

## DRAMATURGY OF BRECHT AND ITS INFLUENCE ON THE DEVELOPMENT OF CHINESE DRAMA THEATER

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Brecht's theatre aesthetics breaks away from the traditional Aristotelian immersive theatre based on "empathy", and advocates the expression of "disassociation" or "strangeness", which is also the core of Brecht's non-Aristotelian aesthetics, aiming to make the audience aware of reality. According to Brecht, the artist should provide "an art that reflects the world in such a way that it must be able to grasp the development of society in depth, and not just give a more or less sluggish stimulus, but it needs to provide a human world in which the man of feeling and of thought can make use of" [1]. In the face of the catastrophe brought by the world economic crisis and the cruelty of the capitalist exploitation system, Brecht used theatre to face the audience directly, to awaken the people who were blinded by the traditional theatre, to oppose the exploitation and oppression, to fight against the control of the corrupt capital, to reveal the contradictions of the society, and to awaken the thinking ability of the masses.

The purpose of this study is to analyze dramaturgy of Brecht and its Influence on the Development of Chinese Drama Theater.

**Material and methods:** The materials for this study were Dramatic works of Brecht staged on the stages of Chinese theaters. The main methods are historical-chronological, comparative. This study also used complex methods for analyzing the material under study.

**Findings and their discussion.** Through the collection and collation of previous materials, we find that numerous scholars have already studied Brecht's theatre theories and works in greater depth and affirmed the creative significance of his theatre theories. With the development of the times, some new research materials have been introduced into the country, so we can continue to conduct in-depth research.

In terms of foreign studies, Benjamin was the first to affirm Brecht's original position in the field of literature and art. Benjamin had published an article in 1939, "What is Epic Theatre?" in 1939, which detailed Brecht's theory of epic theatre. The French Marxist philosopher Althusser's 1968 essay "On Brecht and Marx" suggests similarities between the two men on the level of theatre and philosophy, illuminating Brecht's ongoing commitment to linking theatre and philosophy.

"A Chinese opera singer's performance can feel dispassionate to a Western actor" [2]. In 2011, Zhou Xian published "Brecht's Chinese Mirror Image" an article that affirmed Brecht's pioneering image, and that although Brecht promoted the reform of Chinese theatre, the process of Chineseisation of Brecht's theatre theories was complex. In the rehearsal hall of Galileo's biography Huang Zuolin said, "Our first battle is to make the audience understand and accept it, that's what we are trying to achieve initially. As for what is Brecht, what is the role of strangeness, that lies in the second step" [3]. Gao Xingjian once said, "In the play *The Savage* I sought to restore the various means of expression that had existed since the birth of this art, without binding myself to certain norms" [4]. Gao Xingjian hoped, like Brecht, to create a new mode of theatre, and he blended Chinese and Western cultures to breathe new life into what was then a weak Chinese culture.

In this paper, we start our research from three aspects: firstly, affirming Brecht's Enlightenment position, we think that Brecht took over the tradition of German Enlightenment philosophy and accepted the ideological enlightenment of Marxism, thus forming his theoretical position. Affirming the aesthetic character of Brecht's theatre. Secondly, this paper starts

from a close reading of the text and focuses on case studies, hoping to offer some insights into the influence of Brecht's theatre theory system in China. Thirdly, it reaffirms the significance of Brecht's "localisation", combining his theatre theories with Chinese realities, forming some new theatre concepts, and using them to guide theatre creation, which has had a positive impact. Hopefully, the study of Brecht's theatrical aesthetics in this article can become a useful reference material for the development of modern theory of Chinese theater.

This paper examines Brecht's theory of theatre aesthetics, beginning with the origins of Brecht's theory of theatre aesthetics and affirming Brecht's Enlightenment position. It focuses on the main contents of Brecht's theatre aesthetics theory, including the formation of his view of theatre and the use of the strangeness method. Secondly, it analyses the background of Brecht's introduction to China, and then takes Huang Zuolin, Gao Xingjian, and Xu Xiaozhong as the coordinates to see the influence of Brecht's theatre aesthetics theory on Chinese contemporary theatre. Finally, it makes a rational reflection on the transformation of Chinese contemporary theatre in order to explore a development path suitable for Chinese theatre.

**Conclusion.** These dramatists at first drew on Brecht's theories of theatre aesthetics, and then gradually drew nourishment from Brecht's theories of theatre aesthetics, and did the "Chineseisation of Brecht's theories of theatre", and explored a road suitable for the development of Chinese theatre. Brecht's theatre is both philosophical and aesthetic, so he was not only an excellent dramatist, but also a guide for the enlightenment of the people, we believe that Brecht's theory of theatre aesthetics will continue to have a far-reaching influence on future generations.

1. Bertolt Brecht, translated by Ding Yangzhong. Brecht on theatre [M]. Beijing: China Theatre Press,1988:148.
2. Bertolt Brecht, Zhang Li, Ding Yang. Translated by Ding Yangzhong. Strangeness and Chinese theatre[M]. Beijing: Beijing Normal University Press,2015:151,17.
3. Huang Zuoling. I and the View of Written Theatre [M]. Beijing: China Theatre Press,1990:258.
4. Gao Xingjian. The pursuit of a modern theatre [M]. Beijing: China Theatre Press,1988:55.

## THE ROLE OF LIGHT AND SHADOW IN THE CREATION OF MODERN CHINESE PAINTING IMAGES

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With the increasingly close cultural exchanges between China and the West, the creative concepts of my country's meticulous figure paintings are constantly updated, the creative techniques are becoming increasingly enriched, and the use of light and shadow language is also gradually increasing. In meticulous figure paintings, the language of light and shadow plays an increasingly important role.

The purpose of the article is to analyze the importance of the use of light and shadow in the works of modern Chinese artists.

**Material and Methods.** The material for this study was the paintings of contemporary Chinese artists. This study uses the historical method, methods of stylistic and comparative analysis, systematic, simeotic and formal analysis of paintings.

**Findings and their discussion.** Contemporary painters have always been committed to inheriting and breaking through tradition, seeking a painting art that combines Chinese and Western methods. Traditional Chinese painting is mainly based on lines [3]. In Xie He's "Six Laws" The use of brushwork in "Bone Method" emphasizes the importance of lines, and light and shadow can strengthen the outline and structure of objects on the basis of lines. In addition, in "Apply Color by Type", the fusion of light, shadow and color can make the picture more colorful.