorful characters who work within it. The film narrates three independent stories: the imprisonment of a painter and the popularity of his artworks, student revolutions, and the kidnapping of a police commissioner's son. Following the will of Arthur Howitzer Jr. (Bill Murray), the editor of The French Dispatch, the magazine publishes one final farewell issue featuring these three stories and an obituary before closing down.

Analysis of *The French Dispatch* from the Perspective of the Alienation Effect

In Wes Anderson's original narrative, the storytelling technique, visual style, and choice of scenes continuously prevent the audience from identifying with the characters in the film, actively engaging them with the artificiality of the story. From the beginning of the film, many scenes feature characters looking directly into the camera to communicate with the audience. Arthur Howitzer, Jr., the editor of The French Dispatch, tends to engage in direct conversation with the audience while narrating the stories.

Figure 1. Scene where Herbsaint Sazerac communicates with the audience

The film begins with a short section featuring a reporter named Herbsaint Sazerac (Owen Wilson) who explores the town of Ennui-sur-Blasé and introduces its various characters and locales. Sazerac observes the town's quirky and diverse aspects, showcasing the daily lives and cultural features of the townspeople. In addition to the reporter narrating directly to the camera, some shots allow the audience to view the streets through Sazerac's perspective. He mentions directly to the camera about a market being demolished and replaced by a shopping center, emphasizing spatial transformation and prompting the audience to question these changes. The film contains three distinct stories: "The Concrete Masterpiece", "Revisions to a Manifesto" and "The Private Dining Room of the Police Commissioner".

"The Concrete Masterpiece" focuses on Moses Rosenthaler (Benicio del Toro), an imprisoned artist, and how his artworks gain significant attention. The camera movements and angles maintain a distance between the audience and the artist's isolated world, positioning them solely as observers. Additionally, the process of Moses creating art is shown in a way that creates distance for the audience in understanding the creation of art and the artist's mental state. This technique prevents the audience from fully empathizing with Moses's inner world, while also allowing them to critically assess the role of the artist and art. The scenes where Simone (Léa Seydoux) and gallery owners discuss Moses's art are presented through inter-character dialogues, which impart an artificial theatricality. The director emphasizes how art becomes a commodity and the commercialization of art in these scenes. These scenes question the relationship between art and capitalism and encourage the audience to think about how they perceive the value of art. Moses's artworks become highly sought after and priceless. The auction scenes depict the bidders' facial expressions and bidding methods in an exaggerated, theatrical manner. This encourages the audience to think about the monetary value of art, forcing them to view the event from an external perspective rather than getting emotionally involved. This approach aims to highlight the contradiction between the market value of art and its intrinsic meaning, prompting the audience to reflect on this conflict.

Figure 2. Prison scene colors

Figure 3. Colors of the artwork scene

Moses' prison environment is typically represented with grays and blues, while the scenes containing his artworks are dominated by reds and yellows. This color distinction visually expresses the conflict between the character's inner world and the external environment. In the film, colors are used not just as an aesthetic choice but as a tool to constantly make the audience aware of the film's structure and question the artificiality of the events. The director uses color transitions to allow the audience to step back and question the narrative. For example, the cool tones in the prison scenes symbolize confinement and oppression, while the vibrant colors of the artworks represent freedom and creativity. This contrast questions the impact of art on individual expression and freedom. Moses' monologues and internal dialogues are expressed directly to the camera, drawing attention to the artificiality of the story and directing the audience to think about the contradictions Moses experiences, rather than emotionally connecting with the story. The director highlights the effect of art on the individual and the complex relationship of the artist with the creative process through the alienation effect, offering the audience an opportunity to consider these issues from a broader perspective.

"Revisions to a Manifesto" deals with the French student protests of the 1960s. This chapter centers on the interaction between the student leader Zeffirelli (Timothée Chalamet) and journalist Lucinda Krementz (Frances McDormand), who writes an article about him. The film begins with demonstrations and protest scenes, presenting these events in a manner akin to a theatrical play. This stylized choreography of the protests helps the audience perceive these events not as a realistic depiction but as a narrative. This approach encourages the audience to consider the political and social demands of the youth, rather than getting emotionally caught up in the events. Lucinda interviews Zeffirelli and engages with him in various interactions.

Figure 4. The scene where Zeffirelli speaks to the camera

Dialogues and monologues among characters are presented as direct conversations with the camera. When characters occasionally look directly into the camera and speak, it reminds the audience that the events are part of a narrative, prompting them to focus more on the content of what is being said rather than the personal emotions of the characters. This approach prevents the audience from emotionally connecting with the personal stories of the characters, aiming instead to encourage a more objective evaluation of ideological and social issues.

Figure 5. The place where Mitch-Mitch serves in the military.

The sequence depicting Mitch-Mitch's (Mohamed Belhadjine) military life occurs on a theatrical stage. This setting reduces the realism of the scene and highlights its theatrical structure. The director limits the audience's emotional response, steering them to consider the broader social and political consequences of conscripting youth rather than the individual tragedy of the event. The chess game sequence in this part of Wes Anderson's film serves as a significant symbolization. It portrays a conflict between student activists and police forces not as a real battlefield, but as a chess game. Symbolizing real-world events as a game allows the audience to see the events not as actual combat but as a strategic game. This continually reminds the audience of the artificiality and representational style of the events, distancing them from the emotional impact of the events. Thus, it aims for the audience to think more broadly about the causes and consequences of conflicts, and to question the underlying reasons and strategies.

In "The Private Dining Room of the Police Commissioner" story, it narrates the adventures of Roebuck Wright (Jeffrey Wright) during a meal hosted at a police commissioner's home. This section presents the kidnapping of a child and subsequent events in a theatrical and visually rich manner. Roebuck often steps in front of the camera to narrate the story and speaks directly to the audience, reminding them that the events are merely a narrative and not real. The dinner scene and kidnapping are presented in a highly stylized and theatrical manner. The overly decorated setting and exaggerated portrayal of the event emphasize the scene's artificiality. The exaggerated theatricality of the scene reminds the audience that the event is not a real tragedy but a representation.

Figure 6. Animation scene

In this section, another notable narrative technique is the use of animation. When the scene shifts to animation, the colors become more vivid and the lines more distinct. This sudden change enables the audience to approach this part of the story with a different level of reality. Similar to Brecht's alienation effect, this change in visual style helps the audience recognize the artificiality of the story, thereby fostering a more critical attitude. In the animation, characters use exaggerated expressions and theatrical gestures. Particularly, the police commissioner and those around him are depicted using movements that

dramatize the events. This, similar to Brecht's concept of "gestus", highlights the social and political context of the characters. The exaggerated expressions allow the audience to more clearly observe the characters' motivations and social classes. The animation scenes are presented using rapid editing techniques. These quick transitions disrupt the perception of real time, causing the audience to perceive the story not as a continuous flow but in separate sections. Similar to Brecht's technique in epic theater, the purpose of this fictional structure is to keep the audience constantly questioning the events. At the end of the animation, as the events return to the real world, the audience readjusts to the film's realistic style and tone. This transition allows the audience to reconsider what they have seen in the animation section and assess its place within the overall narrative context. The dialogues are written to highlight the absurd and humorous aspects of the events. The audience is expected to be surprised and laugh at these theatrical dialogues, which severs their emotional connection to the events and allows them to step back and assess the story from a broader perspective. This situation aligns with Brecht's strategy of positioning the audience as observers rather than pulling them into the events.

Figure 7. Roebuck Wright's communication with the audience

Roebuck Wright's role as a narrator pulls the audience into an observer's position rather than being part of the story itself. This effectively blocks the direct transmission of events, allowing the audience to assess the story from a more objective perspective. In the final part of the story, a scene that can be described as a climax where the commissioner suddenly takes a meal break invokes the alienation effect. Brecht frequently used unusual contrasts and striking images in his theater to distance the audience from the reality of the events and encourage them to reflect on the artificiality of the situations. This scene provokes thought about the absurdity of violence and how it can intertwine with routine human activities.

Narrators in the three different stories detail events and characters, guiding the audience and continually reshaping their connection to the story. This method serves a continuous enlightening and thought-provoking function to the audience, similar to the use of narrators in Brecht's epic theater. With the inclusion of narrators in the film, the emotional distance between the characters and events increases. Brecht wanted to prevent the audience from emotionally connecting with the characters, encouraging them to approach events with a more objective and critical perspective. Similarly, Anderson in this film aims for the narrator to present the events as a storyteller would, developing a critical distance in the audience towards the events.

Figure 8. ve **Figure 9.** Scenes using the split-screen method

Some scenes in the film are split-screen, allowing for a simultaneous presentation of multiple stories or perspectives. This technique is akin to Brecht's methods of presenting multiple perspectives and emphasizing the relativity of reality. It aims for the audience to make connections between different scenes and compare the experiences of various characters, enhancing their understanding of how the stories are interrelated. This process helps the audience to analyze the events more comprehensively. The use of split-screen activates the way the audience watches the film, requiring them to follow multiple visuals and narrative elements simultaneously. This aligns with Brecht's goal of transforming the audience from passive receivers to active interpreters, allowing them to choose what aspects of the story to focus on based on the information presented.

Conclusion

In the context of Brecht's approach, the alienation effect is clearly preferred in the cinema. The alienation effect, which contributes to the formation of a unique dramatic structure in films, allows the audience to be active as well. In this study, the films *Tout va bien, Annie Hall, Funny Games and Dogville* have been examined as examples. These films demonstrate how directors create an alienation effect using various methods and encourage the audience to question. The analyzed films provide significant findings on how the Brechtian approach strengthens the narrative and gives the story a unique structure.

The French Dispatch is observed to be an original film in terms of its narrative, structure, and editing. Considering the treatment of three different stories and their formal features, it is understood that the alienation effect plays a significant role in developing the narrative. The film, comprising stories like The Concrete Masterpiece, Revisions to a Manifesto, and The Private Dining Room of the Police Commissioner, uses scene choices and narrative techniques that prevent the audience from identifying with the events and characters, instead enabling them to critically assess the stories from a more detached viewpoint. Brecht's alienation effect aims to create a distance between characters and events in cinema. *The French Dispatch* establishes this distance through direct communication with the camera, narrative techniques, and visual styles. These techniques allow the audience to observe the story as outsiders and critically analyze the events as a whole.

The director positions the audience not just as observers and interpreters of a story but also as critical thinkers. This approach serves a continuous enlightening and thought-provoking function to the audience, akin to the use of narrators in Brecht's epic theater. The presence of narrators in all stories of the film increases the emotional distance between characters and events and fosters a condition where the audience does not identify with the characters, a fundamental principle of Brecht's alienation theory. Moreover, the frequent instances of characters looking into the camera in various scenes are thought to pull the audience out of the narrative to question it from an external perspective. The director's choice of colors in the film's dramatic structure is intended to provoke thought. Particularly in The Concrete Masterpiece story, the use of gray to depict the prison environment reflects the trapped state of mind of the protagonist, Moses, while the vibrant colors used to depict his artwork bring to mind concepts of

freedom and creativity. The director opts for sudden changes in color in the scenes to push the audience outside the event. Another element in the film that evokes the alienation effect is the use of the split-screen technique. This technique parallels Brecht's methods of presenting multiple perspectives and emphasizing the relativity of reality, allowing the audience to follow multiple narrative elements simultaneously and make connections between them, thereby understanding how the stories are interconnected. The animation scenes and theatrical gestures in the film are presented with quick editing techniques, allowing the audience to consider the events in separate sections. Wes Anderson effectively uses form and narrative in his films to often employ the alienation effect. By examining the director's other films, studies that include the alienation effect can be detailed and a comparative analysis can be conducted.

In conclusion, the alienation effect, representative of the Brechtian approach, is effective in determining the dramatic structures of films. *The French Dispatch* contains many elements that evoke this effect. Considering the narrative structure and formal features of the film, which consists of three separate stories, it is concluded that the communication established with the audience through the alienation effect facilitates the development of a critical approach.

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