

THE EFFECTS OF WORLD WAR II and ITS VIOLENCE
ON PAINTING AND THEATRE
(1939-1960)



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BY

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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

This study will examine the reflection of the effects of violence, especially the violence of World War II, on Painting and Theatre between 1939 and 1960. The thesis aims to comparatively research how those who were exposed and/or perpetrated violence in the mentioned period were subject to Painting and Theater Arts and how the artists were affected by this period. The application of violence theory to visual sources will be examined by literature research, written and visual source research through the works in Painting and Theater.

Key Words: Violence, World War II, Painting, Theatre

ÖZET

Bu çalışma, Şiddetin ve özellikle II. Dünya Savaşı şiddetinin etkilerinin 1939-1960 yılları arasındaki Resim ve Tiyatro sanatlarına yansımalarını inceleyecektir. Söz konusu dönemde şiddete maruz kalan ve/veya uygulayanların Resim ve Tiyatro Sanatlarına nasıl konu edinildiği, sanatçıların bu dönemden nasıl etkilendiklerini eserleri üzerinden karşılaştırmalı araştırmayı hedeflemektedir. Resim ve Tiyatro’da eserler üzerinden literatür araştırması, yazılı ve görsel kaynak araştırması yapılarak şiddet kuramının görsel kaynaklara uygulanışı incelenecektir.

Key Words: Şiddet, II. Dünya Savaşı, Resim, Tiyatro

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INTRODUCTION

While determining the framework of this thesis study, the ways of artists reflecting the violence were investigated through the works dealing with the Second World War and its violence in the field of Theater and Painting, and the works that were deemed suitable for the study were included.

This thesis aims to examine the similarities and differences in the implementation of the theory of violence to the works in two different art disciplines based on the works of Brecht, Miller, Orwell, Ionesco, Weiss, Borchert, and Beckett from the art of theatre and the works of Benton, Kokoschka, Shahn, Dix, Grosz, Bacon and Baselitz from the art of painting. In this context, the study consists of 3 chapters. The first chapter examines the definition, theory and types of violence and presents the examples of violence perpetrated during World War II by describing the details of the war.

The Second Chapter of the study investigates the application of the concept of violence to the works through the history of painting and theatre from Ancient Greece until World War II. It examines the differences in expression of works dealing with violence in Painting and Theater.

The third chapter of the study investigates how the violence caused by the World War II was perceived by the artists and the ways of them reflecting it on their works based on and comparing the works of the above-mentioned artists, and by making use of reception theory, subject association and interpretation science methods. Thus, it is aimed to investigate how the perception and thinking styles of artists in expressing violence are made visible in these two art branches and that this thesis shall be a tool for further research in the field.

1. VIOLENCE, WORLD WAR II AND ART

1.1. Definitions of Violence

The concept of “violence” has been examined by many disciplines (psychology, sociology, philosophy, law, politics, anthropology, education, religion, health...) by dividing it into sections. Since these disciplines are concerned with the different definitions, meanings, dimensions and causes of “violence”, the definitions are various, the meaning is vast, complex and the resources are numerous. Therefore, this study will not analyze violence in every sense and will explore the phenomenon of “violence” based on the effects of World War II and Its Violence on painting and theater and will investigate the position of this concept in these two art branches through World War II. In this regard, Yücel Dursun's article “Şiddetin İzini Sürmek: Şiddet Nedir?” (To Scent Out the Violence: What is Violence?) will be the primary source. Dursun studied the phenomenon of “violence” etymologically and continued his studies by focusing on the meanings of power-strength and violation.

The Turkish Language Association describes the word “violence”, which the Turkish language has borrowed from the Arabic language and means “plenary, hardness” in Arabic (Dursun, 2011, 3) as follows; “-The degree of a movement or force, intensity, stiffness -Speed -Force arising from a movement -Use of brute force on those who oppose -Brute force -Extremism in emotion or behavior” (Türk Dil Kurumu: <https://sozluk.gov.tr/>). Stating that the mentioned meaning of the word differs slightly from its German and English counterparts, Dursun points out that the English word “violence” comes from the Latin words “violentus” and “violare,” and that according to Wade; violentus emphasizes the “the style of doing something” while violere emphasizes the “something done.” He concludes that this word in English has two primary meanings in its Latin origins, which include strength and

violation. Moreover, he also states that it is possible to conclude that this word may originally mean violation and force in Greek; “When we examine the Greek-Latin-English language origin, we come across a meaning such as “chewing, violating, breaking”, as well as the meaning of the word in almost every language such as “force” and “power” (Dursun, 2011, 4).

We observe a similar etymological study in Yves Michaud's book “La Violence.” Michaud shows that the word “violence” comes from the Latin word “violencia” (violence, ruthless personality, power) and “violare” (undervaluing, disobeying) and that these words are linked to “vis” (power, force, violence, the use of physical power, and also quality, abundance, the actual structure of something, the life force). Furthermore, he explains that in the Greek language, “violence” is connected to “bia” (physical power, vital strength, tyrant). Michaud refers to a natural power existing at the core of the concept of violence, which creates the phenomenon of violence when it is used against something. He expresses that the word basically is a “power”, which is perceived as “violence” when it exceeds specific measures or disrupts an order; however, he also states that there are as many types of violence as the number of norms set for the defining the power as violence. Michaud, who also deals with legal definitions, said that the act of violence was, above all, a physical assault; however, it is bound by the norms and expresses that it is relativistic (depends on the norms of the personal integrity of man...). He focuses on the meanings of power and violation, one of which is the physical power that can be defined by its consequences, and the other is the phenomenon of violating (almost everything can be defined as violence in terms of violation), which is embodied by an attack on a prescriptive order (Michaud, 1991, 5-10).

“Let's try to create a definition that describes both violent situations and acts of violence: In a mutual relations environment, if one or more of the parties; directly or indirectly, collectively or personally, acts in a way that harms to the physical integrity or moral (ethical/spiritual) integrity or property or iconic and symbolic and cultural values of one or more of the others, regardless of the ratio, there exists violence” (Michaud, 1991, 8).

Michaud states that he aims to reveal many facts and better understand social mechanisms to enable a more conscious attitude while creating this definition. Furthermore, he exemplifies the facts that he desires to be revealed. He mentions the complex nature of mutual relations and adds that there can be many accountable in these relationships, and even those in the state levels may be involved. By referring Nazi camps and 20th-century genocide, he adds that as the number of accountable increases, responsibility is divided and diminished, and in that case, the violence will turn into an action that no one has claimed responsibility for. He mentions the spread of violence over time; explains that the act of violence can be performed at once or by spreading it over time; “As well as killing directly, it is also possible to leave to starve or create malnutrition conditions. A competitor can be eliminated directly or lead to his withdrawal from political and social life through a series of professional and managerial prohibitions” (Michaud, 1991, 9). He states that material and physical damage is perceived as the most critical damage types since they are visible, but psychological damage may also reach very serious extents (Michaud, 1991, 9).

Regarding the meaning of violence as strength, Dursun refers to John Dewey and Newton Garver. Dursun explains that Dewey considers violence to be based on physical strength and that “misused force, strength or energy” is “violence,” and according to this definition, the result-purpose relationship is essential to Dewey.

Garver, on the other hand, defines violence through violation. Garver mentions bidirectional violation in violence, one of which is a violation of the person's body, the other is a violation of dignity, and offers four types of violence. Overt institutional violence (war, riots), covert institutional violence (slavery, colonial oppression), overt personal violence (mugging, rape, murder), covert personal violence (violations of dignity, intimidation) (Dursun, 2011, 8). Artun Ünsal mentions a similar classification in his article “Genişletilmiş Şiddet Tipolojisi” (An Extended Typology of Violence). Ünsal refers to the typology in Jean-Claude Chesnais's review, “Histoire de la violence” (based on Interpol's classification). Such as Private Violence and Collective Violence. Private violence involves murder, assassination, poisoning, execution, battery, wounding, abuse (physical and psychological), accident, and suicide. Collective violence covers terrorism, media terrorism, tribal strife, feud, mass suicide, street fight, general strike, civil war, guerrilla warfare, revolution, human rights violations, genocide, poor working conditions, poor health and safety conditions, and war. With this typology in mind, Ünsal proposes a typology draft that he considers more sensitive to the conditions and expectations of the day. This draft also provides some specific and collective examples of violence that threaten the individual and society but are not classified as violence. Some examples of Private Violence; traffic piracy, damage to property in order to suppress and intimidate. Some examples of Collective Violence; inflation, cost of living, unemployment, unhealthy urbanization, destruction of nature and historical environment, the transformation of the power of nations into violence. Ünsal stresses that high rates of inflation and unemployment, and the lack of social security opportunities, should be considered as a form of economic violence. He adds, “low wages and inflation affect the quality of life, and this situation catalyzes violence because it makes people with future anxiety

problematic and tense.” (Ünsal, 1996, 29-36). Further, he questions that can we consider such situations as a type of violence that not only wars lead to violence in the international world but also the trade agreements between countries are constantly developing in favor of rich countries, and energy resources are controlled by superpowers, and the poverty is almost a destiny for the peoples of many countries (Ünsal, 1996, 34).

Franz Fanon explains violence through de-colonialization. He argues that the colonial world is divided, and borders, barracks, and outposts represent the dividing line. He advocates that in the colonies, the official and institutional interlocutor of the colonized was the police and army, the spokesman of the colonist (Fanon, 2013, 44).

In capitalist societies, the educational system, whether lay or clerical, the structure of moral reflexes handed down from father to son, the exemplary honesty of workers who are given a medal after fifty years of good and loyal service, all these aesthetic expressions of respect for the established order serve to create around the colonized person an atmosphere of submission and of inhibition which lightens the task of policing considerably... the agents of government speak the language of pure force. The intermediary does not lighten the oppression, nor seek to hide the domination; he shows them up and puts them into practice with the clear conscience of an upholder of the peace; yet he is the bringer of violence into the home and the mind of the native (Fanon, 2013, 44).

Fanon describes decolonization with this sentence: “the last shall be first and the first last.” Furthermore, he says that de-colonialization will only be possible by using all means, including violence. He advocates that all people can be equal by showing that the colonized people are equal to the colonialist. He says, “Colonialism

is not a thinking machine, nor a body endowed with reasoning faculties. It is violence in its natural state, and it will only yield when confronted with greater violence” (Fanon, 2013, 41-98).

Walter Benjamin emphasizes that the relationship of violence with law and justice is crucial. Benjamin says that the most fundamental relationship in each legal order is the relationship between purpose and tool and distinguishes violence as “lawmakers” and “lawpreservers.” He points out that the law may have taken on a monopoly on violence, not to protect legal purposes but to protect itself. He talks about natural law and positive law concepts.

Natural law attempts, by the justness of the ends, to “justify” the means, positive law to “guarantee” the justness of the ends through the justification of the means. Both forms of violence (lawmaker/preserver) are found in another modern state institution, law enforcement. The assertion that the ends of police violence are always identical or even connected to those of general law is entirely untrue. Rather the “law” of the police marks the point at which the state, whether from the impotence or because of the immanent connections within any legal system, can no longer guarantee through legal system the empirical ends that it desires at any price to attain. Therefore, the police intervene “for security reasons” in countless cases where no clear legal situation exists, when they are not merely, without the slightest relation to legal ends, accompanying the citizen as a brutal encumbrance through a life regulated by ordinances, or simply supervising him (Benjamin, 2014, 21-33).

When mentioning the importance of the technical development of violence tools, Hannah Arendt stresses that violence needs tools, but no political purpose will justify the use of these tools. She points out that violent action is based on the tool-

goal classification, yet the tools, which justify their use for achieving goals are in danger of crushing the goals.

...the end of human action, in contrast with the products of fabrication, can never be reliably predicted, the means used to achieve political goals are more often than not of greater relevance to the future world than the intended goals. Moreover, the consequences of human actions exceed the control of the activist... There is no certainty in these issues. Mutual destruction is not certain even under certain conditions calculated minuteness... The chief reason warfare is still with us is that no substitute for final arbiter in international affairs has yet appeared on the political scene (Arendt, 1997, 9-11).

Arendt defines violence politically; “violence is nothing more than the most flagrant manifestation of power” (Arendt, 1997, 41). In chapter II of her book ‘On Violence,’ she emphasizes and explains that the words power, strength, force, authority, and violence are used as synonyms, but these terms are not synonymous. She explains that power is ‘corresponds to man’s ability to act in harmony and it is not on the property of a single individual, that it belongs to a group and can only exist as long as the group remains together. She describes strength as ‘a quality that immanent to an object or person, which belongs to their character’, and she adds ‘this quality can manifest itself in relationships with other objects or individuals, but in essence independent from them.’ For force, she says, ‘terminologically, it should only be used to indicate the energy (power of nature or conditions) released by a physical and social movement.’ She says the most important indicator of authority is that ‘those who are asked to obey, accept the decision without pressure, persuasion, and questioning.’ She believes that ‘it is only possible to maintain authority by

maintaining respect for the person or authority.’ Finally, for the violence, she says that ‘it is separated from these words with its instrumental character, phenomenologically it is close to power; since, like all other tools, the tools of violence are designed and used to replicate natural force’ (Arendt, 1997, 49-52). She explains that power and violence are opposites, and where one dominates, the other cannot survive.

Violence appears where power is in jeopardy. But left to its own course it ends in power's disappearance. This implies that it is not correct to think of the opposite of the violence as nonviolence; to speak of non-violent power is actually redundant. Violence can destroy power; it is utterly incapable of creating it (Arendt, 1997, 62).

Rafael Moses points out that the legitimization of violence by society or social group is a critical problem and quotes the Indian philosopher and author Tagore;

The idea of the Nation is one of the most powerful anesthetics that man has invented. Under the influence of its fumes the whole people can carry out its systematic programme of the most virulent self-seeking without being in the least aware of its moral perversion, - in fact feeling dangerously resentful if it is pointed out. Every society with a general legal awareness describes as facts such as grudge, lies, espionage, or murder; become justified when it is carried out for the sake of an abstract principle of nation determination (Moses, 1996, 24).

There are such cases says Moses, when even if it includes violence, the nation demand or even order to the individuals to act on behalf of the nation. Thus, the act of violence is justified. Moses, who says that the most striking example of behavior that can never be accepted under different circumstances is the indulgence of behavior; that a person can kill another person under the identity of a ‘soldier,’ refers the church

and army example of Freud when describing “how another institution created the upper self.” He exemplifies that small and insignificant institutions (groups of friends, gangs, fanatics and extremist groups, ideological think tanks) can also produce the same result by using the exact spiritual mechanisms of large institutions such as the Church and the Army. He asks why, how, when the person is involved in violence, what personal reasons support the use of violence, and in relation to this, refers to one chapter of Christopher R. Browning’s “Ordinary Men: Reserve Police Battalion 101 and the Final Solution in Poland”. In this chapter, Browning describes the arrival of the German reserve police unit to Jozefow, Poland, on 13 July 1942 (Moses, 1996, 23-27).

The men in the unit are systematically collecting 1500 Jews, take them to the forest, and order them to lie down and kill them by placing their arms behind their heads. German police officers who carried out ‘executions’ are not young soldiers who have succumbed to Nazi propaganda, but middle-aged family fathers from Hamburg's working class or the lower parts of the middle class. Their childhood (the years in which their personalities were formed) coincided before the Nazi era. These men were marked “useless” for the army, and a disabled report was issued and appointed to this reserve police unit. Most of them were unaware of the war. Moreover, the really striking and exciting thing for us, in this case, is that these 500 men were given a chance not to participate in the massacre. Unity commander Wilhelm Trapp is astonished at the execution order he received from his commanders and calls his men on the morning of that day: ‘Anyone who thinks they cannot fulfill this order will be exempted from duty if they go one step ahead!!!’ About a dozen men take this step. At least 400 of these 500 men in the unit participated in this slaughter

with their own free will (Moses, 1996, 26). (...) In 1948, Wilhelm Trapp and one of his men were sentenced to capital punishment by a court in Poland. In the following years, the entire unit was judged not for participating in the Jewish genocide but because of killing 78 Polish people for revenge (Moses, 1996, 27).

Browning also mentions the defenses of the policemen who participated in the massacre; They said they participated in the massacre in order to prove their masculinity since they were “afraid of being seen as ‘bitches’ or not to look weak or simply because they thought they would not be able to help the Jews.” One of the policemen, in his defense, said he was paying attention to kill only the children since he thought that children without a mother could not live in any case. (Moses, 1996, 23-27). This chapter that Moses quotes from Browning reveals that if authorized, for any reason that has been internalized somehow, use of this ‘authority’ ‘immoderately’ might be perceived as ‘normal.’ In line with the definitions mentioned above and explanations of violence, it is possible to say that Browning referred both private violence and collective violence (although they had a choice not to participate in the massacre, almost the entire unit decided individually for various individual reasons and participated in the massacre collectively).

It has been 25 years since Bozkurt Güvenç said in his article “Savaş ve Barış, Barış Kültürü mü yoksa Barış için Kültür mü?” (Culture of Peace or Culture for Peace), published in Cogito magazine in 1996, “Only 270 years was without war in the last 3500 years of written history” (Güvenç, 1995, 25). Another 25 years were added to the 3500 years of the written history; however, nothing added to the 270 years. For Güvenç, “the causes of war are the same as the causes of competition or conflict between individuals: greed, fighting and pride, food-earth-matter-fuel and a

desire for sovereignty...” Güvenç thinks the following proverb, which is used in Arab villages very often, best tells the story of the war. “I against my brother; I and my brother against my cousin; I, my brother and my cousin against the rest of the world” (Güvenç, 1995, 26-27). Güvenç, who mentions that everyone continues the war despite talking about peace and that everyone is conditioned to have a belief since childhood that War is inevitable and Peace is a utopia, and further mentions the possibility of reversing this situation. According to him, “If war is a learned or cultural act, the question should always be ‘is a peace culture possible?’” (Güvenç, 1995, 26-27).

To summarize, if to examine the etymological origin of the violence, it is observed that Violence means strength and force in many languages, as well as the meaning of violation. Garwer suggests two-way violation of one's body and dignity, and four forms of violence: overt institutional violence, covert institutional violence, overt personal violence, and covert personal violence. Dewey says that violence is based on physical force, and the misuse of this force can be considered violence, and in this case, the result-purpose relationship is crucial. While Moses mentions that justification of violence by the society or a specific group is a significant problem, Chesnais classifies violence. Based on Chesnais's classification, it is observed that the typology draft created by Ünsal provides some specific and collective examples of violence that pose a threat to the individual and society but are not considered violence. While Franz Fanon describes violence through de-colonialization, Benjamin emphasizes the importance of the relationship of violence with law and justice. He mentions that the law may have taken on the monopoly of violence, not for the protection of legal purposes, but to protect itself. While talking about the spread of violence over time and the complex structure of mutual relations, Michaud

emphasizes that many may be responsible in these relations and even state may be involved. Furthermore, referring the Nazi camps and 20th century genocides, he adds that as the number of responsible increases, responsibility is divided and decreased, in which case the violence will turn into an action that no one has claimed responsibility for. While Arendt comments on the importance of the technical development of the means of violence; he underlines that violence needs tools, but that no political goal can justify the use of these tools. In line with all these studies and definitions, the difficulty of making a clear definition of violence and the meaning of violations will be emphasized in the following chapters of the study with the idea that it will serve the purpose of the thesis.

1.2. World War II and Violence

About World War II, regardless of the source, one can reach almost similar information. World War II is known as the biggest and most destructive war in history, with the effects survived until today, resulting in millions of deaths worldwide, the most effective tools and weapons used with developing technology, embodying unbelievable violence, rape and torture incidents, people used as experimental objects, and after that a large part of war criminals were not punished.



Figure 1. 1945, Poland.

According to Donald Sommerville's 2012 book "The Complete Illustrated History of World War II,"; with the Treaty of Versailles signed after World War I, Germany was forced to admit to being a war criminal and pay reparation. Given the economic conditions of the period, it was impossible for Germany to pay this reparation. Indeed, as in many countries, Germany's postwar economy collapsed, so it could not pay on time (Sommerville, 2012, 14). Germany, like some countries, borrowed loans from the United States to pay war reparations- but with the world economy collapsing in 1929, it became impossible for Germany to pay reparations when the USA cut off the loans.

Hitler refused to be bound by the Treaty of Versailles, the main terms of which included the surrender of all German colonies as League of Nations mandates, the payment of reparations, the demilitarization and 15-year occupation of the Rhineland, a ban on the union of Germany and Austria, and a clause accepting Germany's guilt in causing the war. Hitler wanted the humiliating treaty destroyed and a new German empire put in its place (Booth, Walton, 2017, 15).

According to Sommerville, Hitler received unprecedented support, contacting large business circles, saying that the collapse of Germany's economy stemmed from the Treaty of Versailles. By 1932, his National Socialism had become the most powerful party in the German Parliament, and in 1934 he seized power with the President's death (Sommerville, 2012, 17). It is known that World War II began when Germany, under Hitler, invaded Austria in 1938, Czechoslovakia, and Poland in 1939, just 24 years after World War I, and the effects of this war were still ongoing. As many sources have pointed out, Tony Cliff's 2017 book "Trotsky-The Darker The Night, The Brighter The Star" saying that Britain and France chose to remain silent about the invasions of Nazi Germany to preserve their own colonies until the invasion of Poland (Cliff, 2017, 412). "For their own benefit (after the occupation of Poland), Britain and France joined the war against Germany, and Italy and Japan joined the war next to Germany" (Hitler, 2005, 9-59). In 1940, Germany occupied Norway, Northern, and Western France. Italy occupied Albania and the Aegean Islands and tried to invade Egypt and Greece. Germany invaded Greece by using Bulgaria.

Benefiting from the collapse of France and the Netherlands, Japan moved to French Indochina (today's Cambodia, Laos, Malaysia, Myanmar, Singapore, Thailand, and Vietnam) and the Dutch East Indies (today's Indonesia). Britain and the United States imposed an oil embargo on Japan and froze Japanese assets in their countries. Japan had moved to China and threatened India. Contrary to popular belief, when the war started, the Soviet Union collaborated with Germany; however, when Germany attacked it by ignoring the German-Soviet Nonaggression Pact in 1941, the Soviet Union fought against Germany (Stone, 2019, 69-87).

In the same year, Japan attacked Pearl Harbor, and the United States joined

the war. In 1942, the British and Allied Air Force regularly bombed Germany's industrial facilities and cities for three years. Immediately after Hitler committed suicide on April 30, 1945, Germany surrendered unconditionally. After the United States dropped atomic bombs on the Japanese cities of Hiroshima and Nagasaki that killed 110,000 civilians, the war in the Pacific ended, and Japan surrendered. With Japan's surrender, World War II ended (Stone, 2019, 195-199).

Preparations for World War II were started in 1933 by Hitler and his NAZI (National Socialist Party) supporters, who adopted his “superior race” (Aryan) ideology. Using the Reichstag incident (the fire of the parliament building) as an excuse to arrest their political enemies, the Nazis set up concentration camps in the following months (which by the 1940s would become camps for mass destruction and human experimentation) (Anderson, 2004, 17-19).



Figure 2. Clothes belonged to those killed in Auschwitz.

In 1933, Dachau, the first concentration camp which says “work will set you free” on its door, was opened in Munich. Even priests preaching against Hitler were

sent to this camp, which allegedly opened to collect “Political Criminals.” For Hitler, those sent to camps were slaves who would provide the production needed for the defense industry (Büyükdag, 2016, 84-89).



Figure 3. Dachau, Prisoners who survived after the end of the war in 1945.

From that date until 1945, the Nazi government systematically destroyed everything but its own ideology. First of all, they began to withdraw Jews and Gypsies, whom they considered primarily “inferior race,” from social life, and then they started oppression, threats, arrests, and exiles for them to leave Germany. After a nationwide boycott of Jewish shops, dentists, lawyers, and doctors, Jews were removed from the civil service, the German Bar Association, and the social security services system (Anderson, 2004, 17-19). The threats, repression, intimidation, arrest, exile, and destruction that continued from the 1930s until the 1945s are concrete proof of Michaud's description of the spread of violence over time in the first chapter. Books and artworks which were not in line with Nazi ideology were burned in the squares, accompanied by Goebbels, the Minister of Public Enlightenment and

Propaganda. All political parties, mass organizations, trade unions, gay rights, and organizations were banned. By the end of this year alone, 27,000 political prisoners had been locked up in concentration camps, and 65,000 German citizens had fled abroad (Anderson, 2004, 17-19). In 1935, Nuremberg laws, which defined Jews as “race”, prohibited marriage and sexual relations between Aryans and Jews, and Jews were denationalized. Jews who have no legal rights were prevented from working in any field (Anderson, 2004, 17-19).



Figure 4. A display by the Nazis against the Jewish-Christian union.

Jews were no longer even allowed into shops, and they were insulted by the public in the streets after Goebbels's, the German Minister of Propaganda, provocation, and Nazification of the people. “Instilling Jewish hatred in the people was a precondition for the Holocaust process. Concentration camps were replicated, and SS officers were specially trained for the genocide process” (Büyükdag, 2016, 92). Firstly, gypsies were sent to the Dachau concentration camp immediately before Jehovah's Witnesses were arrested en masse (Anderson, 2004, 17-19). Over time, Jews, gypsies, disabled people, homosexuals, anyone suitable for contributing to

production were sent to concentration camps to be employed as slaves. Regarding this, Büyükdağ says in his book “Hitler’e Sordunuz mu?” (Did you ask Hitler?) that “the only way for Germany to prepare for war in a short time is to employ free and multi-workers” (Büyükdağ, 2016, 92). By 1938, the forced “Aryanization” of Jewish companies (the sale of Jewish companies to “Aryans” at a low price) and the expatriation of Jews began. A few days after a German diplomat was killed in Paris by a Polish Jew whose family was sent to a concentration camp, the Nazis used it to demolish Jewish businesses and synagogues in many places. In this event, known as “Crystal Night” or “Night of Broken Glass,” nearly 200 synagogues were destroyed and burned in two days, 90 murders were committed, and thousands of Jewish men between the ages of 18 and 65 were sent to concentration camps. In 1941, all Jews were obliged to wear the Yellow Badge, and all migrations were halted during the war (Anderson, 2004, 17-19).

Hitler believed that the Jews were primarily responsible for the social and economic crisis after World War I. He also thought that Jews were the reason for the start of World War II (Hitler, 2005, 31-37). The following sentences from Hitler's books “My Fight” written in late 1923 to spread his thoughts and his diary note “Last Will and Testament of Adolf Hitler,” which he wrote during the few months before his suicide in 1945, convey Hitler's thoughts about Jews from his mouth.

The feature that distinguishes the Jew from other nations is that; He claims that Judaism has all the rights of society inside...For no nation on earth possesses a square yard of ground and soil by decree of a higher Will and in virtue of a higher Right (Hitler, 2005, 32).

The Jew offers the most striking contrast to the Aryan. There are probably no other people in the world who have so developed the instinct of self-

preservation as the so-called 'chosen' people... Where can another people be found that in the course of the last two thousand years has undergone so few changes in mental outlook and character as the Jewish people?... But even after having passed through the most gigantic catastrophes that have overwhelmed mankind, the Jews remain the same as ever (Hitler, 2016, 296).

“If you put a German in the United States, he becomes an American.

Wherever the Jew goes, he remains as Jew” (Hitler, 2005, 36).

“The life which the Jew lives as a parasite thriving on the substance of other nations” (Hitler, 2016, 301).

“If the Jews themselves do not give up stirring up the anti-Semitism, it would of course be impossible to erase this enmity. In order for the defense reaction to disappear, the reasons causing this reaction must be eliminated” (Hitler, 2005, 33).

“Our race is not aggressive against any race other than Jewish” (Hitler, 2005, 35).

“Like other wounds, we broke the Jewish pus. For this reason, the world will be eternally grateful to us in the future” (Hitler, 2005, 37).

In the years following World War II, it is discovered that the hostility of Hitler or Nazi Germany was not only against Jews as seen above, but also against Gypsies, Homosexuals, Disabled people, Communist Party Members, Socialists, Artists, Intellectuals, artworks, in short, anyone and anything (including those against Nazi ideology, even though they were from the “superior race”) that opposed Hitler's idea.

Many of the mass death techniques used against Jews were developed for use in Nazi Euthanasia programs. In the 1930s, 300,000 people with hereditary mental illness or disabilities were castrated. After 1939, 100,000 “worthless Germans” have been murdered by hospital staff, many of whom are obliged to “look after” them.

Among the victims were overwhelmed patients, people with mental illnesses, and those with physical disabilities or genetic differences, such as babies with Dawn syndrome (Sommerville, 2012, 99).

According to Mazower's book "Hitler's Empire: Nazi Rule in Occupied Europe," in November 1939, arrests of intellectuals and elites began in Poland a few months apart. A few months later, more than 100 members of the University of Krakow were sent to the Oranienburg concentration camp, where 17 professors died, 30,000 members of the Polish elite were imprisoned, and more than 3,000 were shot to avoid resistance similar to those in Poland during the future invasion of France. Daily attacks, killings of those who provided food aid to exiles, executions, and random shootings were spread in Poland. Mass punishment was implemented in exchange for any attack on the Germans. Furthermore, as Germany's need for workers increased, Poles were randomly rounded up from the streets and sent to road construction or military installations or the Reich to be employed. According to some rumors, the women were employed on farms, various services, and military brothels. Poles were banned from using public beaches, pools, parks, wearing military ranks, school uniforms, and adults were obliged to greet Germans in uniform as soon as they saw them; otherwise, they would be beaten. Those who did not give priority and seat to Germans when using transport were punished. Polish universities were closed, libraries and artworks were regularly looted, and valuable artifacts were sent to Germany. Chocolate and milk are banned for Poles. Mazower quotes Robert Ley, chief of the German Labor Front, according to Ley; "An inferior race needs less food," and for this reason, milk was reserved only for German children in the region (Mazower, 2013, 157-161). People employed in factories were forced to carry the work card on them; those who forgot were sent to ghettos or concentration camps or

killed (Büyükdağ, 2016, 115). The conflict lasted for five weeks from 1938 to 1939 until the complete invasion of Poland, and the balance was 16,000 dead, 28,000 wounded Germans and thousands of executed civilians, and 66,000 dead Polish soldiers. About 50,000 Poles and 7,000 Jews were executed during the Polish Occupation. (Mazower, 2013, 112-253). In 1941, about 2,000 of the half a million Jews in the Warsaw ghetto were dying every day. By the end of 1941, Jews in Polish ghettos were sent to camps, subjected to toxic gas en masse. Some of the Jews sent to Auschwitz-Birkenau, known as the largest camp, and were taken to gas chambers as soon as they arrived at the camp, and the rest were employed in inhumane conditions in factories (Sommerville, 2012, 98). When those employed in concentration camps were no longer able to work, they were killed in gas chambers, and then their bodies were burned in ovens. Some of the victims were used in medical experiments such as consciously injecting malaria, measuring air pressure resistance, soaking in ice water until the state of unconsciousness (Booth, Walton, 2017, 242-243).



Figure 5. Austria, 1945, Mauthausen concentration camp, piles of corpses.

In 1944, those who survived concentration camps and nearly died were driven west by the Nazis when the Red Army approached, and only in 1945, they were liberated. Most of the Jews living in Germany, Poland and the Western USSR lost their lives (Sommerville, 2012, 98).



Figure 6. 1945, survivors of Buchenwald concentration camp

When the Soviet Union was invaded in 1941, it was no different for Jews than in Poland. In late 1941, around 250,000 Jews were killed in the Baltic region and Northern Russia. Almost 2 million of the more than 3 million Soviet soldiers captured died of typhus and starvation at the hands of German soldiers, some prisoners were even observed to eat the dead, and around 100,000 prisoners of war were executed. The Nazis and their collaborators in the region shot or hanged hundreds of thousands of Jews and civilians they thought supported the Bolshevik or partisans and set fire to thousands of villages. Jews were slaughtered first at random and then systematically (Mazower, 2013, 108-253). This was not the same in every country, but mostly similar, Sommerville says that the Bulgarian government did not allow any Jews to be

sent to the concentration camp, the Mussolini regime largely left them on their own, and almost all Danish Jews were evacuated to neutral Sweden. Many people from each country have risked their life more or less to help Jews. On the other hand, some of the Vichy Government of France have eagerly supported the process of moving to camps, and in most countries, some collaborators helped the Nazis' dirty work (Sommerville, 2012, 98).

Germany provided the workforce it needed to sustain its economy as the war progressed, from the nearly 1.5 million prisoners it used as slaves and the nearly 5 million civilians forced to work as of 1943-44. Towards the end of the war, about a quarter of Germany's workforce was made up of foreigners. The process, which began in 1939-40 with the introduction of Poles to Germany as agricultural workers, continued in Eastern Europe when people were randomly rounded up without gender and age distinctions, and the workers in Germany was sent where ever needed. In Vichy, France, men were drafted to serve in the German workforce. Hundreds of thousands of people of German origin were deported by the Nazis from the Baltic states or the Western USSR to the Reich on the grounds that they would be resettled in occupied countries to be re-assimilated. Most were left homeless after the war (Sommerville, 2012, 62-68).



Figure 7. Romanians displaced with the idea of relocation

With the “Lebensborn Program” on the grounds of aggrandizing the German race, the SS identified children they considered “racially valuable” in the occupied territories and forcibly adopted them in Germany. It is believed that this program separates about 300,000 children from their families, 80% of whom are never able to return home. During the Invasion of the Soviet Union in 1941, death squads of about 3,000 people were established by the SS to destroy communists and Jews, as was done in Poland. According to their own records, more than 600,000 Jews had been massacred in the USSR by the end of this year (Sommerville, 2012, 62-68). Another massacre occurred in the Babi Yar ravine near Kyiv, where 43,000 people were killed by the SS (Harman, 2013, 508). Only 35% of the more than 5 million Red Army soldiers captured by the Germans during the war survived. There was no health care provided to prisoners captured by Germany and the USSR, and food was inadequate. The health care received by the prisoners was provided from the medical staff among prisoners (Sommerville, 2012, 62-68). Sommer says the following regarding this situation; It is possible that this persecution was partly due to lack of resources and

inadequacy; but racism at the heart of Nazi ideology and insensitivity to human life at the heart of Stalinism played the biggest role (Sommerville, 2012, 68).

In the second year of the Soviet occupation, Stalin banned civilians from leaving the city to break the perception that the city of Stalingrad would be lost. Men who were not in the army were sent to war without training. Romanian soldiers, weak in combat training and equipment, were driven to the front lines by the Germans against the Soviet offensive, in which more than 100,000 Romanians were killed or captured (Sommerville, 2012, 102-106). At the end of the war, the SS took almost no prisoners on the Eastern front. The Soviet Union's attitude towards prisoners of war and potential enemies was no different from that of the Nazis; they slaughtered 15,000 Polish Army officers they had captured in the Katyn forests and elsewhere. (Sommerville, 2012, 68). Thousands of bodies were found in prisons in Lviv alone, killed by Soviet secret police. In 1943, the bodies of more than 4,000 Polish officers killed by Stalin's orders were found in the Katyn forests when the land known as the Soviet Union's killing site was excavated (Mazower, 2013, 171).



Figure 8. 1943, bodies uncovered in Katyn forests

According to Cliff, Josef Stalin, the head of the Soviet Union, was also known as a ruthless leader against his people.

The horrors of Stalinism resulted in forced collectivization, the deaths of millions of people in the USSR in 1937, accusation of being “agents of Hitler and Mikado” of all the surviving leaders of Bolshevism, who were either executed or imprisoned for many years by show trials (Cliff, 2017).

In 1941, Stalin banned surrender and ordered the killing of those who tried to surrender. With this order, he established another line behind the fighting Soviet army to kill those who tried to flee the war or hesitated. At the end of the war, 400,000 soldiers died in this way (Sommerville, 2012, 102). A fifth of the population in German-occupied territories either became refugees or most were sent by the Soviets to newly established factories in the Urals, where living and working conditions were impossible. According to Sommerville, if it had been treated well, the Soviet people would have welcomed the Germans; however, all villages were regularly burned down by the Germans in retaliation against partisans (Sommerville, 2012, 68). In his book “Hitler's Empire,” Mazower quotes C. Browning's book “The Final Solution and the German Foreign Office.” This chapter includes two separate letters written by Herald Turner, a German military commander in Serbia, to an SS friend in Danzig and Himmler at different times.

Five weeks ago, I put the first 600 against the wall since in one-mopping up operation we did another 2,000, in a further operation again some 1,000 and in between, I had 2,000 Jews and 200 gypsies shot in accordance with the quota 1:1000 for bestially murdered German soldiers, and a further 2,200, likewise almost all Jews, will be shot in the next eight days (Mazower, 2013, 356)

In Turner's following letter to Himler, the delousing van he mentioned were gas trucks designed to carry out massacres en masse and without the waste of bullets.

Already some months ago, I shot dead all the Jews I could get my hands on in this area, concentrated all the Jewish women and children in a camp and with the help of the SD got my hands on a "delousing van" that in about 14 days to 4 weeks will have brought about the definitive clearing out of the camp (Mazower, 2013, 357)

In the face of the Nazi torture of the Soviet people during the Soviet occupation of Germany, the Soviet people and adult men, as well as thousands of women and children, fought voluntarily on the front line or behind the front lines in line with the need. Svetlana Alexievich's work "The Unwomanly Face of War," which consists of interviews of women who participated in the war against the Nazis as children, demonstrates the effects of war on the civilian population and the horrors experienced by women who had to fight as children;

"One of our nurses was taken prisoner in a village. About a day later, we received that village. We found her with her eyes carved and breasts cut. She was impaled... She was only nineteen..." (Alexievich, 2008, 129)

The clashes were very violent, something terrible. Human is now out of humanity, becomes another being. People are attacking; their bayonets are stuck in the stomach, eyes, strangling each other, howling like wolves, shouting, moaning... This was terrible above all. The war was terrible for all. ... After an attack, you shouldn't immediately look at people's faces, they'll be completely different. As if those faces do not belong to a human. I cannot put it into words; an abnormality on the faces of everyone. Those faces are too scary to look at. ... By crawling, I reached the man whose arm is completely

broken. This arm had to be cut immediately to roll, but I didn't have a knife or scissors with me. Finally, I gnawed the meat with my teeth, to the bottom; I started to roll the arm (Alexievich, 2008, 132-139).

The smell of blood after the war did not leave me for a long time. I smelled blood smell while doing laundry and cooking. I couldn't bear the red color. Everything smelled of blood for me. Whatever I eat, whatever I drink, I could not get rid of that smell! I was putting clean sheets on the bed, even that smelled of blood (Alexievich, 2008, 304).

The examples of violence described above during World War II and before were not only implemented by Germany or the Soviet Union, but many countries participating in the war participated in this violence for their own benefit (in this process and beyond), implemented it, provided indirect or direct assistance, or supported the continuation of the violence by choosing to remain silent. Examples include Japan, Yugoslavia, the United States and Britain.

In Japan, which had become a harsh and militaristic society from the 1920s before World War II began, the economy became industrialized and militarized. Corporations and trade unions came under the control of the government, and the government was under the control of the government armed forces. The education system praised militarism and nationalism, and maps in the school curriculum in Japan portrayed the vast majority of Southeast Asia as its territory. Citizens were tortured or pressured to act according to the wishes of the government. The Japanese committed the "Rape of Nanjing" in 1937. When they captured the city of Nanjing, they committed mass rape, murder, looting, and arson. It is estimated that a quarter of a million people died following the incident. During the war in China, the Japanese took the same stance against civilians and their military enemies; their principle was

“the three all; kill all, burn all, loot all” (Sommerville, 2012, 92-93). Starting in 1941, high school students were forced to receive compulsory military training added to their curriculum. Japanese soldiers were taught that surrendering is a disgrace and that if enemy soldiers surrender, they should be perceived in the same way. American soldiers captured in the Philippines in 1942 died due to conditions in the Bataan Death March, and about 12,000 British and Austrian, as many as 90,000 Malaysian, Thai, and other Asian workers died from poor conditions and beatings on the Burma railway. Japanese authorities have encouraged opium production, morphine, and heroin to “tame” indigenous people in Manchukuo and other parts of China. The proceeds from this were given to the Japanese Army. In order to avoid similar situations to the mass rape in Nanjing in 1937, which the world condemned, the Japanese army established military brothels in China and elsewhere, this time where they legitimized sex slavery. They forced about 200,000 women, primarily young Koreans, to work in these brothels. (Sommerville, 2012, 93).



Figure 9. The Nanjing Massacre



Figure 10. The Nanjing Massacre

Yugoslavia; after the civil war between partisans, Serbian nationalists, and Croatian fascists, at different times during the Nazi occupation, some of these three groups fought against the Nazis, others fought alongside the Nazis, and as a result, most of the more than 1 million Yugoslavs who died were killed by other Yugoslavs (Sommerville, 2012, 163). Towards the end of the war in 1945, American and British bombers bombed the German city of Dresden, which was not a military target and was full of refugees, killing more than 70,000 civilians (Sommerville, 2012, 173). In 1945, the United States used atomic bombs in Japan and killed around 110,000 people in Hiroshima and Nagasaki. Thousands of survivors died in later processes due to the radiation emitted by the bomb. Japan had not been able to expedite the radiation emitted by these bombs for many years (Sommerville, 2012, 238). The example can be expanded by adding the attitude of other countries in this process; however, if the samples expand, the direction of this study would change. Therefore, no additions will be made to these examples.

The allied countries (the United States, Britain, the Soviet Union, and France) founded the International Military Tribunal (IMT) after the war. The Nuremberg and

Tokyo Tribunals, founded in 1945, punished some of the war criminals (Sommerville, 2012, 244). From the Nazi government, Hitler, Himmler, Goebbels, and Robert Ley could not be prosecuted since they had committed suicide. Goring, who was sentenced to death in the Nuremberg Tribunal, committed suicide before being executed. After a year of trials, 11 Nazi leaders were sentenced to death, three were exonerated, and others were sentenced to prison. Seven Japanese soldiers and political leaders were executed in the Tokyo/Far East Courts, while 19 received life sentences. Emperor Hirohito was not taken to court (Booth, Walton, 2017, 246-251).

In October 1943, leaders of the US, Britain, and the Soviet Union issued the first joint official statement, formally expressing the mass murder of European Jews, and deciding to sue those responsible for crimes against the civilian population. The IMT defined crimes against humanity as “murder, extermination, enslavement, deportation... or persecutions on political, racial, or religious grounds”. The overwhelming majority of post-1945 war crimes trials involved lower-level officials and functionaries. Unfortunately, many perpetrators of Nazi-era criminality have never been tried or punished. In many cases, German perpetrators of National Socialist crimes simply returned to their normal lives and professions in German society. The hunt for German and Axis war criminals still goes on today (<https://encyclopedia.ushmm.org/content/tr/article/war-crimes-trials?series=48246>).



Figure 11. Nuremberg Tribunals

It is a well-known phenomenon that there is a continuous conflict-interest relationship between countries. It has been the dream of many countries to maintain their power or be the “super power.” For this reason, it is seen that the governments justify the use of violence in order to be recognized both against their citizens in domestic policy and against other states in foreign policy. In the “Definitions of Violence” chapter, the study discusses the types of violence and the power having its monopoly on violence. While the governments advise their citizens that they must resolve their problems peacefully; They can rectify the violence used in some cases such as murder, honor killing, abuse, extortion by not issuing a deterrent punishment or issuing “amnesty” (especially in Turkey, we can often see examples from the press), and in cases such as civil war and war, they support or order the disproportionate use of violence by their citizens or law enforcement “on behalf of their countries.” Above, in examples of World War II-related violence, we can see

that governments, their citizens, or law enforcement support or order the use of violence. In Germany, under the administration, we can reach situations where the police or SS troops and the Nazi-supporting civilian population have been brutally abusive towards Jews. Torture and experiments applied by Nazi doctors on Jews, gypsies, homosexuals, twin children, dwarf people, etc., are documented with photographs and testimonies extracted from their archives. What Japanese soldiers did after capturing Nanjing, regardless of the soldier, civilian, gender, or age, can only be described as barbarism; There are examples of violence such as killing people to play games, competing over who will behead more with a sword as soon as possible, gang rapes and forcing women into brothels, as well as examples of washing the minds of young people with images of war and violence when they were still in school. In the USSR under Stalin, the deportation or direct killing of the citizens of the countries accused of espionage or treason in the harsh conditions of death without trial, the killing of soldiers who dared to retreat in the war, the killing of thousands of people captured in the Katyn forests and elsewhere are examples of the use of violence against the law enforcement and citizens of the state.

Examples of collective or power-backed violence were not only implemented in World War II. From the history of humankind to the present day, there are plenty of examples of collective violence and power-backed violence in many cases, such as murders, sacrifices, mass killings, cult killings, colonization, various wars, human disappearances, and more. However, the tools of violence and methods used in these examples differed in parallel with the technology. Violence in past societies, especially in wars, while it is often evident that soldiers with limited weapons apply to each other with limited weapons, the winner and loser is evident; with the development technology affecting the arms industry, with World War I and II, the

variety of weapons such as heavy machine guns, tanks, submarines, aircraft, remote-controlled missiles and chemical weapons increased, and the wars were moved from the front to the cities, thus performed in the form of mass killings in which civilians suffered heavy losses, and in fact there was no winner. The effects of violence not only occurred on the battlefield but during and after World War I, various physical and psychological damages occurred in the soldiers. Soldiers who were injured and lost various limbs of their bodies or were not physically injured, but experienced psychological disorders caused by post-traumatic stress, had these effects on them throughout their lives. Moreover, these effects are not only influenced themselves and their backgrounds but also their families, their environment, their work life, their children and therefore their future. And for World War II, it is known that there were twice as many civilian casualties as there were among soldiers. In this scope, it is safe to claim that various physical and psychological damages observed in soldiers during World War I spread to the communities during World War II when the soldiers and the war moved to the city and the civilians and children were exposed to the violence. Today, although there are no world wars (and we hope not), civil wars and inter-country wars still exist. In addition, the violence still goes on with the changing tools and methods such as media terrorism, human rights violations, suicide, poor working conditions, rape, murder, inadequate health and safety conditions, intimidation policies, and forced migration.

In brief, violence in the struggle for power and supremacy between countries, with the influence of constantly developing technology, has always existed by changing its tools and methods and will probably continue to exist in the future with new tools and methods. The fact that violence has spread to all areas and moments of society through the media in all relationships of life such as daily, social and political

has created difficulty in definition and made violence invisible due to its continuity. With damages such as physical, psychological, and environmental damages, human life has been forced to live with it by being subjected to temporary/permanent effects. Considering the speed of the developing technology, it is predicted that violence will continue in the future biologically, psychologically, or technologically, not as it is now, where bloody, devastation, and destruction are inevitable in every sense.

So far, the study has illustrated those different disciplines examine violence in parts, and general definitions of violence are based on the meanings of force, strength, and violation, and has examined that the studies that can define violence through de-colonization, authority, power, law, and state. It has included the views on that violence needs tools and its use monopolized by law and state; the types of violence and indirectly the causes of violence; war as an example of the type of collective violence, and some examples of violence committed by individuals and the government in World War II which is the main objective of this study, Hitler's thoughts on Jews and general information about World War II.

2. VIOLENCE IN THE HISTORY OF PAINTING AND THEATRE (FROM ANCIENT GREECE ART TO 1930s)

Art has adopted different functions and meanings in different periods until today. While the meanings attributed to art were for magical and religious purposes in wild societies, in the following centuries, it has been evolved to religious, political, functional, and propagandist meanings in parallel with the needs and beliefs of the society. The phenomenon of violence has been a subject in art in every period; however, the way cultures perceive violence has not always been the same. In the art of the past, some examples demonstrate that violence has been handled in art primarily under the authority of ruling and religious institutions to symbolize their power. These examples, whatever their purpose, made it possible to transfer information about the life of the past to the future through artists who witnessed that period.

“We are not likely to understand the art of the past if we are quite ignorant of the aims it had to serve,” says E.H. Gombrich. Primitive societies made murals and sculptures for reasons such as removing evil and gaining supremacy over animals to hunt, while in Egypt; They believed that it would be possible to continue life after death by protecting the body. Therefore, significant people such as pharaohs were mummified after their death, their paintings and sculptures were produced and buried with their most valuable possessions. Therefore, the critical thing in Egyptian art was that the paintings of the Pharaoh should be complete so that his power would continue after death. Mesopotamian artists have created a tradition of making monuments that describe their victory and loot and then turn into a pictorial story of their war, using the image for the continuation of their power (Gombrich, 2014, 39-73).



Figure 12. The fortress siege of the Assyrian Army

Gombrich explains an unusual situation in this figure. Despite being given details of battle scenes such as people falling from the castle, archers, and war machines, he says that none of the injured or dead were Assyrians, so the art of propaganda may have evolved at that time (Gombrich, 2014, 39-115). In this context, it can be inferred that the phenomenon of violence was handled in the early stages of Egyptian and Mesopotamian arts in order to ensure the continuity of power.

For Gombrich; The Greeks, who cared about the harmony of simplicity and integrity, developed the foreshortening method due to the search for new techniques to image the body in their sculptures, under the influence of Egyptians and Assyrians. In this way, everything was drawn in the way it appeared from the opposite angle, not in the way it appeared in the best way, as it is in the Egyptians. They did not copy nature as it is, while the harsh contours and balanced arrangement continued in the paintings. They cared about the shape; they used curvature to highlight parts of the body. They were adept at reflecting emotions in their work. It was said that Greek artists idealized nature since they corrected distortions in their figures and beautified sculptures. In the Hellenistic art period, when the purpose of art was to influence,

notable and predatory works were overrated, art ceased to be associated with magic and religion, and Greek Art's style, novelty, and inventions fused with Eastern traditions. Eastern art was interested in depictions of daily life and wars. Greek artists, transcending taboos and strict rules of Eastern art, focused on live observation and detail to enhance the image (Gombrich, 2014, 39-115).



Figure 13. Pergamon Zeus Altar

In Figure 13, a war scene is depicted in Hellenistic Greek art, where violence between giants and gods can be observed. Unlike the ancient Greek conception, the reliefs are more prominently depicted, illustrating the giants that the gods have torn apart to overflow (Gombrich, 2014, 39-115).

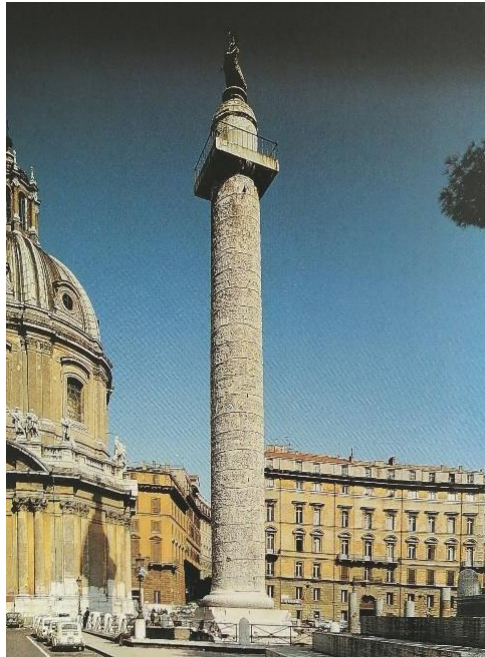


Figure 14. Trajan's Column

Gombrich stated that from the first century A.D., the most attractive buildings in Rome were produced in civil engineering and architectural fields with structures such as roads, aqueducts, public baths. He says that the Romans applied the characteristics of Greek art following their own needs and built the triumphal arches in the squares, describing their victory and heroism, depicting the scenes of war in detail (Gombrich, 2014, 117-122).



Figure 15. Trajan's Column (details)

It is known that violence became a part of daily life during the Roman period, with demonstrations based on killing, such as gladiator wars for entertainment and political purposes. In these and similar “demonstrations,” in which the government tries to prove its power by raising fear, it is mentioned in many sources that those who are “guilty” or criminal before are torn apart by wild animals in public arenas gladiators start fighting. During this period of violence, looting, and conquests of soldiers were reflected in the monument of the Romans in Dacia, which contains the historical story of their war and victory, in order to preserve and announce their power through monuments and depictions of war, thus arousing fear among their internal and external enemies.

If to examine religions, which are another mechanism of power; it is known that Jews learned to image sacred stories to educate believers; however, they prohibit the making of images for fear of leading to paganism. On the other hand, some communities painted Old Testament stories on the walls of synagogues. Since Islam forbids the creation of images, it is stated in most sources that Muslim artists develop on more motifs, while Christian people image Jesus and his apostles. Gombrich says that with the spread of Christianity, the paintings are often made to show believers the power and mercy of God. He mentions that subject matter and expression in art progress under the influence of Christianity in this way (Gombrich, 2014, 115-221).

It is known that the first theoretical views on theatre developed in Ancient Greece, based on the works of Plato and Aristotle. According to Sevda Şener's book “Dünden Bugüne Tiyatro Düşüncesi” (Theatre Idea from Yesterday to Now); In Athens, the 19th century BC was the period when theatre developed alongside many other branches of art such as painting and sculpture. During this period, the educational task of the theater was emphasized. Şener stated that Plato's ideas on that

art should convey that what comes from God will always be fair and that it should take on responsibilities such as developing moral values and glorifying society. She argued that Aristotle, on the other hand, stated that art is not obliged to the task of education, but it should not contradict with the values of society. In ancient Greece, there were some significant play writers such as Aeschylus, Sophokles, and Euripides. In their work, these writers abandoned the elements of magic and sorcery and began to process new ideas. Greek tragedies, which are believed to be free of these feelings by triggering the audience's feelings such as pity, fear, disgust, and euphoria, took their subjects from legends and myths (Şener, 2012, 15-53). During this period, the authors wrote plays that could be examples of violent types, but violent scenes were conveyed to the audience through a messenger. Examples include Sophocles' plays "Oedipus" and "Antigone," Euripides's "Medea" and "Elektra," which were not performed on stage but have some characteristics of violence. In "Antigone," Eteocles and Polyneices, brothers of Antigone, kill each other over a throne fight, while their uncle Creon, who ascended the throne, refuses to allow Polyneices to be buried while ensuring Eteocles is buried. He puts guards on the body and orders that if one attempts to bury, he will be punished by death. Antigone asks his sister, Ismene, for help burying his brother; however, Ismene does not want to help because she is afraid, and Antigone is caught secretly trying to bury Polyneices. Creon orders Antigone to be locked in a cave until she dies. Creon's son Haimon tries to convince his father to forgive his fiancée, but he fails. Creon says he will not take the woman's word for it, referring to Antigone. Antigone commits suicide in the cave. Haimon then kills himself in front of Creon. Haimon's mother, Eurydice, then kills herself when she hears that her son is dead. Although the plays include some types of violence such as suicide, murder, war, and social repression, none of these examples of violence

were shown to the audience except for social pressure, but these scenes were explained to the audience in detail by the messenger.

Şener claims that Rome is more interested in the duty and technique of art to educate the society than theoretical problems and that the plays from that period that have survived until today are the sketches, explanation, and speech of the writers such as the Plautus, Horatius, Cicero, Terentius, nevertheless these documents do not belong to a regular theory. She notes that Roman theatre critics and theorists criticized the plays of the age, brought knowledge of methods and forms, but did not bring something new to the thoughts of Greek theorists (Şener, 2012, 72-89).

Brockett, who indicates that vaudeville entertainment was preferred more during the imperial period, states that the search for novelty and excitement was exaggerated and situations such as nudity, sexuality, violence and bloodshed were brought to the stage and the theater became diverting. In one of the plays, some of which took place in the arena, he exemplifies these bloodshed situations where the criminal who came out from under the arena as if he was coming from the land of the dead and revived, and “Orpheus” was dismembered by a bear at the end of the performance. According to Brockett, who states that most of the mime artists were slaves, the fact that fights, deaths and other types of violence literally included in the scene is an indication that mimes reflect the perception of entertainment of their era (Brockett, 2016, 42-55).

Seneca, who was influential in the shaping of Shakespearean-era tragedies with his tragedies written in the first century A.D., used myths and wrote on obsessive subjects such as magic, death, murder, revenge, the passions which resulted in the disaster of the character. It is said that Seneca used violence as a tool to make the evils

of the oppressed emotion visible. “Flesh of the children were served at the banquet table in Thyestes” (Brockett, 2016, 47).

Şener says that functionality is vital in all areas of the city in Rome and explains that the function of theatre is to facilitate daily life and educate the person to adapt to it. She clarifies that for many years, a new idea of theatre could not be produced in this era after the church completely banned theatre on grounds such as that it revealed feeling which was needed to be suppressed, that it was against morality and beliefs, that it was far from God and that it was a worldly pastime. She notes that theatre can only be preserved as a literary genre because the official language of churches is Latin, and this language is taught in monasteries (Şener, 2012, 72-89). After religious plays were allowed to be performed, some sacred texts were displayed, and there were various difficulties in demonstrating violence due to their desire to be realistic, and the pain was considered sacred. In France, in 1437, during the execution scene of Yehuda, and in another play in 1496, the players were in danger of death when the devil costume caught fire (Brockett, 2016, 84). In the 1500s, puppets filled with bones and animal intestines were used in violence, torture, and execution episodes. These puppets were used to make the smell realistic when Barnabas was burned at stake (Brockett, 2016, 84).

It is known that in the Middle Ages, art was focused on the task of religious education, and in this respect, rather than the depictions of war frequently used in Egypt, Greece, Mesopotamia, and Rome, mythological stories and sacred stories were used to ensure that religious rules were observed. For Esmer, the church led to the institutionalization of torture and violence through these courts in the inquisition courts, where those who violate Christian teachings are punished (Esmer, 2001, 33). In the Middle Ages, which spanned a thousand years and when political power

evolved into religious authority, the depictions of war were replaced by magnificent architectural structures that would show the church's power. Under the pressure of the church, which was seen as God's representative on earth, art was mainly directed to work on religious matters. Therefore, violence was expressed through the suffering of Jesus through religious depictions during this period. During the Renaissance period, which meant rebirth/resurrection, with discoveries in the XV century, the views that art does not undertake only a religious duty but also could mirror the world spread in Europe. In the late Middle Ages, with the development of trade and industry in cities, artists organized in collegiums. In Florence and other places, collegiums have helped developing art by devoting some of the income of some businesses such as craftsmen and gun makers to the city's beautification. In the middle of the XV century, the "print making technique" began in Germany. Over time, this technique was developed and "copper carving printing" was also used. The art of woodcut and carved painting, which quickly spread to Europe, became tools that allowed artists to exchange ideas. By the XVI century, Italians began to be interested in mathematics for perspective and anatomy to investigate body structure, and ushered a new era. Small kingdoms in Italy, seeking dignity and fame, began negotiations with artists to have structures that documented their lives. When many wanted to work with famous masters, the artists started to work by proposing their own terms and wishes. Italian painters such as Leonardo da Vinci, Tiziano, and Corregio had a new harmony in their paintings with innovations such as good design and balanced compositions, light, shadow, color, the obscurity of exterior lines. At the beginning of the XVI century, Dürer began to explore the theoretical basis to teach what constitutes beauty in the body. In his "Paradise and Hell", Hieronymus Bosch proved that reasonable painting

can be done with unusual things by giving a concrete form to the fear (Gombrich, 2014, 211-385).

According to İsmail Coşkun's article “Modernliğin Kaynakları: Rönesans Üzerine Bir Değerlendirme” (Sources of Modernity: An Assessment on Renaissance); The city life, which began to become independent from churches and overlords and the increasing reputation of political and civil forces affected the position of the church, and the church began to be criticized for preventing the development of politics. Although there was a revival in painting, architecture, urban life, and economy, the renaissance “remained as an attempt to regenerate/revive in medieval conditions.” Its inability to be renewed politically made it difficult to get rid of old stereotypes and traditional patterns ideologically and the Renaissance remained as a means of renewal between the old and the new” (Coşkun, 2012, p:18). During this period; Although technical development such as light, color and form came to the fore, art was still under the church's influence. However, in this period, perspective, realistic, rational, time/space-themed works, nature studies, proportional calculations, and art for art philosophy were emphasized, and the human body was depicted close to reality. Examples of violence in Christianity had been heavily illustrated through wars, hell, corporal torture, Jesus, and crucifixion. In examples of crucifixion, Jesus was subjected to public physical torture for the sake of human forgiveness and faith, while those who witnessed the situation suffered emotional destruction and psychological violence (Uçar, 2014, p:4). The “crucifixion,” symbolized a means of religious expression and the sight of naked violence, had been painted by many artists (Esmer, 2001, p:33). Grünewald, who seeks to convey church teachings through his art as in the Middle Ages, offers an example of violence being shown through the

experiences of Jesus and used as a means of religious expression in his painting “Crucifixion” (fig. 16).

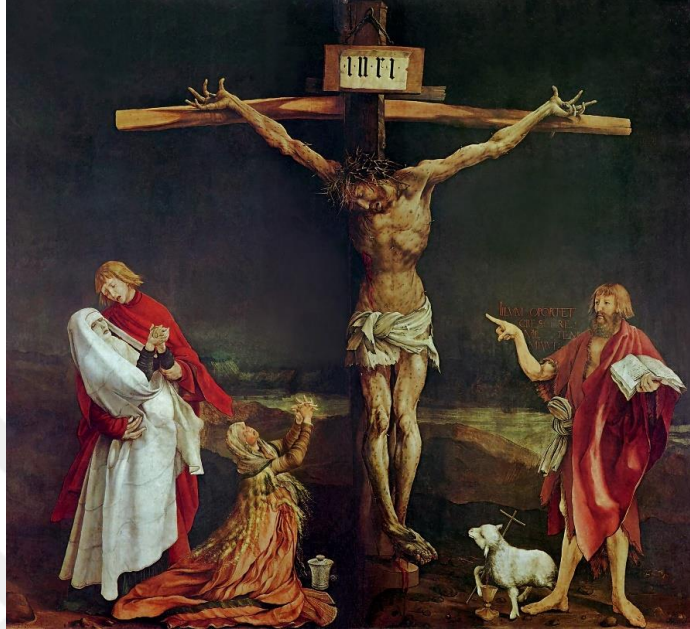


Figure 16. Grünewald, Crucifixion, 1515

For Grünewald, art should explain the church's teachings in the form of religious advice through paintings as in the Middle Ages. In “Crucifixion” (fig. 16), painted on the Isenheim Altarpiece, the torture depicted in every detail distorted Christ’s dying body, the thorns of the scourges stick in the festering wounds, and the pain of Christ is also reflected in the figures around Christ (Gombrich, 2014, 353).



Figure 17. Detail from Figure 16

As Erkan stated, the Renaissance paintings did not often use the image of violence since they did not conform to the “ideal beauty” concept of the period and avoided inciting disgust. The depicted violent scenes were also often far from feelings such as hatred and animosity (Erkan, 2018, 209-212). According to Caravaggio, who was not interested in the classic in the XVII century, when the cities were developing with trade, there were three decades of Wars in Europe, Protestant and Catholic were separated, and Britain was drifted into civil war; Thus, focusing only on beauty and fearing the ugly in art, was a sign of weakness. He was not interested in “ideal beauty,” but in creating a new perspective in art; he used light not to give beauty and softness to the body but to create contrasts with hard and deep shadows (Gombrich, 2014, 211-440). In XVII century’s Baroque paintings, mythological stories, family,

portraits, heroic stories are frequently depicted. Unlike the Renaissance, there were works in the Baroque style where emotions were dominant, strong, intense, expressive use of light and shadow is symbolic, anatomical details were crucial. These works draw attention to impressive depictions of feelings such as helplessness, anger, despair, fear of terror (Uçar, 2014, p:5). Using figures from daily life and tools such as murder, beheadings, and blood, Caravaggio's paintings that reflect pain on the human body and expression are an excellent example of these paintings.



Figure 18. Caravaggio, Judith Beheading Holofernes, 1598

In Figure 18, which is about the liberation of the Israelites (exodus), according to the story; commissioned by the Assyrian King Nebuchadnezzar, Holofernes encircled the Jewish city of Bethulia. As the city about to fall, Judith sought refuge in Holofernes, saying she and her maid would help her. A few days later, when Holofernes was drunk, she entered his tent with her maid, beheaded Holofernes, and took it to his city. Although Judith's story has been used many times by many painters, unlike previous paintings, Caravaggio painted the moment that happened,

not the aftermath. Ignoring the concept of beauty, which is characteristic of baroque style, instead of dressing Judith in fancy clothes, he dressed her in the everyday clothes of the period and put a sense of hate on her face. While Holofernes is depicted in horror at the moment his throat is slit, Judith is depicted calmly (Erkan, 2018, 3-4).



Figure 19. Artemisia Gentileschi, Judith Slaying Holofernes, 1620

According to Meliha Yılmaz's article "Bedenin Gösterisinde Yanılsamadan Gerçek Şiddete -Sanatta Kanlı İçselleştirmeler" (From Illusion to Real Violence in the Performance of the Body), the painter Artemisia Gentileschi also depicted this issue, and upon the release of her rapist, took her revenge by depicting Holofernes as her rapist Agostino Tassi and herself as Judith (Yılmaz, 2013, 3). Erkan states that Artemisia Gentileschi, who, like Caravaggio, depicted Judith's story differently from the art concept of the period, painted women as strong and influential characters,

avoiding the passive representation of female figures in her paintings. In Figure 19, Artemisia, who depicted Judith in solidarity and in struggle as she and her maid slit Holofernes' throat, personalized the subject by combining this religious story with her story (Erkan, 2018, 4-5).

An 1841 "Judith" play by Friedrich Hebbel, discusses the same story. Hebbel gave many reasons for Judith's murder of Holofernes in this play, demonstrating that Judith's violence against Holofernes was not solely due to the continuity of power or simply for religious reasons. The violence was committed on the revenge of a woman whose people were in danger of being destroyed, who wanted to fall in love, who begs God, who set Holofernes for the survival of her people "on God's will", and who was raped by him. In the first act of the play, Holofernes' cruelty is explained with the words of both himself and his soldiers. He is introduced as an arrogant and cruel commander who vowed to destroy the people who last surrendered and destroyed everything on his way by then. Moreover, this commander is portrayed as not only ruthless against the peoples he fought but also against his soldiers. This is often mentioned at the beginning of the play. Holofernes wants to know about the soldiers who wish to express their complain about their captain in one of these. One of the soldiers complains that his captain hewed down a "woman he took as a spoil of war" to be with him. The following dialogue between Holofernes and his soldier is just a small example of his propensity for violence.

-The accused captain must die. Be quick. And the complainant, too. Take him with thee. But the captain shall die first.

-Wilt thou have me slain with him?

-Because thou art too forward. I made the offer but to try thee. Were I to permit such as thou to utter grievances against your captains, who would

ensure me against the complaints of captains? (Hebbel, 2019, 2).

After King Nebuchadnezzar orders that no god other than himself can be glorified and that the altars belonging to other gods be torn apart, Holofernes suggests the priest in the play to destroy the God Baal, whom they worship, or hang himself. The Priest is afraid of hanging himself, so he sets out to destroy Baal, saying Baal can protect himself. Holofernes encircles Bethulia, which does still not surrender, and tries to make the people die of thirst by not allowing them to move closer to the water wells. Those who try to resist are killed, and those who seek to take water are killed. The people no longer have the strength to fight or live. Their surrender will not change anything since Holofernes has an oath. So far, there are examples of violence perpetrated by Holofernes for his king and his power, the best general of King Nebuchadnezzar, for the continuation of power. The second and third act of the play features examples of violence inflicted on each other by Judith, her maid Mirza, Ephraim-lover of Judith-, and Holofernes from the dialogues of the Bethulia people, as well as the people of Bethulia. It is also mentioned that Judith acted to kill this "invincible" general on God's orders to destroy Holofernes, to do what no one else could with the sign she said she received from God. In the fourth act, Judith reaches out to Holofernes and deceives Holofernes by prophesying that his gods will punish y Holofernes for the sins of his own people. In the fourth and fifth act, from the dialogues of Judith and Holofernes to the murder of Holofernes step by step, all the reasons leading up to the murder are listed one after the other. According to the play, Judith is in a dilemma, wanting to see with her eyes the cruelty of Holofernes, who is in a way fascinated her with his courage, to believe that he is not innocent; however, she does not give up on the idea of killing because he raped her, and she slits his throat while he sleeps and takes his head to her people. Written in the 1800s, this play

has a similarity to Artemisia Gentileschi's personalization of her painting. In the scene where Judith talks to herself and her maid, we see that she did not kill Holofernes just for the sake of her people.

He is smiling. I recognize it, that hellish smile. Thus, he smiled when he drew me down to him, when he – kill him Judith, he deflowers thee a second time in his dream; his sleep is only a beastly chewing of the cud of thy dishonor (Hebbel, 2019, 85).



Figure 20. Rubens, Massacre of the Innocents, 1611-1612

Examples include a religious painting by Rubens, who painted baroque-style painting, “Massacre of the Innocents” (fig. 20), of which he made two versions. According to the story of this painting; When King Herod the Great, sent to Israel by the Roman Empire, learned of the prophecy that there will be a child who will take his place in the future and that everyone will worship him, he ordered the murder of all the boys in the place where the prophecy will come true. It would be wrong to

evaluate this painting, in which Rubens, who finds the ideal beauty of classical forms abstract, handles violence in detail, only with its religious dimension. Apart from the part on faith, there is a king who fears his authority will be undermined. Moreover, his order to kill children to prevent it is nothing new. When it comes to war, it is not just soldiers fighting, innocent or guilty, alive or not; the whole geography pays the price. In Figure 20, the bodies of children killed by soldiers with swords, hitting the ground or pillars, crushed underfoot, with a black face scattered around. The women who struggle to protect them scratch the faces of soldiers, shield themselves in front of their children, and some pluck their hair out of desperation, make this atrocity alive. Obviously, the soldiers did not take their consciences with them in the face of this “holy order.” Otherwise, what order can be fulfilled with such ambition and passion, such unquestioning obedience?

Şener said that during the Renaissance period, which embraced ancient Greek and Latin theatre, literary texts and poems included the thoughts about theatre, and despite the accusations of the church during this period, the educational aspect of the Theatre had to be emphasized and defended. She mentions that in the XV. and XVI centuries since all classes in Europe were interested in theatre, it made itself accepted as a fun and instructive art. In the Middle Ages, the church banned it, but then again, to spread the sacred teachings, the church itself allowed sections of the holy text to be represented and performed. Over time, these plays spread outside the church and were given to guilds. That led to the independent existence of the theater by adding ludicrous chapters and narratives to the sacred texts. The XV and XVI centuries were the periods of writers such as William Shakespeare and Christopher Marlowe. It is seen that Shakespeare, who took his subjects from history, myths and fictions and uniquely conveys them, often includes various types of violence such as social

oppression, marginalization, racism, struggle to become an individual against power, power struggles, murders committed for personal interest or suicide in his plays. Examples of the plays with violent scenes include *The Merchant of Venice*, *Hamlet*, *Macbeth*, *Othello*. Italy's innovations and developments in the architectural and plastic arts have also influenced theatre buildings and stage techniques, and France has received help from Italians in mechanical stage arrangements. The theater of this period took into account the values attributed to the nobles, such as heroism, courage, and loyalty. Common sense and reason have been used to strike a balance and alleviate excesses in tragedy. Claiming that the theorists and critics were not authentic in theatre in the Renaissance, Şener states that they consider it sufficient to explain the work of ancient theorists. She stated that in countries such as England and Spain, where the middle class supports the theater, local writers also attract attention. The theater, which was accused of being immoral by the church and even cited as the cause of the plague during the Renaissance period, created a censorship mechanism to control the plays, actors, and spectators, with the state supporting the church to restrain the middle class. Şener stated the subjects that the idea of theatre considers in the Renaissance as follows: theatre is for play, it should be similar to reality, tragedy and comedy are separate genres, the form patterns of ancient theatre should be observed, the function is to educate and entertain (Şener, 2012, 73-89).

After the Renaissance, during the period covering the XVII and XVIII centuries, classicism emerged and developed in France. According to this idea, theatre should be moral-oriented, educational, reasonable, and should adopt form rules. In these centuries, the XVII century was called the age of reason due to developments in science and philosophy such as induction and rationality, and the art of the age was affected by these developments. The plays, which take their subject from mythology,

were expected to be excogitative and reflect the ideology that supports order values. In the tragedies, instead of heroism, the struggle of the virtuous person to maintain order was the subject, the ration was in the foreground, and even when the subject of love was the topic, the balance was maintained by adding a sense of duty and responsibility. Internal conflicts in the plays replaced external action, and internal conflict was tried to be reflected through long monologues. In terms of these features, plays were instructive and stagnant, developed by the law and rules. Antiquity was adopted in theory, but; the rules were created by reinterpreting in accordance with the era. By the XVIII century, the theatre had maintained the basic rules of classicism, but as a result of economic, religious, and social changes, different intermediate genres were developed in addition to tragedy and comedy. In these intermediate genres, emotion was at the forefront, the theorists evaluated the mind-emotion-appreciation relationship, and Diderot and Lessing developed the theory of education through emotion without leaving the reason. Plays that were allowed to be written in daily language could also mention everyday events and ordinary people. Thus, not only plays that appeal to the taste of the nobles but also plays suitable for the taste of the middle class, which began to rise, started to be performed. The educational function of plays was not in the form of punishment-reward but in arousing a sense of pity in the audience. The rules of Classicism were renegotiated under the influence of the “Sturm und Drang” movement, which emerged in Germany in the 1770s and opposed to the obstacles in life and art, and the developments in this century paved the way for the formation and development of the Romanticism, which lost its influence in the middle of the XIX century. The theoretical philosophy of romanticism in theatre and the theory of tragedy began with the breakthrough of “Das Athenaeum” magazine and the classical/modern discussion of “Sturm und Drang” and was developed with

Goethe and Schiller. A new concept of form and function was emphasized by defying the forms and rules of classical theatre. Romanticism, which aims to shape the person in line with this fact based on the divine truth and the essence of man, has brought contrasts such as good-bad, beautiful-ugly together and defended the principle of integrity against unity. It used illusions for credibility and stressed concepts such as religious values, freedom, justice, nationalism. It discussed the local legends and personal heroism and adopted a hopeful understanding of art for the future, where human life is valuable. Şener states that the idea of romantic theatre, which Jean Jack Rousseau also influenced, accepts that conscience and values are more important than established values and laws. In romantic theatre mentioned disputes such as problems of ordinary people, marriage-divorce, disagreements created by a class difference in marriage with emotional and everyday language, and it emphasized the similarity to reality in décor, costumes, lighting, and accessories. As Şener exemplifies it from the theatre historian John Gassner, in the middle of the XIX century, the Romantic movement was criticized for being disconnected from life, insensitive to social problems, emotional and artificial, thus, lost its effectiveness and prepared the ground for the realism. The realism started in France, and its theories were determined again in France. Alexandre Dumas, Emile Augier, Otto Graham, Stanislavski, Ibsen, Strindberg, Chekhov, George Bernard Shaw have developed this theory, implemented and contributed its development in literature. In the XIX century, after the French Revolution and Industrial Revolution, artists now advocated the necessity of discussing social problems rather than addressing individual problems due to changes in the developing technology, economy, physics, chemistry, psychology, religion, science, and political sphere, and reasons like strengthening of capitalism. Art aimed to inform and make the individual think by announcing the realities of society. There

was no regulation on playwriting in a formal sense, but it was observed that acting theory was created (Şener, 2012, 90-235). In the plays of this period, it is seen that both power-backed violence and social violence and the violence internalized by the individuals are criticized. Influenced by the political climate of his time, Karl Georg Büchner's 1834 play "Danton's Death" focuses on the French Revolution, which began with the search for rights and evolved into a bloody period in which violence did not end. Büchner used historical figures and documents for events when he wrote the play, but the play does not entirely reflect reality (like Danton's wife committed suicide was fiction). The four-act play criticizes the violence inflicted by the power mechanism through the characters. Unlike the pre-revolutionary government, the concept of justice is expected to be in the new government, but people sent to the guillotine attract the audience's attention with the revolution deviating from its purpose. In the play, it is observed that the rule of power has become another authoritarian government, dozens of people are executed daily in the revolutionary courts, social inequality is emanating, and the revolution has deviated from its purpose and started to serve someone's interests. In addition to criticizing the violence pervaded by power and authority, it is conveyed by the sentences of other characters that it is the fault of society that Simon's daughter, one of the characters in the play, prostitutes to care for her family, and the social inequality caused this. In this play, Büchner did not address violence in one way, similar to the Woyzeck play that will be mentioned later, but also demonstrated it through individuals and the power mechanism. Robespierre, an extension of power sanctified despite his violent speeches and attitudes, had Danton arrested after Danton warned that "no necessity for going on killings, otherwise he will become a murderer." Danton, Herault, Camille, and Lacroix, once friends of Robespierre, are sent to the guillotine by

Robespierre, who is heroized in the time and pledged allegiance to the people.

Danton, who has not backed down against Robespierre, says it is better for him to go to the guillotine than to be involved in the bloody events of the government.

Karl Georg Büchner's play "Woyzeck", which he began to write in 1836 but failed to complete due to his death in 1837, was published in 1879 with the efforts of Karl Emil Franzos. With this play, Büchner criticizes the effects of social despair, oppression, injustice on individuals through the character of Woyzeck. Woyzeck is a barber who works for a captain in the military, a poor man, and a guinea pig used in a doctor's experiments to make money. Due to experiments, he was only allowed to eat peas, forced to work continuously, constantly crushed under various system mechanisms, mechanized, and rendered invisible (Sağlık, 2015). Marie, his girlfriend, sleeps with soldiers because of poverty, and the people around Woyzeck keep telling him that he must do something about it. He was also humiliated and beaten by the bandmaster who was with Marie in the scene where Woyzeck confronted him.

Woyzeck is portrayed as the victim of a series of events that began to hallucinate and hear voices, affecting his mental health and eventually stabbing his wife to death by the lake. Constantly humiliated by Marie's "depravity", the captain, the bandmaster, and his friends and constantly repeated that she must do something, Woyzeck succumbed to these pressures from the outside and the struggle with hallucinations and voices in his mind, and he behaved as society expected of him and killed Marie. It is observed that Büchner showed the multi-dimensions of the violence in this play.

Poverty is a matter of power and management, and situations such as people volunteering to be a lab rat for the experiments or sleeping with others, food scraps being thrown at people, and people trying to feed themselves with these leftovers are caused by poverty. Büchner, who criticizes the power mechanism on the one hand,

also mentions the psychological violence that individuals in society inflict on each other. Examples of violence shown in this play raise the question of Ünsal, which is included in the first chapter, “Isn't it a form of violence that poverty is almost destiny for the peoples of many countries?”

Along with futurism, the concept of art reflecting the machine age has been effective in theater, and speed and movement have gained importance. There have been attempts to provoke a backlash by mingling with the audience at theatres and performances. A few minutes of plays, called “futuristic synthetic theatre,” in which situations, emotions, and events are expressed with symbols, were performed by its creator, Filippo Tommaso Marinetti, and his friends. This movement has been influential in the development of contemporary theatre in terms of plastic expression, movement, audience-actor relationship, simultaneous and multi-focus studies. Influenced by the currents of futurism, Constructivism, and Expressionism, Meyerhold has an important place in the field of theatre with his innovative and experimental approach and texts explaining the theoretical basis of his experiments. The scene focused on the 3D objects on the stage and the actor's narrative techniques, thinking of the actor as a moving structure, a machine. This idea enabled him to develop both his ideology of acting, which he called “biomechanical”, and moving and rapidly changing stage applications. Surrealism, one of the pioneering movements that sought new ways to express feelings such as destruction, insecurity, frustrations and doubt in the post-World War I period, influenced formality in theatre and led to emerge of new differences in stage techniques. Antonin Artaud was considered one of the representatives of this movement in the field of theater with his thoughts on actors and body language (Şener, 2012, 236-254). For Artaud, sound, sign, symbol, action should be significant in theatre. Artaud's proposal, known as “Theatre of Cruelty,”

addresses personal issues and works to prevent the theater from being seen as a place of entertainment; it is argued that pain comes from the subconscious and that all repressed emotions will be improved through the magical powers of theatre and images. Andre Breton, one of the representatives of the Surrealism movement, which is seen as an extension of Dadaism, also noted the importance of the subconscious. For Şener; Advocates of surrealism hold that the unconscious must transcend the conditions in which it is enslaved to emerge as it is. She resists human mechanization. Alfred Jarry, who reacted to the period when the audience preferred entertaining plays after the war, which came to a standstill during the war, destroyed the usual in form with his play “King Ubu.” In surrealist theatre examples, it was seen that the time-space bond was severed, the on-stage elements were distorted, and serious and funny elements were used together to create confusion. According to Şener, Surrealism was not effective enough in the theater. Among the art movements of the XX century, the most effective one in the theater was expressionism in terms of duration.

Expressionist theatre has features such as distortion of forms in the image, presenting the characters as types, breaking down speech, and overrating the writer and director. Şener says that the first plays written with this ideology, which lost influence in 1925, were the works of the painter Kokoschka. Political and social plays were written by starting with the understanding of expressing the inner and, over time, tending to create an ideal world (Şener, 2012, 236-254).

Although the use of the image of violence in the painting differs slightly, it is generally known that there was no fundamental change in the field of art until the XVIII and XIX centuries. With the Industrial Revolution of 1740-80, traditions began to disappear, machines and factories were replaced with manual labor, and urban settlement and construction increased rapidly. As a result, a distinctive style did not

stand out, and different styles such as baroque style for theatres and opera houses and the Italian Renaissance style were preferred for palaces. In the Enlightenment Era, with developments in physics, astronomy, and science, the concept of reason came to the forefront in the analysis of the universe, and thoughts such as back to nature and mirroring it developed with the idea that nature was the main source. With the French Revolution of 1789, the repression of religion and kingdom was lifted, centuries of governance changed, and rights and freedoms were discussed in the newly established parliamentary order. The political attitudes of the artists were reflected in the works, and instead of religious, war, or mythology-oriented paintings, the artists painted on everything they were interested. Francisco Goya, the artist of the XVIII century, was interested in mythological subjects, painted his nightmares and reactionary and repression in Spain, and reflected the ugliness, greed, and stupidity of the people he painted in his paintings, even though he was a pre-revolutionary court painter. His paintings are said to have created a document for his protectors (Gombrich, 2014, 221-511). For Todorov; Goya, who frequently features acts of violence in his works, shows an expression of the propensity for violence, forcing the person to question the sources of this subject. In addition to subjects such as torture, duel, famine, war, he treated monks and drunks in their ridiculous ways and critically reflected his attitude towards all these situations in his works. After France attacked Spain in 1808, Goya refused to paint heroics, making a series of drawings that reflected the violence and horror of the war, and there is no winner. (Todorov, 2019, 108-145). For the first time in the history of painting, the war has been deprived of the glow and all its charm. It is not the representation of a heroic demonstration, but a disgusting massacre (Todorov, 2019, 145).



Figure 21. Francisco Goya, Plate 36 from 'The Disasters of War' (Los Desastres de La Guerra): 'Not [in this case] either.', 1810-1814

For TODOROV; What is frightening and terrifying in Goya's paintings mentioned above is the indifference of those who perpetrate violence rather than the image of the victims (Todorov, 2019, 141-142). In Figure 21, the soldier's facial expression sitting calmly in front of the victim hanging from a tree as if watching the sunset is an example of this. Another victim hangs in another tree in the background of the painting.



Figure 22. Francisco Goya, “The Third of May 1808”, 1914

Figure 22 depicts the Spanish insurgents being shot by French soldiers on May 3, 1808. In this work, Goya does not demonstrate the facial expression of the perpetrators of the violence, but the bodies of the regularly lined soldiers show no signs of hesitation, despite the image standing in front of them. About two feet away, bodies lie on the ground covered in blood, people covering their faces with their hands, waiting their turn to be shot. Although all of them are illustrated with a different emotion, given that it is an actual event in the face of the mechanics of violence perpetrators, it is hard not to agree with Todorov. As he points out, the first thing that takes attention when looking at the painting is the violence perpetrators. This case reminds the situation in Rubens's *Picture of the Massacre of the Innocents* (fig. 22), in which violent perpetrators obey without question, and Christopher R. Browning, mentioned in the first section, “*Ordinary Men: Reserve Police Battalion 101 and The Final Solution in Poland*”.

With the technology developing during and after the Industrial Revolution, inventions such as airplanes, steam locomotives, telephones, electric light affected daily life and thinking life, and these effects paved the way for some changes in art as well. According to Gombrich; The effects of the Industrial Revolution, such as production and mechanization, clearly showed their effects in the XIX century and the fact that the artists, who are now free in style and choice of subject, created the conflict between the appreciation of public and their tastes. Among the artists, the dilemma of painting without compromising but without money or painting following the public taste and making money was created so that individuality emerged and the artist was able to express himself in his works. This century will plant a seed of XX Century Modern Art through artists such as Delacroix, Courbet, Millet, Manet, Monet, Renoir, Pissarro, Degas, Rodin with their philosophy of art in subjects such as back to nature, deformation of form, loss of importance of subjects, and the prominence of color with light. Cezanne gave rise to Cubism in France, Van Gogh to Expressionism in Germany, and Gauguin to Primitivism (Gombrich, 2014, 514-555). Gombrich points out that Expressionists believe that it is not an honest attitude to reject feelings such as pain, misery, brutality and focus only on harmony and beauty in art. He exemplifies the situation through Käthe Kollwitz, one of the expressionist artists, who treated issues such as poverty, unemployment, social problems, sharing the suffering of the oppressed and defending their rights. In the lithograph of "Need," which is known to have been produced in the 1890s by Kollwitz, who works on the effect of violence instead of the moment it is applied, she was inspired by a play about poverty of weaving workers in Silesia. (Gombrich, 2014, 568-578). "Kollwitz clarified the meaning of her paintings on socialist and anti-war posters with titles or slogans" (Clark, 2017, p:31). Primarily known in the Communist East, Kollwitz

influenced many artists and propagandists for her philosophy of art (Gombrich, 2014, 568-578).



Figure 23. Käthe Kollwitz, Need, 1893-1897

In Figure 23, Kollwitz, who criticizes violence through poverty as a reaction to the governments, dramatizes the scene by adding the child who is not in the play, reminding that poverty does not distinguish between age, but the world under the mismanagement of adults does not make this difference either. As Ünsal asked, “Isn't it a form of violence that poverty is almost destiny for the peoples of many countries?” (Ünsal, 1996, 34).



Figure 24. Käthe Kollwitz, The Mothers, 1921-22

Kollwitz, who lost her son in World War I, made the long-term effects of violence visible in her work “The Mothers” (fig. 24), in which mothers who “donated” their children to war hugged each other, mourned each other, and resembled a tombstone. She demonstrated that although the horror was instantaneous, the pain was not instantaneous. There is no cure for the deep emptiness and heavy destruction that occurs in the presence of people who are exposed to violence, whether through war or not, even through any sound or image. It is possible to witness examples in many countries today where a solution to relieve the pain of people who have been subjected to violence and/or their families left behind cannot and shall not be found.

Irwin Shaw's 1936 play “Bury the Dead” is, in a way a reminiscent of Kollwitz's works. Similar to Kollwitz's works, the play reveals the internalized aspect

of violence through lost relatives such as mothers, wives, lovers, and brothers who have “donated” their children to war. The play describes the survival of six soldiers who died in battle but refused to be buried while criticizing the absurdity of war, the system and militarism with black humor. Although those who glorify and approve the war through various interests or beliefs are the power mechanisms such as government, religion and army, it is revealed that these extensions of power are only involved in the war as administrators and that these mechanisms are not affected by the destruction that will occur. In a system where what happened at the front, loss of life, the survivors are trivialized and deaths are sanctified, these six soldiers refuse to be buried by defending the most basic right, the right to life. These simple wishes of dead soldiers are considered a rebellion in all segments of society. When clerics, politicians, military officials failed to convince soldiers to be bur, their relatives are used to ensure that the soldiers are willing to be buried. Despite all efforts, soldiers who refuse to be buried are bombed by their army at the end of the play. War begins for the dead soldiers to die again.

The artists of Futurism, which gained its place between the movements of the XX century with Filipp Tommaso Marinetti's 1909 Manifest, have dealt with urban, industrial, mobile, mechanical subjects such as airplanes and cars in their works. It has impacted many fields such as poetry, painting, theatre, sculpture, music, performance, ballet. They have adopted rhetoric that promotes noise in music, incitement in theatre, and glorifies militarism and war. According to Antmen, Marinetti's proximity to Mussolini, which equated museums with cemeteries and despised women and praised war and violence, led to Futurism being associated with fascism in a sense. Dadaism, which brought the artists together at the nightclub “Cabaret Voltaire” that Hugo Ball opened in Switzerland in 1916, started its activities

with the events such as concerts, poetry performances and exhibitions held in this club, and although it has similarities with Cubism, Expressionism and Futurism in terms of method, separated from them in ideology, is to show the irrationality of the human mind, which has destroyed the established order and led the world into absurd wars (Antmen, 2019, 65-138). An excellent example of Dadaist satire is John Heartfield's 1935 photomontage "Hurray, There is No Butter Left, " which makes the audience feel that the Nazi actions brought the war and used violence as an anti-war propaganda tool. The work, which refers to Hermann Goering's speech as "Guns will make us powerful; butter will only make us fat" (Clark, 2017, 68) which glorifies the benefits of food scarcity, the people at the dinner table, the baby in his car and the dog on the floor trying to eat the pieces of iron. "Heartfield's photomontages in left-wing journals published for underground or exiled groups are the most well-known examples of German antifascist culture" (Clark, 2017, 68).

Antman thinks that the common point of artists in the first half of the XX century is to leave the academic and naturalist expression and turn to the expression of the inner. This view is called Expressionism. "Die Brück" artists who were active from 1905 to 1913 and known as the first manifesto movement of this century are known as pioneers of German Expressionism. (Antmen, 2019, 33-85). According to Antmen, born in Europe in 1924 as an extension of Dadaism, Surrealism is political, against traditional form and bourgeois values. Surrealists consider reaching the source of desires and concerns by accessing their subconscious as an extension of their artistic creation (Antmen, 2019, 133-138). According to Gombrich, Surrealists, influenced by Freud's views on the unconscious, thought that sober consciousness could produce science but that art could not be planned, so creating art was possible with irrationality. Influenced by the idea, which Cézanne mentioned in a letter, that

nature consisted of spheres, cones and cylinders, Picasso and his friends attempted to apply this discourse without interpreting it (Gombrich, 2014, 568-597).



Figure 25. Pablo Picasso, Guernica, 1937

In 1937, during the Spanish civil war, dictator Franco allowed bombing Guernica for trial purposes by Italian and Nazi planes, agreeing with Hitler and Mussolini to intimidate the people. “Franco asserted that the town was never bombed but dynamited by the retreating communists” (Clark, 2017, 53). Picasso painted the massacre in his painting “Guernica” (fig. 25), named after this city. Dismembered bodies, mother screaming the dead child in her arms, a horse that appears to scream with a spear in its belly, woman dragging her injured leg after her, someone else with her arms raised in the air and more... People, animals and objects trapped inside a room... The meanings symbolized by each figure are interpreted differently; but in general, there are widespread opinions that the horse symbolizes the Spanish people,

the light bulb on the hill; the bombing, the flowers in one hand of the man lying dead on the ground; the hope, and the lines in the other hand; laborers.

Guernica is undoubtedly a political picture. It contains a huge message... Moreover, Guernica has become a great work of art because it is political and biased, but it can convey the message in a dignified, majestic, and beautiful form without hiding behind the rude signs and getting shallow... Indeed, Picasso made a general agreement on the bias of art through Guernica. In other words, after Guernica, it is no longer possible to talk about the neutrality of art, about art for art, which avoids meddling. Picasso produced and exhibited the manifestation of this (quoting from Teber: Aslan, Karaaslan, 2016, p:15).

Señora Carrar's Rifles, written by Brecht in the same year, is an example of the impact of war on humans.

Señora Carrar's baking of bread on the evening of her son's execution is totally specific, absolutely untransportable. In it many things are unified: the preparation of a final loaf a protest against the other types of activities (for example, joining the fight). At the same time the baking of bread becomes a clock measuring the passage of events: Carrar's transformation takes the same amount of time as the baking of bread (Brecht, 2011, 203).

Brecht argues that theatre, which has been experimenting with the functions of entertaining and teaching in Europe for two generations, is not only capable of entertaining but must combat increasing emotional deafness and repetitive effects. He stated that the essays of Antoine, Brahm, Stanislavski, Gordon, Craig, Reinhardt, Jessner, Meyerhold and Piscator enrich the possibilities of expression in the theater and increase its entertaining power. He sees the making the social environment staging, constructivism entering the theater, using the areas where everyone enters

and exits as a stage, performing plays even in the forest with open-air theaters, placing the actors in the audience hall and the audience on the stage, the revolving stage, the sky curtain, the discovery of light, the illumination of the stage through searchlights and providing illusion, the use of sound effects as a result of these experiments. In addition, regarding the educational function; The plays of Ibsen, Chekhov, Tolstoy, Strindberg, Gorky, Hauptmann, Shaw, Kaiser, and O'Neil are attempts to express the problems of the age dramatically. As a result of these trials; he states that theatre has succeeded in accelerating social processes such as women's freedom, the functioning of justice and the freedom of the working class. He states that Piscator made the most permanent experiment in terms of educational quality in the theatre, but that he did not aim to increase the educational value of the stage but instead dealt with issues such as oil struggles, the rights-justice-law problem, racism, war, revolution. He explains that Piscator has changed the stage structure in order to achieve this goal. He explains that Piscator turned the stage into a factory and the audience hall into a meeting center (Brecht, 2011, 73-79).

In addition, regarding the educational function; The plays of Ibsen, Chekhov, Tolstoy, Strindberg, Gorky, Hauptmann, Shaw, Kaiser, and O'Neil are attempts to express the problems of the age dramatically. As a result of these attempts; he states that it has succeeded in accelerating social processes such as women's freedom, the functioning of justice and the freedom of the working class (Brecht, 2011, 79).

Changes in the social and economic structure after World War I brought the theatre the concepts of documentary and political theatre created by Piscator. It is known that the documentary theatre trials, which started with political plays staged in Germany, took place under the leadership of Piscator and that events such as the working-class uprising and the Russian revolution accelerated this formation. Erwin

Piscator, one of the artists who could not remain silent on the political and social problems of his time and who said that he started to question his profession when he was surrounded by corpses in the war and asked about his profession, mentions this story in his book “The Political Theater,” and expresses that after this incident, he began to work on political and documentary theater by turning to new searches like his contemporaries. “... suddenly I felt less afraid of the falling shells around me than ashamed of being an actor” (Piscator, 2012, 9). Piscator starts his book with these words: “My calendar begins on August 4, 1914. From that day the barometer rose: 13 million dead. 11 million maimed. 50 million soldiers on the march. 6 billion guns. 50 million cubic meters of gas” (Piscator, 2012, 1) and he also mentions his documentary theatre trials in this work.

According to him, documentary plays should focus on political and social issues and move in line with the intended message. To do this, he uses documents, statistics for the display of documents, and data such as movies or photos. Piscator builds the basis of Brecht’s Epic Theatre theory by referring to the importance of episodic expression. His 1925 play “In Spite of Everything”, based on documents in terms of text and material, is one of the first examples of documentary theatre. It is known that a part of the play (from the beginning of World War I to the murder of Rosa Luxemburg) was exhibited at the Berlin Congress at the proposal of the German Communist Party. He stated in his book that this staging was written by using newspapers, articles, papers, photographs, archived documentary films. It is known that the play greatly affected the working class with this structure, which shows the intensity of the war as it is. However, due to Hitler's power and repression, Piscator continued his documentary and political theatre trials in Germany (Piscator, 2012, vii-xxxvii). Brecht, who is known to not abstain from criticism, ended his plays with a

question, pointing to those responsible for the problem, underlining that people are the source of the problem and that humans can change. He argued that individuals depend on economic and political conditions but also have the power to change them. He stated that it would not be possible to describe the Epic Theatre briefly, but that ‘it uses the narrative, conveys a worldview and kept the audience in the face of events so that the audience reach some information, be active, observant and make some judgments.’ He explained that the subject of the Epic Theatre is human and human can change himself and the others (Brecht, 2012, 42-129).

To summarize, the study has examined how violence was handled before the World War II through the examples from Painting and Theater from Ancient Greece until before World War II. Until this chapter of the study, it is observed that these two branches of art treat violence comparatively in a different way.

It is observed that the art of painting, from Ancient Greece to almost the end of the 18th century, had dealt with violence to ensure the continuity of the authority of the power mechanisms such as the army, government, church, sometimes with the influence and sometimes with the pressure of these mechanisms. It is observed that wars and violence which was perpetrated in the name of heroism, victory, homeland and beliefs, are glorified and legitimized in these works. For instance, The torture applied to Jesus, seen in the crucifixion paintings, has been legitimized by using religious feelings with the approach that “Jesus endured torture for the sins of humanity”. Again, as seen in Caravaggio's “Judith Beheading Holofernes” (fig. 18), which is also a religious painting, Judith who beheaded the Assyrian general invaded her lands, to protect her lands and people. Here, the murder based on religious and national feelings is glorified. If to examine Gentileschi's “Judith Slaying Holofernes” (fig. 19), it is detected that the same subject is personalized and depicted with

revenge. Based on these examples and the way they handled violence, it can be inferred that the art of painting served the ideologies of its period directly or indirectly until the end of the XVIII century.

In the theatre, it is seen that since Ancient Greece, the same mechanisms have been criticized and the reader/audience has been directed to inquire. In the case of *Antigone*, while the administration, repression and injustice of King Creon, an extension of the power mechanism, is criticized through Antigone character, Antigone supports the idea of rebellion through religion, another mechanism of power. He argues that human laws are invalid against the laws of God. However, this attitude of Antigone does not indicate that he serves another mechanism of power. He demands what should be done, that his brother be buried. This is a natural, humane request, however, the decision of the power, Creon, is an inhumane, even wild choice. Antigone's stance, his remaining firm, leads to an increase in the number of people who agree with him, and people questioning power. Creon's refusal to relinquish his decision cost him his power. Therefore, as seen in the first period plays, while the subject of violence is discussed in the Theater, the reaction to the existence of violence is accompanied by a counter-stance, criticism, questioning. Although Hebbel's play "*Judith*" is also about religion, throughout the play, acts of violence that have been legitimized, normalized and rendered invisible for various reasons are questioned. Judith is not happy with what she did, and she is not a hero in this play. Judith did what she thought she had to do, and she does not try to cover it up. Although she did it since she could not see any other choice, she is aware that her action is wrong and is ready to compensate. The play not only criticizes Judith's act of violence, but also the violence of the people against each other is included. Personal,

and collective types of violence resulting from poverty, fear, ignorance, arrogance and revenge are also criticized.

Although the paintings based on religious texts do not appear to criticize violence, Rubens's "Massacre of the Innocents" (fig. 20) appears to reverse this situation. As the name suggests, innocents are slaughtered by a king who thinks he will the power. Rubens, who showed all aspects of the violence against the children who were slaughtered by the king's order, the struggle of the women who tried to save the children and the soldiers who did not back down in the midst of this massacre, criticizes the decisions and consequences of the power mechanisms.

With Goya, who refused to deal with heroic acts and emphasized that there would be no winners in the war with his paintings reflecting all aspects of the war and the details of violence, it is observed for the first time that poverty, system, power, violence brought by wars are criticized, and people are directed to question the sources of violence. Kollwitz is also significant for making the long-term effects of violence such as poverty, class struggle and war visible, even though his paintings are used more as propaganda tools and linked to an ideology. With "Danton's Death", Büchner, almost in the same years with Goya, deals with the destruction of violence and war in all its forms. Büchner criticizes every aspect of violence with examples where the French Revolution, which was attempted with the hope that pre-revolution injustice would be corrected, deviated from its purpose and the injustice of the previous administration increased exponentially. The works of these two artists are similar in the way violence is handled. Both reflect the social and political structure of the period, and both artists emphasize that there is no winning side in their works. In this respect, it is seen that the works do not serve an ideology, that the murdered people are held to account whether they are in line with their own thoughts or not, and

that confrontation with the period is ensured. The works make the audience feel that the situation will not change unless the mindset of “power” and “governance” changes.

Although there was a general similarity only in terms of theme in the treatment of violence in Painting and Theater before the 18th century, similar features are encountered more frequently in the processing of violence with the 19th century. In this century and later, it is observed in Painting and Theatre that the examples of violence perpetrated by the power have expanded and spread to society, and that examples such as violence, economic violence and internalized violence applied by not only the extensions of power, but also by society to each other are dealt with through individuals.

3. PAINTING AND THEATRE WITH THE EFFECT OF WORLD WAR II

3.1. Violence in Theatre Between 1930 and 1946

The sense of social chaos caused by the tyranny of the Nazi movement, the herald to World War II, was felt years ago, has found its way in the works of art years ago. Therefore, when exemplifying the social issues caused by violence, it was deemed appropriate to start with pre-war works instead of focusing on the ones written in the year of the war. This chapter will examine the history of violence in plays by Berthold Brecht, George Büchner and Arthur Miller. Since the previous chapters more or less mentioned the war period, the ruined humanity and the social breakdown, this chapter will deal with the period through plays instead of examining the period individually.

3.1.1. Brecht's "Fear and Misery of The Third Reich (1935-38)"

In the play "Fear and Misery of The Third Reich", twenty-seven independent episodes focus on Hitler's influence on the people during his time in power, dragging people into a completely unsafe environment, insecurity, fear and contradiction in social relations. Each episode of the play is indicated by the playlets and the audience is invited to question them under these titles. For instance, in the "A Case of Betrayal" playlet, it is observed how the violence increasing with Hitler's rule and spread to daily life. It is noteworthy that the couple, which denounces their communist neighbors for listening to Russian radio, is interested in how his coat jacket is ripped off rather than fearing for his life. "The Chalk Cross" playlet made the violence visible through an SS-Labor conflict. SS goes to the workplace where her lover, the maidservant, works, where he plays a game to show a worker how they catch Nazi opponents doing almost nothing. Talking about the SS's methods of catching those

who are anti-Hitler/Nazi, this SS wants to reveal the real ideology of the worker, so he provokes with various rhetoric and thus captures him. However, the worker does not fall for this trap and allows the SS to tell one of the capture methods. According to this method; SSs, who are mingling with the public - for example, in a grocery queue - making anti-Nazi rhetoric and complaining, waiting for someone to fall into their trap, secretly put a white cross on the backs of anyone they believe is anti-Nazi thinking when they reach their goal. People with a white cross on their backs are then gathered from the streets. Thus, people are prevented from taking precautions because they do not know why they were captured. Aware of the trap, the worker severely criticizes Hitler and his power and succeeds in portraying it as part of the SS's game. The life of the worker who gave Hitler salute on his way out, despite the conditions, is only a small moment in rebellion against the Nazis. SS, who spends money from its joint accounts with her lover, Maidservant Girl, and exploits her in this way, is unaware that the same thing Hitler applied to the people was applied to them, as when he found out that he must pay for the boots that he thought the government would pay, he paid from the joint account without even minding to tell his lover. Furthermore, when the maid said she had to spend on this account on her own needs, SS did not allow it. This playlet ends with the maid asking her co-workers if the chalk stain method, which other workers have learned, is on her back. Feelings of trust and justice are so devastated that it has caused people to suspect even those closest to them and behave as paranoid. In the period mentioned above, people's behaviors such as oppression, torture, intimidation, and destruction were normalized and caused them to internalize violence. Using the alienation effect in his plays, Brecht wanted to reveal the feelings and situations that were internalized without being noticed and make the audience conscious in this way and see the truth. In "The Jewish Wife"

playlet, which refers to the prohibition of marriage and sexual relations between the Aryan and Jews with the Nuremberg racial laws in 1935, it is shown how relations deteriorate through a woman forced to separate from her husband because she is Jewish, and her “intellectual” husband. The inability of the man, who pretends to send his wife on a month-long trip, to be silent and even indifferent to the events they witnessed, to wait for their turn, and to accept this situation when the time comes quietly, is proof of this corruption. A similar situation is seen in “The Spy” playlet. Neighbor, acquaintance or friend insecurity aside, in this playlet, where domestic insecurity is revealed, a teacher and his wife, who have to teach the thoughts they oppose because of fear, do not dare to express this opposition even in their own home. Terrified of their son, the couple suspects that their son, whom they had just given money and sent to buy chocolates, had gone to turn themselves in. Panicked in doubt and paranoia, the couple tries to remember what they were talking to when their child was with them. Examining the period, there is a justification for the family to be concerned about this situation; children go to the Youth Organization, where Hitler forced the young people to attend. In this organization, young people are brainwashed into reporting those who speak out against it, even if it is family. “Release” playlet focuses on the exclusion of a worker who was released after being tortured for his thoughts because it is not known if he gave away his acquaintances. In another playlet titled “Judicial Process”, it is emphasized that there is no justice, demonstrating the judiciary's dependence. The playlet deals with a case that a judge is expected to conclude; but could not pass a verdict due to contradictory, incorrect statements, suggestions and various directions. The judge's inability to investigate when he is faced with putting his own life in danger if he makes a wrong decision is an example that clarifies this period. The Judge was driven to despair during the decision-making

process since all the proposals were motivated by economic interests. This situation reveals how damaged the legal system is under conflicts of interest. In almost every playlet of Brecht's "Fear and Misery of The Third Reich", it is seen that the characters have no trust in each other due to the fear they internalize and exhibit attitudes and behaviors that disregard the life of the other in order to protect their own lives. Mirroring his era, Brecht demonstrated changing attitudes and behaviors under pressure, obscuring concepts such as rights-justice-human rights, and he exemplified that man would be hostile to his environment, his family, even himself under this pressure. It is safe to say that Brecht's play gives many examples of violating the meaning of violence since there is a human life, human rights that are violated in every playlet. "These realistic scenes are based on Brecht's special, precious eyewitness' stories and newspaper clippings" (Kesting, 2005: 87).

3.1.2. Brecht's "Mother Courage and Her Children" (1939)

Brecht, who criticizes war, human behavior, system and capitalism by using alienation, which is the most crucial feature of epic theater, addresses the Thirty Years' War with his play "Mother Courage and Her Children", in which he uses historicization, which is the method of alienation, while also referring to Hitler's fascism and the attitude of the individuals who allowed and caused it. While the audience watches this play about a war in the past, he/she will not identify the difference in space/time due to alienation effects such as songs, episodic acts and will be able to criticize both the role people and their own attitudes.

The play reflects the effects of wars on each individual through characters whose only livelihood is war, and therefore poor characters who do not want the war to end, and the characters on the religious and military wing who profit from this war. Mother Courage (Anna Fierling) survives by selling food and belts to soldiers.

However, years of war, poverty and commerce have desensitized her, causing her even to meet the death of her children in calmness. Her ambition to make money has advanced so much that she cannot see that she is causing the death of her children. While her children are dying, she is busy bargaining for the materials she sells. So much so that even when all her children die, she joins the soldiers who go to war to trade by involuntarily jingles the purse of money. Again, the necessity of war is emphasized frequently through the other characters in the play since it is the “only livelihood”. Because of poverty, everyone remains silent in the face of what happened during the war. They are not happy in peacetime because they do not have a livelihood. The fact that the Clerk character, who symbolizes religion, defends that those who die in war die in the way of God and evaluates the peace as unfavorable on the grounds of creating disorder and preventing commanders from using their power, and stress on virtue and honesty lead to deaths, are the examples of some people filling their pocket through war and the effects of the environment on the way people think. Brecht, who deals with violence through religion, politics, social mechanisms, management and capitalism through the behavior of individuals, makes the changeability of this situation visible (Özmen, 2012, 1-17).

3.1.3. Brecht’s “Dansen” and “How Much Is Your Iron?”, (1939)

“Dansen” is Brecht's 1939 one-act play written in Denmark and published in 1966 after his death. The sequel, “How Much Is Your Iron?” is also a one-act play. Dansen represents Denmark, The Stranger represents Germany and Svensson represents Sweden. The play, which focuses on the annexation of Austria and Czechoslovakia, refers to the countries' politics, agreements, conventions, and attitudes for the sake of their benefit. Dansen works in an iron warehouse. On the other hand, the Stranger breaks into the stores kills the owners and seizes the property

of the people he kills. Having witnessed what is happening in the stores around him, Dansen remains silent about events for his own sake and fear. Question Dansen asks the Stranger why he is constantly iron instead of pig to eat, and the Stranger replies, “Iron is not a luxury. Iron is a necessity” (Brecht, 2013, 462). Brecht reminds with the answer of the Stranger that in 1935, with Germany's accelerated armament policy, food supplies were considered a luxury and luxury goods and foodstuffs were restricted for armament. This reference to the statement made in 1934 by Rudolf Hess, the Minister of the Reich at the time, that the balls were worth more than butter is similar to The Photomontage (fig. 25) of John Heartfield, who referred to Hermann Goering's approach that “Guns will make us powerful; butter will only make us fat” (Clark, 2017, 68). In another case, Dansen, who saw The Stranger breaks into the shoe store, told himself that it is a terrible thing and that the shoemaker had an agreement with the Stranger. It is known that the agreement mentioned herein refers to the Munich Agreement, which stipulates that Germany does not have any territorial claim from Czechoslovakia outside the Sudetenland. Dansen remains silent in the face of the Stranger, who takes over all the surrounding businesses as the game progresses. When it came to him, he made an agreement with The Stranger (Germany). In order to abide by the agreement, he hands over the key to the iron warehouse that he guarded and which belonged to his friend. Thus, it has been shown that the Stranger has strengthened after every incident that has been silenced since his arrival. The store owners who are strong at first but do not unite, condone what is done and remain silent are eventually taken from their property and lives by the Stranger. So much so that there is no one left to finally unite or raise his voice (Brecht, 2013, 441-464). The play “How Much Is Your Iron”, directly related to “Dansen”, was written in Sweden in the same year. Ruth Berlau stated that she and Brecht had discussed the situation in

Sweden, that Sweden, despite being neutral, had supported the Nazi arms industry by sending iron to Germany, and that they had written this play to show the consequences of supporting the Nazis. Brecht, who criticized the neutrality policy of the Nordic countries with this play, described Germany as a customer, which he describes as the Stranger in “Dansen”. The customer (Germany) says Svendsen about selling iron even though he killed the tobacconist (Austria) using the weapons he made with the iron he bought from Svendsen (Sweden): “I’m speaking as a peace-loving individual. Just don’t put any weapons into those people’s hands!” (Brecht, 2013, 472). It refers to Hitler's repeated rhetoric “as a peace-loving” in his speeches. Brecht made similar references to almost all of these two plays, underlining that silence in the face of violence breeds violence (Brecht, 2013, 467-493). These two plays illustrate Europe's attitude towards Hitler's fascism.

3.1.4. Brecht’s “The Resistible Rise of Arturo Ui”, (1941)

In “The Resistible Rise of Arturo Ui”, which was written in 1941 but first performed in 1958, Brecht describes the order that became a wheel of exploitation, which politicians also involved in the interests of various companies during the period of economic crisis after World War I. As mentioned in the first chapter, Hitler's contact with big business circles, receiving the support he had never received, and the Nazi party's becoming the most powerful party, and Hitler's seizure of power with the death of the President was brought to the stage with the play “The Resistible Rise of Arturo Ui”. In the play that coincides with the history of Germany, it is known that Arturo Ui and his gang represent Hitler and his men, Mayor Dogsboroug stands for German President Hindenburg of the time, the Cauliflower Trust and its bosses represents Hitler's followers or their collaborator, and the greengrocers and others stand for the people who remain silent and submit to tyranny due to oppression and

fear. With this play, Brecht preferred to examine the process that led to Hitler's rise to power rather than the period after he came to power, the system that brought him to power. Thus, he revealed that how the economy and the legal system collapse and the condition of existence in this broken system without keeping up with the system, without submission, is not to remain silent but to resist. As a matter of fact, greengrocers and others, who had to accept the so-called protection of Ui and his gang due to fear and oppression, played an active role, albeit indirectly, in the rise of Ui, who gradually increased the dose of oppression, since they did not receive any reaction to their actions even though they did not have the power, as they remained silent at the very beginning of the events. Dogsborough, who was elected Mayor with the financial support of the trust owners, has to fulfill their wishes, because he has now accepted the offer of partnership and cottage of the trust owners. In this way, Ui adds a stepping stone to his rise by ignoring illegal affairs involving his gang and trust holders, including himself. Over time, Ui learns to convince the masses with his lies by taking lectures on speech and behavior to seize power. There are also characters in the play that are equivalent to Hitler's followers, such as German Interior Minister Goering and Propaganda Minister Goebbels, and in reality, the attitude towards Hitler is repeated by these characters for Arturo Ui in the play. In this context, Brecht has made it clear what silence causes. As a result of submission and silence, violence ostensibly perpetrated by Ui and his gang, but in the background perpetrated by trust holders, politicians, ordinary people and even doctors sworn to protect human life for the sake of their interests, has been justified. Chapter 1.2 on World War II mentions Hitler's propaganda and unlawful attempts to gain power, the deportations, the killing of people in the street, mass murders or, more than the beginning, how violence was made invisible and legitimized by silence against Nazi politics. Brecht's reaction to

these and similar acts of violence, which were tried to be made invisible and tried to be justified, was with his plays. He wants to prove that he uses the educational and entertaining role of the theater together in his plays, avoids a didactic structure, and wants to demonstrate that the audience can discuss the events from different perspectives. From this perspective, the characters in his plays can be evaluated according to their preferences rather than being helpless.

3.1.5. Orwell's "Animal Farm", (1945)

Adapted by Peter Hall, George Orwell's novel "Animal Farm" describes the equality struggle of animals at Manor Farm. Farm animals rioted after the farmer Jones who exploited them, drive the farm owner off and take over the management of the farm themselves. Under the leadership of pigs Snowball and Napoleon, "Manor Farm" is now called "Animal Farm". From now on, animals will now work only for themselves and share their earnings equally. Although this governance continued smoothly for some period, power struggles between Snowball and Napoleon began over time. Napoleon uses puppies he secretly raised, kicking Snowball off the farm and changing the commandments adopted by the joint decision of all animals for his benefit. Although some animals notice that the commandments written on the wall change one by one, this is covered up by Napoleon and his right-hand man, Squealer. The novel, which begins with the struggle for freedom and equality, deviates from its purpose and becomes an authoritarian rule, as in Büchner's "Danton's Death". Orwell describes the governance that turned into a dictatorship through animals. It is thought that Old Mayor represents Karl Marks, Snowball represents Trotsky and Napoleon represents Stalin in the play. Animals that lived in equality for a short period due to the eventually transformed governance encountered the repressive, exploitative, violent management of pigs of their own species. So much so that the administration

has become worse than the period when it is in the hands of the people. Napoleon and his followers, who take power through lies and fear, employ other animals as slaves, steal from meals, and kill those who oppose them. In the end, in the early stages of the uprising, all seven commandments on the wall they formed together changed. The instance: The commandment “No animal shall kill any other animal” has furtively been changed to “No animal shall kill any other animal for no reason” when Napoleon starts to kill, and the “All animals are equal” rule has changed to “All animals are equal, but some animals are more equal than others”. Everything they banned in the beginning was only allowed to Napoleon and pigs, under the leadership of Napoleon and in the interest of other pigs in the new authoritarian system, while prohibitions continued to be applied to other farm animals. The pig masters who replaced the human masters met at the same table with the people at the end of the novel and began to behave like human beings. Other farm animals watch out of the window the human and pig lords drinking and chatting at the table inside. What they see through the window is that humans and pigs are no longer distinguishable (Orwell, 2008, 7-158). Orwell impartially criticizes the oppression and violence inflicted for the sake of power.

3.1.6. Miller’s “All My Sons”, (1946)

In “All My Sons”, Miller describes the effects of war through Joe Keller and his family, who know that the cylinders used for fighter jets are abnormal, cracked but still do not hesitate to send them for use. Joe Keller avoids imprisonment by saying that he was unaware of the wrong cylinders being sent to the army because he did not go to work that day, so he is not responsible for the incident that killed 21 pilots. He blames his co-worker, who tells the situation to him on the phone before sending him the cylinders. He denies this conversation in court and lies, stating that he would not

condone such a situation if he were at work that day. Joe Keller is a father who sent his two sons (Larry and Chris) to war. Larry is a combat pilot. Following the deaths of 21 pilots, Larry was also unaccounted for and reported missing. Miller shows the opportunism of the characters during and after the battle, that human life is disregarded for profit, and that people spend the life of others. Underlining that he thought about the welfare of his family, Joe Keller pretended that he had fulfilled the orders on the date requested by the army to save time and money and guarantee the next purchases without replacing the defective cylinders. He said he thought the defective cylinders would be detected and sent back anyway and that he would be replaced them until then. However, this plan did not work and led to the deaths of 21 pilots using abnormal cylinders. It is seen that the character of the play, Joe Keller, defends himself to relieve his guilt, tries to cover up the incident at every opportunity, and repeatedly expresses that he believes that everyone would do the same under the circumstances of the period. Although his son Chris suspects his father and tries to ask him occasionally, he never dares to ask. No matter how idealistic he is, he is afraid to learn what he senses, explaining that he cannot forget what he experienced when he lost his entire company during the war. He says that during the war, even though they knew that his company went to their deaths for each other and that they would survive if they were selfish, but they did not prefer this and they tried to protect others for their own lives. He states that this is ignored by the civilians, that everything is covered in blood and that he thought he does not deserve anything. Even though he feels the truth, he struggles to find the courage to face it.

I felt... what you said... ashamed somehow. Because nobody was changed at all. It seemed to make suckers out of a lot of guys. I felt wrong to be alive, to open the bank- book, to drive the new car, to see the new refrigerator. I mean

you can take those things out of a war, but when you drive that car you've got to know that it came out of the love a man can have for a man, you've got to be a little better because of that. Otherwise, what you have is really loot, and there's blood on it (Miller, 2010, 40).

We learn from his letter to his fiancée that the other son, Larry, was not lost or died in the war, but he would commit suicide since he was ashamed of what his father had done:

Yesterday they flew in a load of papers from the States and I read about Dad and your father being convicted... I can't tell you how I feel... How could he have done that? Every day three or four men never come back and he sits back there doing 'business'.... I can't face anybody... I'm going out on a mission in a few minutes. They'll probably report me as missing. If they do, I want you to know that you mustn't wait for me. I tell you, Ann, if I had him there now I could kill him... (Miller, 2010, 93)

Towards the end of the play, all secrets are revealed, Joe Keller confesses the truth because he has to, and he implies again that he did everything for his family. Chris goes mad when he learns the truth. When he discovers that Larry committed suicide because of his father's behavior, he argues with his parents for his father to surrender, expressing he will never forgive his father. Joe Keller, who had just that his son Larry had committed suicide because of an incident that he believes he is doing for his family, enters the house, implying that he will surrender and commits suicide.

MOTHER: You're so foolish. Larry was your son too, wasn't he? You know he'd never tell you to do this.

KELLER: (looking at letter in his hand) Then what is this if it isn't telling me?

Sure, he was my son. But I think to him they were all my sons. And I guess they were, I guess they were. (Miller, 2010, 93).

In the play mentioned above in this chapter, it should be kept in mind that Yves Michaud's explanation of the complex nature of the relations and the fact that many may be responsible for these relations, and even the state may be involved. According to this statement, he implies that as the number of responsible increases, responsibility is divided and decreased, in which case the violence will turn into an action that no one has claimed responsibility for (Michaud, 1991, 9). Play such as “The Fear and Misery of the Third Reich” and “The Resistible Rise of Arturo Ui”, “Mother Courage and Her Children”, “Animal Farm”, “Dansen”, “How Much Is Your Iron” prove Michaud's definition, moreover, it is well known that Brecht benefited from actual and observed events and news in newspaper clippings when he was writing his plays. Furthermore, if to remember the explanation of the spread of violence over time, it is also clearly observed that the violence in these plays is applied over time.

It would not be wrong to say that the plays discussed in this chapter find the common denominator. As a matter of fact, when the works are examined, it is observed that Orwell mentions World War II, the causes of war, and the transformation of the social structure from the point of view of Russia, Miller from the point of view of America, and Brecht with his “Dansen” and “How Much Is Your Iron?” from the point of view of Europe. In these plays, especially in Brecht, it is seen that when violence is handled, not only the system, but also the power is criticized. Furthermore, individual's questioning himself/herself within the system indicates that he or she is involved in the behaviors that cause violence and that it can change the

way he/she thinks or behaves. These authors underline that social transformation begins in individuals themselves. They present the existence of a different way of seeing and thinking to the reader/viewer by questioning stereotyped and internalized forms of behavior and signaling that this way of behavior and thought can be changed and only by this means violence, wars and corruption can be prevented. As a matter of fact, it is not the power mechanisms that breed violence, but the individual who is the executor of those mechanisms.

3.2. Violence in Painting Between 1930 and 1946

In the artworks produced in various countries during World War II, to create a stance against war and violence and make the destruction caused by war visible, the paintings depicting violence besides the paintings supporting war and violence stand out. In order to reveal feelings such as violence, emptiness, misery, despair and fear spread from society to individuals, then to all geography, the examples of the artworks which depict violence or produced for the continuation of the power of governance are more or less explained in the previous chapters. In addition to these works, we also witness the paintings propagate the administration, openly or implicitly, by using the traditional, religious and nationalist values that defend, adopt and/or support authoritarian rule and war. This propaganda art is more common in photomontages, posters and cartoons produced to recruit soldiers in most countries before and especially during the war. In line with the supported ideology, there are also some works in which the historical events are exaggerated and distorted, using expressions that make people and ideologies heroic, and that aim to spread the idea that the power or ruler of the country manager is a “protector”, “invincible” and “divine” entity. Thus, the people will feel superior to everyone except their nation because of their “sacred rulers”, will remain loyal to authority and support

authoritarian discourse. In Lanzinger's "The Standard Bearer" produced before World War II, Hitler is depicted as sitting strongly on his horse, in military armor, as a "crusader fighting to protect his country" (fig. 26). In work, the supporters of the Nazi leader, who seems confident and determined and self-confident, are expected to be as determined as he is. In order to create this feeling, figures such as uniforms, armor, flags, and concepts such as heroism and valor are frequently used in this period.



Figure 26. Hubert Lanzinger, The Standard Bearer, 1933

According to Clark, the medieval images are rendered through citizenship and warriors in the fascist painting (Clark, 2017, 71). The fact that Hitler is sometimes portrayed as a German knight and Mussolini as a prince of the city-state supported the rhetoric. It is known that the portrayal of Hitler as "fearless, aggressive, determined, invincible" on Nazi propaganda posters is also reflected in social gender roles. It is

noticeable that the figures of men and women in these propaganda posters or pictures of the Nazis emphasized the characteristics of the Aryan race, which is aimed to be portrayed as the “superior race”. According to this understanding, men and women should be confident, athletic, determined, having “Aryan beauty measures,”, fertile and healthy.



Figure 27. Oskar Martin Amorbach, The Sower, 1937

In Figure 27, Amorbach's “The Sower” depicts a man representing the characteristics of the Aryan race. Violence is not depicted clearly in this picture, where violence is not depicted directly, a farmer, who cultivates the soil with his strong hands, upright stance and decisive expression, is reflected as a symbol of the future of his family and therefore the Aryan race. Ostensibly a farmer is illustrated while doing his job; however, it is fair to say that this picture, which was part of the

Nazi movement that started the war, is violent, even though it implicitly aims to spread propaganda of Nazi ideology. Agricultural labor is also often depicted in Soviet paintings as well. Cultivating is associated with blood and soil, and presented in the frame of nationalist discourse and give a political stance to these paintings (Clark, 2017, 71). Benton who interprets the consequences of the aforementioned ideology of “blood and soil” in his own perception, his “The Sowers” (fig. 28), is the contrary of Amorbach's “The Sower” (fig. 27).

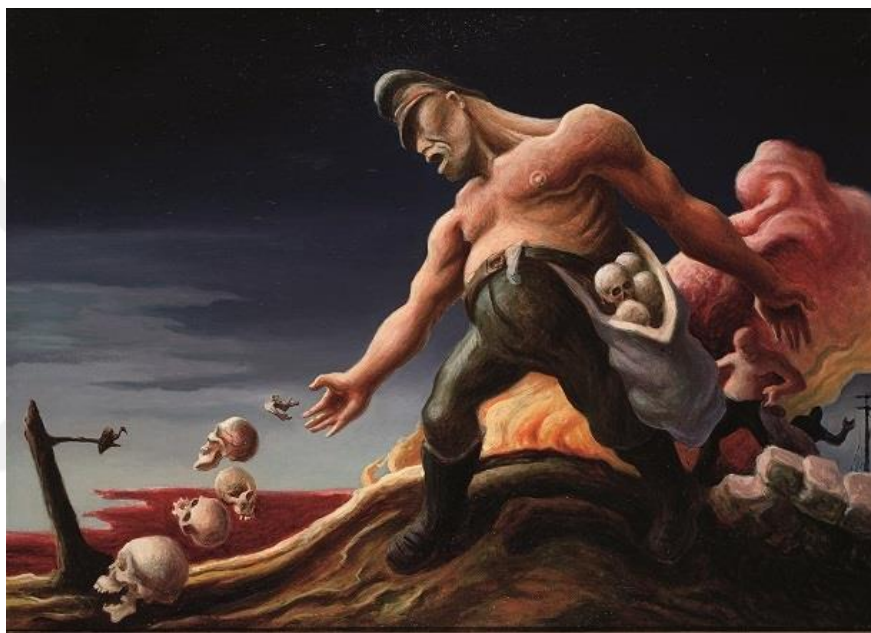


Figure 28. Thomas Hart Benton, The Sowers, 1942

The seeds that are sown in Amorbach's painting are the equivalent of human skulls in Benton. Benton criticizes Nazi ideology, which claims to be a “superior race” and normalizes the destruction of all who are different from them for the sake of their ideology, with the seeds of skulls planted in the ground. The farmer, whom Amorbach painted in accordance with Nazi ideals and Aryan characteristics, was depicted in Benton as a gigantic and frightening Nazi soldier. They are skulls from

the saddlebag of a Nazi soldier sown in the bloody soil. Thus, it's probably the corpses of the future that will sprout from the earth.



Figure 29. Alessandro Bruschetti, Fascist Synthesis, 1935

Propaganda and censorship also spread in Italy under Mussolini, and for Clark, Italian fascists saw their movements as the vanguard of the artistic renaissance. However, compared to Germany, the Italian government imposed less uniformity in cultural policy (Clark, 2017, 76). CLARK considers that Italian fascist art has a modernist attitude, as observed in Bruschetti's futuristic painting “Fascist Synthesis”. The painting depicts modern electric poles, machine guns, airplanes are together with old structures, swords, cannons. It is seen that the message of a “fascist universe” is given under the control and leadership of Mussolini, who is in the middle of the picture where the old and new components are combined. These examples of propaganda were often used in Stalin-ruled Russia. Among these examples, Serafima Ryangina's painting “Higher and Higher” (fig. 30) heroizes the spread of the electrical network, one of the oldest soviet development projects, throughout the country (Clark, 2017, 113). According to Clark, the woman's happy forward gaze is one of the

stereotypes of Social Realism. The train and electric poles behind Ryangina's "Higher and Higher" (fig. 30) appear to support technology development, and therefore the development of the country will be achieved through collective work. Although it seems far from ideological meanings, as in Amorbach's painting "The Sower" (fig. 27), the enormous industrial projects of the 1930s were carried out by hundreds of thousands of convicted workers, including political dissidents, who served in compulsory military service for "re-education". Most of them died under severe working conditions (Clark, 2017, 114).

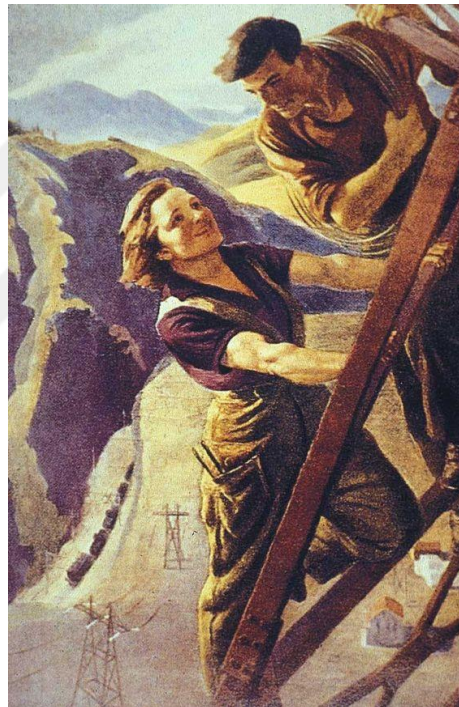


Figure 30. Serafima Ryangina, Higher and Higher, 1934

It is known that with the outbreak of the war, mass-produced propaganda art examples became widespread with the developing technical possibilities, such as advertising and television, and authoritarian governments supported this art of propaganda. Oscar Kokosckha, one of those who lived in exile since he was anti-Nazi, reflects his stance against the policies of these governments in his works.



Figure 31. Oskar Kokoschka, The Crab, 1939-40

The paintings of Kokoschka, who was exiled to Vienna, Prague and London between 1931 and 1938 since he was anti-Nazi, and who criticized the policies of governance in line with the political interests of the countries, contain allegorical depictions as well. An example of these allegorical descriptions is the painting “The Crab” (fig. 31), which he started as a landscape painting and later transformed into a political allegory. This painting which he produced during the years he spent in Cornwall, London in 1939-40, illustrates a huge crab and a small man swimming to shore. It is known that in this painting, the swimmer represents himself, while the giant crab represents the British prime minister, Neville Chamberlain. The image of the crab as threatening the swimmer approaching the shore also illustrates the attitude of countries towards refugees.



Figure 32. Oskar Kokoschka, The Red Egg, 1940-41

The 1940-41 painting “The Red Egg” (fig. 32) illustrates the heads of Hitler and Mussolini depicted in anger and fear. Behind Mussolini is a lion known to represent the British and a cat under table representing France. While the lion is wearing the imperial crown, the big cat with the medallion is watching the top of the table. The red egg on the table stands for Czechoslovakia, and the four forks around it represent the European forces who desire to share this country. In the back is a chicken with a knife in its back, and behind the chicken is Prague in the smoke and flames. Beneath the lion is a book with the words “Munich Pact” on it that led to the destruction of Czechoslovakia. The “Munich Pact” agreement led Germany first to take the Sudetenland region of Czechoslovakia and then the rest of the country (quoting from Sayer and Bendiner: Bozdemir, 2019, p:164-165). This painting of Kokoschka bears a similarity in subject to Brecht's *Dansen* and *How Much Is Your Iron*. Brecht and Kokoschka referred to the Munich Pact with these works.



Figure 33. Oskar Kokoschka, Anschluss-Alice in Wonderland, 1942

In the painting, which is known to be dedicated to the Nazi's attack to Austria, there are British, German and French men with helmets depicted as 3 wise monkeys playing "see no evil, hear no evil, speak no evil" as Vienna is in flames in the background of the painting (fig. 33). These depictions are considered to reflect the attitude of other countries in the face of attacks. The mother, with her baby wearing a gas mask at the bottom left, appears to stare at Alice, who is depicted naked among the barbed wire, and behind Alice, the mother figure depicted with her baby in her arms, and the baby in her lap do not have a head. It is observed that Kokoschka, in this painting, reflects the bombed-out and ruined Vienna, its people who have been subjected to this violence, and the understanding that closes their eyes to what is happening.



Figure 34. Ben Shahn, The Red Stairway, 1944

Ben Shahn, who was exposed to the effects of war in Italy, reflected the outcomes of violence in his works. Shahn, who which conveys the deaths, absence, desperation, exhaustion and aimlessness he is subjected to with his symbolic expression, in his painting “The Red Stairway” (fig. 34), depicts a one-legged person trying to climb a purposeless ladder that runs along a ruined building in a city in ruins. In front of the building, another person wailing on the floor also attracts attention. The remains of the war is just a wreck in every respect. Nevertheless, the man without one leg, who continues to climb and walk despite his wounds, symbolizes the helplessness and meaninglessness of war, as well as hope, according to the artist himself. As a matter of fact, people shall continue to walk even though it is known that a new war will break out after a war.

In summary; In the paintings chosen between 1930-1946, besides the opposition artists who displayed an attitude against violence and war, there are also art producers who serve the authority and make the violence invisible by not showing

it clearly in their works, with the aim of propaganda in line with the specific ideologies. In this respect, it is clear that the works do not offer a different way of seeing or thinking than the discourse of ideology. In this context, the works reflect the ideology. It is clear that “happy” and “beautiful” images, “works done with happiness and pride” are preferred for the ideologies that are aimed to be spread through the works, and that the works have a discourse that imposes that the future will bring “happiness”. Figures 26, 27, 29 are examples of paintings made to spread the fascist ideologies, reflecting the way of seeing, mentality and perspective of authoritarian governments of Germany and Italy, and the Figure 30 of Soviet Russia’s communist ideology.

However, for artists who adopt a dissenting approach, the situation is quite different; it is observed that these artists handle the war and violence in different forms of expression since they do not intend to produce art to support an ideology and therefore power. Benton, with his painting “The Sowers” (fig. 28), makes visible the indistinct violence under the model of “farmer who does his job happy and proud for his future”, imposed in Amorbach's painting “The Sowers” (fig. 27). Benton, by planting a skull in the second painting instead of the seeds that the farmer sows in the soil in the first painting, demonstrates that with this authoritarian mentality, nothing but murder and blood can grow from the soil in the future. It is the model of a “strong and invincible world” aimed in Figure 29 and Figure 26; however, when the paintings are examined carefully, it is observed that far from achieving their purpose, they do not even approach them. In these paintings, it is seen that the dream world model is a world of weapons, authority, and the people, military order is mechanized and is a mechanical world. On the other hand, when Kokoschka’s pictures are examined, it is noted that he criticizes the government policies that are in line with the interests of the

countries. He criticizes the problem of refugees, the violence perpetrated by dictators, the countries that play the 3 wise monkeys for their own interests by remaining silent about this violence, and depicts the helpless people left under the wreck created by the governments. Shahn's painting "The Red Stairway" also deals with the consequences of wars and made the extent of the violence visible. These artists reveal the reality behind the curtain, enabling a different perspective.

The works that serve the authorities, dictators and extensions of ideologies mentioned in this chapter bear partial similarities to the theatrical texts in the previous chapter. For instance, Although the message in Orwell's play "Animal Farm" is completely different, it is similar in terms of the farm animals that work happily and perseverance under the dictator Napoleon's rule under all circumstances, blindfolded in every injustice encountered, and it is different in terms of perspective and the message it aims to give. while in the theatrical texts, how the behavior of imitating the 3 wise monkeys causes violence, the consequences and dimensions of violence are demonstrated, in the works that are an extension of the authority serves the elements of violence implicitly or totally ignores them.

It has been mentioned before that Kokoschka's painting "The Crab" and Brecht's "Dansen" and "How Much Is Your Iron" are similar in subject matter, and that Brecht and Kokoschka refer to the Munich Pact with these works. Such similarities are not only seen in Kokoschka's "Crab", but also in other works such as Ben Shahn's "The Red Stairway".

In this chapter, unlike chapter II, as in the theater works, this time, in Painting, it is seen that the artists approached the subject critically, questioned the authorities and dictators, and presented a new perspective and a model of thought in which revenge was taken. It is understood that the lines of two different branches of art,

which differ in terms of expression and approach, started to unite and meet on a common ground in this chapter. With this new way of seeing and thinking model, as Brecht emphasized, the message is that individuals depend on economic and political conditions, but that this situation may change.

3.3. Violence in Theatre Between 1946 and 1960

This chapter will examine the treatment of the violence caused by the World War II in the theater texts of 1946 and after, with examples from the plays of Wolfgang Borchert, Artur Miller, Samuel Beckett, Eugène Ionesco and Peter Weiss. Not all of these works are directly related to World War II (like Beckett and Ionesco); however, they were only included in the study since these plays discuss the consequences of World War II in terms of silence, waiting for uncertainty, emptiness and how miscommunication led to violence.

3.3.1. Borchert's "The Man Outside", (1947)

"The Man Outside", which was written in 1941 by Wolfgang Borchert, a German poet and playwright who took part in the German-Russian war, deals with the brutality, traumas and destruction of war through a soldier who loses most of his friends on the front lines and returns home after the end of the war. "...Tomorrow it'll be four hundred thousand or six million who've wandered off into the world's mass graves. Who cares? No one. Not a man below. No a God above. God sleeps and we go on living" (Borchert, 2020, 86). The concept of war is questioned by criticizing the people who are indifferent to both the government and the war, through the struggle of a soldier who returns home after the war and realizes that nothing is as he left it, and tries to cope with the trauma of war.

They have betrayed us. Betrayed us terribly. When we are quite small, they had a war. And as we got bigger, they told us the stories of the war.

Enthusiastically. They were always enthusiastic. And as we got bigger still, they thought out a war for us too. And they packed us off to it. They were enthusiastic. They were always enthusiastic. And nobody told us where we are going. Nobody told us you're going to hell. Oh no, no one. They invented marching songs, and celebrations. And courts-martial and campaigns. And heroes' songs and initiation ceremonies. They were so enthusiastic. And at last came the war. And they packed us off to it. And they said to us- Make a job of it, boys! They said. Make a job of it, boys! That's how they betrayed us. Yes, betrayed us. And now they're sitting behind their doors. The Professor, the director, the Judge, the Doctor. No one's packed us off this time. No, no one. They're sitting behind their doors and the doors are firmly shot. And we are outside (Borchert, 2020, 109).

Borchert, who was imprisoned for years with his anti-Nazi attitude, stated that with this play, the same collapse would be inevitable in all geographies where war prevailed through Germany, which was trying to cope with the poverty, misery and traumas of the war period. It is clearly shown that in the conversation with God, between dreams and reality, Beckman, who is thrown to the shore by river saying "live first" while trying to commit suicide in the Elbe River, leaves all the doors he knocked shut in his face, and that faith and hope leave their place to decay. So much so that even God has no faith in humanity, and God says that he, not the people, has abandoned himself. God cries for his children because of people crushing each other, killing each other, wars and death. It is seen that this play written by Borchert, who was also in the war, reflects the Germany of his period as it is.

The play, which focuses on the despair that Beckmann's finding his homeland, his wife, his home, his beliefs in a completely different way than he left, is a parody

of a world worshipped to death and violence. No one in this world has no faith in nothing. Hope, values, beliefs, everything that makes a person human is long gone (Birkiye, 2015, 26-27).

3.3.2. Miller's "The Crucibles", (1952)

With the end of World War II, a cold war period began between countries that defended the ideologies of capitalism and communism, led by the United States and the USSR, which became two superpowers. From 1945 to 1954, U.S./Wisconsin Senator Joseph Raymond McCarthy led many people, including artists, intellectuals and scientists, to stand trial for being communists. This period was called "McCarthyism/Witch Hunt" in the United States. Artur Miller's 1952 play "The Crucible", about the political and social mechanism of the McCarthy period, which is associated with the witch hunt in the Middle Ages and criticized the injustice inflicted on the intellectuals of his time, takes place in the late 1690s. The play begins with several girls dancing around the fire in the forest and getting sick after this incident. Unexplained diseases make the people of Salem think the village is cursed. The cause of the curse is considered to be girls who are thought to be collaborating with the devil because of their dance in the forest. However, the girls say they will confess those collaborating with the devil since they are afraid of the violence they will suffer. The accusations made in fear are directed at people from the lower class of the village, with whom the girls individually have trouble. Parents blame others on purpose while trying to prove their children's innocence. The notable villagers blame those who disrupt the order of their affairs. The charges eventually turn into a witch hunt, and people are executed publicly, even though they are unrelated to the incident. In the play, the church council, the landowners, the court board and the conscious or unconscious supporters of the power mechanism cause the spread of violence and the

homogenization of the community. By asserting faith or justice, the existing distorted order, corrupt judiciary and governance are tried to be preserved. These mechanisms put pressure on the villagers by adopting that they are ‘spokesman of God on the world’. Thus, they will be able to carry out executions according to their arbitrary convictions without questioning the decisions. With the villagers witnessing the executions in the square, the executions were carried out unanimously, in front of everyone, with everyone's participation. After the first executions, in order to prevent a possible uprising due to the fact that those found guilty are loved, respected and believed to be innocent by the other village residents, those to be executed are offered forgiveness by the church committee and the court if they sign a confession that they have cooperated with the devil. If they sign the confession, they will support the cooperation of people who have already been executed with the devil. Thus, there will be no problem in the judicial system, and they will be “forgiven” by the judicial authorities despite their crimes. They reject the deal and say they are not cooperating with the devil. Everyone turned down the deal except Proctor, one of the main characters of the play, who himself was about to be executed. Proctor, who was also a landowner but was unpopular among the prominent villagers for distracting their work, remained silent in order to protect his family. The signing of even one person will be enough to justify all crime and violence. Uncertain between his family, his honor and his own life, Proctor first signed the confession but then tore up the confession he signed, prevents the violence from being legitimized by the power. “The Crucible” emphasizes that the permanent destruction of violence legalized under the roof of institutions will be achieved through a fair judicial and governance system (Kozal, 2013, 55-80).

3.3.3. Beckett's "Waiting For Godot", (1954)

In Beckett's plays, fragmented language, restricted body and action, silence, use of images draw attention. It is known that there is no clear question and answer relationship and no solution proposal in his plays. With the symbolic expression he uses, he ensures that the audience shares the situation of the play characters without internalizing it, thus rather than being passive, become a part of play. It is observed that Beckett portrays his characters as those whose sense of time and place are often uncertain and lonely, disconnected from society, seeking meaning beyond reality, with no past or future. The frustration of World War II, the questioning of the meaning of life, the destructive effects of despair, existence, exhaustion and lack of future are observed through the characters Beckett portrays. In "Waiting for Godot," which he wrote in French in 1949 and translated into English in 1954, the characters "Vladimir" and "Estragon" wait for Godot, who or what he is, or whether or not he will come is left to the audience. Time and place are unclear. They have been waiting for an unclear time in any place where there is a tree, how long it lasts and how long it will last is unclear. They try to make this wait bearable by playing games. Ayşegül Yüksel, in her article "Samuel Beckett ve Çağdaş İnsan Söylemi" (Samuel Beckett and the Myth of Contemporary Man), quoted from "Littera Literature Writings" at the introduction of Beckett's "All Plays-1" book, said the following about the play "Waiting for Godot": Vladimir and Estragon are like the last two living things left in a world where as if an atomic bomb destroyed everything, where nothing happens, nobody comes, nobody goes, and the sound of 'consciousness' on the edge of a deserted road gives auditory status in the form of 'conversation'. As a 'hope', while waiting for Godot, whom they see or not, who will come to meet them or not, they constantly talk and play games to waste time that flows very slowly in a monotonous

way (Beckett, 1993, 25). According to Yüksel, these two characters “play games by telling each other stories so as not to hear the sound of their conscious” while waiting. If they are silent, they will doubt their existence. That's why they talk; they talk to share their loneliness; they continue the conversation game in order to show their love, to fight, to surrender to life, to say ‘no’ to life” (quoting from Yüksel, Ekmen 2016, 44). These characters, who cannot leave until Godot arrives, fill with hope with the arrival of Pozzo and Lucky – since they think they are Godot. Pozzo is Lucky's master, whom he holds with a rope and tames with a whip in the other hand, but neither of them is Godot. Moreover, the newcomers do not know Godot. The wait goes on this time through these four characters in the play. Throughout the play, the wait and the state of not giving up waiting continues. Vladimir and Estragon continue to wait, without knowing who is Godot and why they have to wait for him. When they are exhausted from waiting and want to commit suicide, they have to postpone the suicide as the only thing they can use to commit suicide, the belt, is to broke. When they fed up waiting and want to commit suicide, they have to postpone suicide with the loss of their existing trouser belt. They have nothing to do but wait.

ESTRAGON: I can't go on like this.

VLADIMIR: That's what you think.

ESTRAGON: If we parted? That might be better for us.

VLADIMIR: We'll hang ourselves tomorrow. (Pause) Unless Godot comes.

ESTRAGON: And if he comes?

VLADIMIR: We'll be saved” (Beckett, 1993, 124).

The alienation provided by pauses in the play let the audience be aware of and question the play. Repeated moments of silence indicate that the expected has not come, that nothing has changed, that it is not possible to escape permanently. It's

getting harder and harder to bear the silence, the characters are exhausted, but they still have to wait. They go back to square one.

3.3.4. Ionesco's "Rhinoceros", (1959)

Beginning in the 1930s, Ionesco, who witnessed the surrender of the people around him and the majority over time, to fascism in Romania, criticizes the transformation of humanity into mass people in his play "Rhinoceros". Onur Özcan, in his article "Eugène Ionesco's Point View About Political Theatre" states that Ionesco criticizes political theater for directing the audience towards a certain ideology, that he is interested in what happens to man rather than conveying a political message, and that it is necessary to question whatever the situation is. He emphasizes that Ionesco's purpose is not to teach, but to witness and Ionesco advocates going to theater to ask questions rather than finding answers (Özcan, 2013, 537).

I remembered that in the course of my life I have been very much struck by what one might call the current of opinion, by its rapid evolution, its power of contagion, which is that of a real epidemic. People allow themselves suddenly to be invaded by a new religion, a doctrine, a fanaticism... (quoting from Esslin, Özcan, 2013, 537).

The play Rhinoceros explains this discourse of Ionesco. The play opens with an unknown rhinoceros passing through the town which and the discussion of the witnesses. As the debate continues, other rhinos pass through the square, the number of rhinos crossing the square increases, rhinos crush everyone in front of them, but the people do not take any action to prevent this situation. Although people who could not grasp the seriousness of the situation were initially fearful, in time, they began to tolerate, get used to, and sympathetic to rhinoceroses, and even began to join the

rhinos and turn into rhinoceroses. Instead of people, rhinoceroses roam on the streets, in the shops, everywhere. The whole town has turned into rhinoceroses, except for Berenger and his girlfriend Daisy. After a while, when Daisy turns into a rhinoceros, Berenger has to continue his struggle to stay human alone because he is unable to change into a rhinoceros and join to the majority. It is thought that rhinoceroses symbolize Nazis and fascism in the play. In this play, it is observed that Ionesco emphasizes individuality against mass people by dealing with people who remain silent to what is going on, become insensitive, get used to being pulled down, and moreover, get involved in pulling down in time and dissolve into the majority. An example of this is the fact that Berenger is the only individual who can act rationally against the irrational views that people who gradually become rhinoceroses espouse to convince themselves and the others that turning into rhinoceroses may be good.

3.3.5. Peter Weiss's "The Investigation", (1965)

The documentary play "The Investigation" of Peter Weiss, who is one of the most important representatives of the Documentary Theatre, is written by using the case files of the Auschwitz Trials established after the World War II, consists of the court statements of the people who were exposed to violence during the war and the people who used this violence, and the proceedings. Therefore, the whole play takes place in the courtroom. It is known that the play was completed before the end of the trials. Weiss emphasizes that it is crucial to name 18 defendants in this play - whose names are taken from the record of actual trials – "since they also did so during the time of the events under consideration, while the prisoners had lost their names." (Weiss, 1996, 6). He states at the beginning of the play that Witnesses 1 and 2 are witnesses who have worked or cooperated with the camp administration. The play consists of 11 cantos (episodes) and each episode has a title. In an episode "The Song

of The Platform”, the conversation between Witness 2 (stationmaster of the railroad station) and The Judge, who asks to Witness 2 to if he had ever been in the camp and The Witness 2 answers that he had been in the camp, but almost could not exit since he did not have a pass, goes as follows:

JUDGE: Did you see anything of the camp?

WITNESS 2: Nothing. I was just glad to get out of there

JUDGE: Did you see the chimneys at the end of the platform, or the smoke and glare?

WITNESS 2: Yes, I saw smoke.

JUDGE: And what did you think?

WITNESS 2: I thought those must be the bakeries. I had heard they baked bread in there day and night. After all it was a big camp (Weiss, 1996, 15).

In this example, there is a witness who is also imprisoned in the camp, but who is involved in the operation of the camp administration, albeit out of fear. Although he witnesses the events, he does not see the truth. This may be because his own life is also in danger, because the reality of the news of the massacre is unbelievable or because it is easier not to be aware of it. There are dozens of reasons for people's reaction as a result of what they “turned into” in the face of what happened during war. Another example is the testimony of a female witness who was a secretary in the office. WITNESS 5 said that ACCUSED 2, who saw that they brought a truckload of children and a child with an apple in his hand jumped out of the truck, grabbed the child by his ankle and smashed his head against the wall, then called WITNESS 5 out to clean the wall; She states that she saw ACCUSED 2 while he was eating the apple he took from the child, and that she did not want to have a child after this incident. When the judge asked ACCUSED 2 if he had anything to say in reply to these

accusations, ACCUSED 2 denies what happened with the sentence, "They're completely made up. A poor way for the witness to repay me for the trust I replaced in her in those days" (Weiss, 1996, 83). This way of behavior appears to have been exhibited by other accused people. The play demonstrates in parentheses between the lines that these accused people showed no signs of remorse and laughed. In the play, the accused people say that they did all those things since it was their duty. It is observed that the accused ones do not back down in this regard and repeat a way of thinking and behavior that believes that they are innocent despite their crimes.

ACCUSED 1: Mr. President at this trial, (...) What happened after the war shouldn't be forgotten either and all the things that are still being done against us. All of us, I want to make that very clear did nothing but our duty. Even when that duty was hard and even when it grieved us to do it. Today when our nation has worked its way up after a devastating war to a leading position in the world. We ought to concern ourselves with other things than blame and reproaches that should be thought of as long since atoned for (Weiss, 1996, 302).

The accused people, who demand their crimes to be atoned for and ignored, complain that they are restless in their own lives despite the tortures they caused others to suffer, the lives they have taken, the future they have destroyed. Weiss reveals the situations that led to the violence by demonstrating that violent practitioners or those who are aware of what is actually happening in the camp exhibit behaviors aimed at denying the situation they are in, that they do not know the truth on the events they witness, and that they insist that they act only with a "sense of duty". "The horrific events in the camp are tried to be explained by the behavior patterns of people driven by social will (Karakuş, 2012, 7). Undoubtedly, when

writing this play, Weiss did not intend to ensure that the defendants are prosecuted in the future. With this play, it will be ensured that a repeat of the violence of the past will be prevented. “In order for not to build a new Auschwitz, the conditions that created it will have to be eliminated. Only as long as the true causes of such events are understood, it will be overcome. According to Weiss, art and especially literature can play an important role in the creation of such awareness” (Karakuş, 2012, 7).

To summarize, this chapter of the study includes plays between 1946 and 1960 that discuss the consequences of the violence caused by or indirectly related to World War II. All types of private and collective violence such as physical, psychological, social, economic violence, poverty, suicide, human rights violations, war and genocide described in chapter I are made visible through these plays. The process of the reveal of violence in these plays is determined by the fears, interests, decisions, behaviors which are the extensions of their unquestioned beliefs or non-expressed thoughts of individuals. Weiss re-expresses the changeability of the decisions and behavior patterns that Brecht tried to reveal in his plays between 1930-46, in his 1965 play “The Investigation”, in which he made use of the real testimonies. The consequences of the behavior and way of thinking that do not change are visible in the play. Weiss, by handling violence, authority, dictators and violations of rights in his plays so that the same consequences shall not happen in the future; warn the people against transformation into mass people, and invites to question and raise awareness among individuals, and discussing the perspective and thinking styles by starting from their own behavior.

3.4. Violence in Painting Between 1946 and 1960

In most of Dix's works, who was volunteered in World War I and frequently addressed the ugly, devastating, appalling, repulsive aspects of war, in his works,

criticizes German society and wars by handling with subjects such as prostitutes, gloom, death, corpses, wounded, trenches. It is known that Dix was discharged from his teaching duties with the strengthening of the Nazis, and his works “The Trench” and “War Cripples” were burned after they were exhibited by the Nazis under the name “Degenerate Art”.



Figure 35. Otto Dix, “The Wounded Man”,1924

In his work “The Wounded Man” (fig. 35), the expression on the wounded soldier's face clearly shows the state of pain, horror and shock he is in. While Dix's work is full of images of horror, it's fair to say it offers hope in some way. As a matter of fact, in his work “Food Reconnoiterer Near Pilkem”, two soldiers crawling on the ground with food containers in their mouths among the ruins of war, in his work “Skull”, the worms and insects that emerge from the mouth, nose and eye socket of the skull are like an indication that life continues despite wars, ruins and decay. In this

context, Dix's transfer of war and the destruction of life to his art with all its horrors and ugliness, serve as a warning to humanity as well as suggesting hope.



Figure 36. Otto Dix, Metropolis, 1928

Dix's triptych work "Metropolis" (fig. 36) is also among the significant triptychs of Dix. The painting, which depicts the people who tried to move on after World War I, carries the streets of Berlin to the present day. In the first part, a soldier who loses his legs in battle, a dog who looks like he's going to attack a soldier, a prostitute who tries to survive by begging or selling her body, and a beggar lying on the ground are included. It is known that Dix portrayed the soldier who had lost his legs as a veteran who fought for his country, but rather pitifully to emphasize that he was worthless to his country, as seen from his relationship with the dog and other figures. The same is true not only for the soldier, but also for the beggar and the prostitute. In this first part of the painting, human needs are only depicted as eating, sex and breathing. People whose bodies are depicted as disfigured, who are struggling to survive in the post-apocalyptic world, seem not to avoid harming each other for these simple needs. In the third part, a soldier appears to be sitting on the ground, this

time losing his face, as women who are considered to be rich because of their clothes and prostitutes pass by. The left and right sections show the misery of the street, the struggle for life, while in the middle section it appears that the rich, the lucky ones are in a music hall, have fun dancing and drinking. It is thought that Dix emphasized the contradiction between the life in the right and left section and the life lived in the middle section to show the structure of Berlin between the two world wars.



Figure 37. Otto Dix, The War, 1929-32

It is known that Otto Dix, who personally experienced the war, painted “The War” between 1929 and 1932. Dix, who is inspired by Grünewald’s “Crucifixion” (fig. 16), painted “The War” (fig. 37) in the same form. It is assumed that Dix have identified the pain of war with the suffering Jesus accepted to endure pain for the sake of the people. As in Grünewald, the work consists of four parts, in which a separate

event is described in each part, although the focus is the same. In the first part, two soldiers with their backs turned in their uniforms are depicted following the unit advancing towards the front. The sky in flames is like a precursor to the next part. In the middle part, where the whole color of the war is depicted, it is observed that the aftermath of the war is depicted instead of the moment of war. Nature, which appears to have been completely destroyed, is in destruction and chaos. In this destruction, corpses and bloody bodies draw attention. Apart from the gas-masked figure behind the bodies, there is almost no sign of life, and only silence reigns after the apocalypse. The right part is a self-portrait of Dix, who helps the wounded soldier after the war. It is believed that Dix have painted himself as the savior observing the war. In the 4th part, which forms the lower part of the painting, some lying figures are depicted. These figures may suggest that they may be people who have died as well as those resting after the war (Özbay, 2016, 1-13).

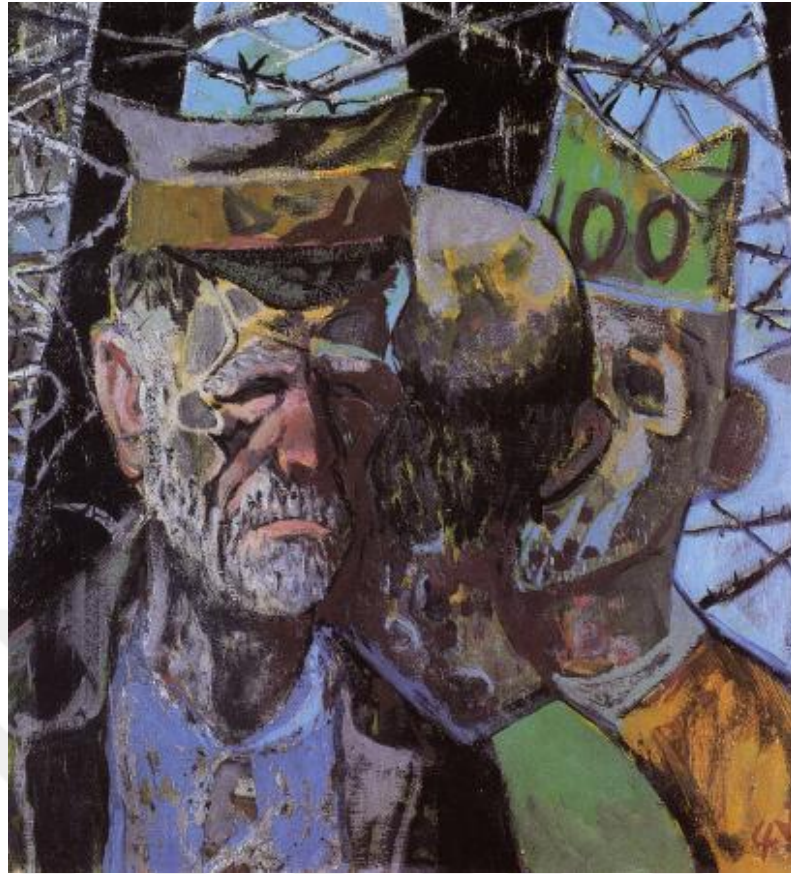


Figure 38. Otto Dix, Self-portrait as a Prisoner of War, 1946

It is known that Dix have painted his “Self-Portrait as a Prisoner of War” (fig. 38) while in the camp where he was captured from the end of the war until 1946.



Figure 39. Otto Dix, The Flagellation of Jesus, 1948

It is known that George Grosz, who in his articles before the 1930s emphasized that class struggle preceded art by supporting the proletariat and argued that artists should determine their stance according to these problems, moved to America in the early period and was stripped of German citizenship by the Nazi government in 1933. While living in America, Grosz, who was investigated during the McCarthy era on the grounds that he was a member of the communist party in the previous years, not only dealt with the injustice, prostitution, immorality, class conflicts that humanity fell into in Nazi Germany in his works, but also harshly criticized the church, the army and the Nazi policy. is seen.



Figure 40. George Grosz, “The Pillars of The Society”, 1926

His Weimar period works and the recent works differ. While in Weimar-era paintings, he criticizes the decay, corruption, politics, and different classes of German society with allegorical figures; in later periods, he deals with the caricatures of people and romantic landscapes in America (Uçan, 2018,1-15).

In his painting “Pillars of the Society” (fig. 40), one of his first period works, he criticizes the church, army, government and society through clerics, soldiers, businessmen, the middle class and sources of information.

Beer mash in one hand, sword in the other, swastikas on his tie and Kaiser's cavalry in his empty head; Our chauvinist hero is leading his friends who are ‘the pillars of the society’. In this modern and ‘historical painting’ in 1926, the humorous painter Grosz painted a portrait of the retrograde forces in Germany: from members of Hitler's National Socialist Workers Party to right-wing journalists and priests under orders, to the empire's law enforcement, everyone has gathered here. Grosz benefits from Dada's style of criticizing proper forms to express his anger at hypocrisy, greed and hatred. The painter uses ugliness and disfigurement as a weapon to shock society. Grosz responded to the sense of violence he suffered in social life by beating art (quoting from Krausse, Coşkun, 2009, 55).

In his “The Pit” (fig. 41), in which layers of violence can be observed, many figures are spiriting from all over the burning city. With the figures such as a soldier carrying his severed leg under his arm, a woman and child screaming in terror, a drunk drinking in a heap of empty bottles of booze, a naked woman looking behind bars next to him, a naked prostitute, barbed wire, hanging bodies, headless and disembodied figures, this painting is like an embodiment of the traumas of war.

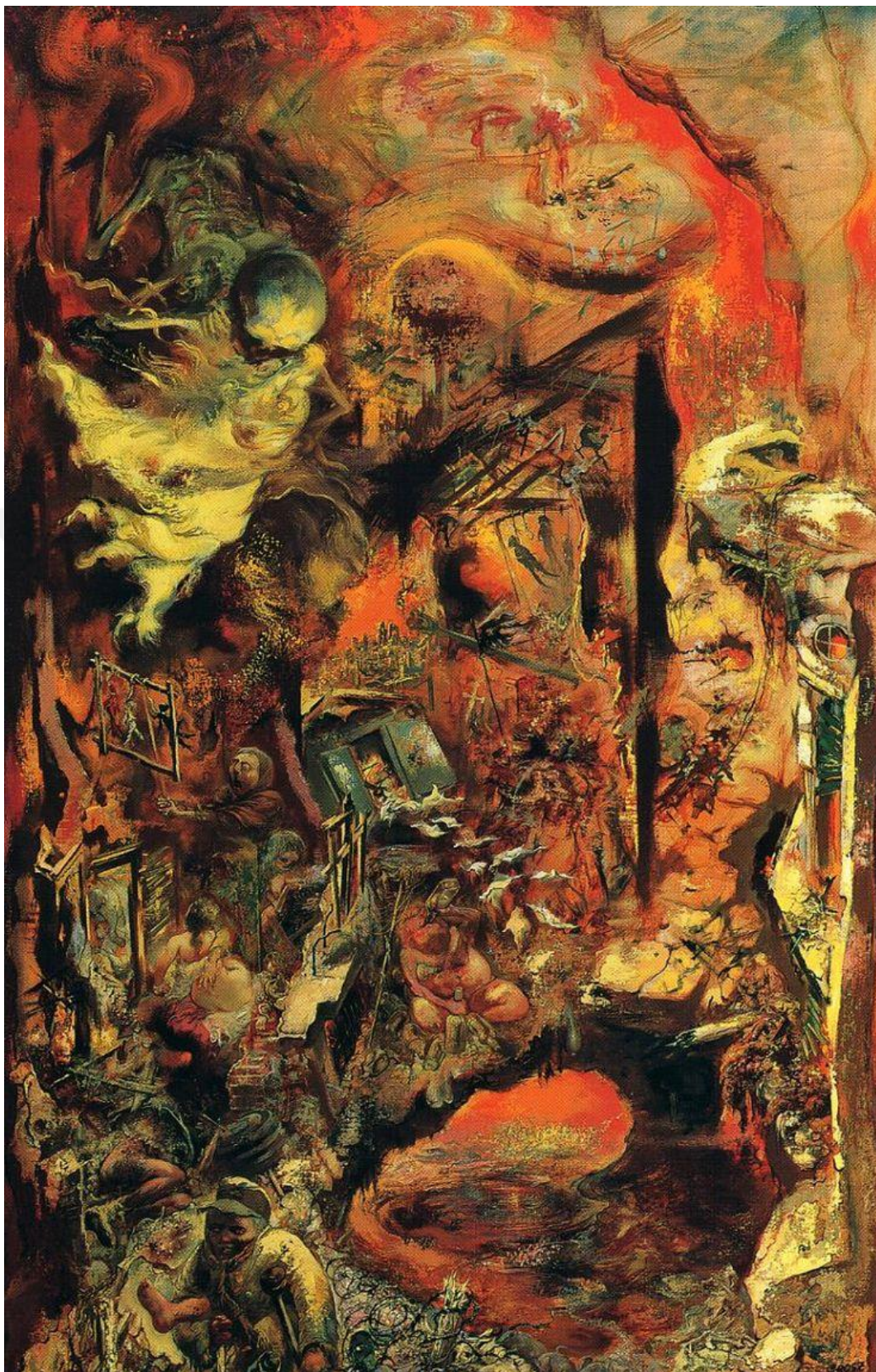


Figure 41. George Grosz, The Pit, 1946



Figure 42. Francis Bacon, Study for a Head, 1952

Francis Bacon, who is known to have volunteered in civil defense during the war, reflects the effects of war in his paintings. The devastation, anxiety, existential anxieties of the postwar world are also manifested in Francis Bacon's paintings. Among his works, which he depicts with images of fear and nothingness, lonely figures displaying distorted expressions and stances draw attention. By depicting these figures in despair, pain and fear, he leaves the impression that he has existentialist struggles. With the negative effects of mechanization after the Industrial Revolution, the topics of loneliness and violence in the works of Bacon, an artist who was subjected to the First and Second World Wars, became more than random (Asiltürk, 2006, 20).



Figure 43. Francis Bacon, Study After Velazquez's Portrait of Pope Innocent X, 1953

Bacon reinterpreted Velazquez's painting "Pope X. Innocent" by attributing different meanings. In Figure 43, the Pope is screaming, sitting on his throne resembling an electric chair in a cage surrounded by vertical and horizontal lines. The Pope's face, which arose the feeling of being punished and blurred with lines, has a terrifying expression. Bacon, in a way, painted unhappiness with his figures that is against the familiar aesthetic perception. It is thought that he criticizes power and authorities by making visible the suppression and brutality of religion and politics, which are extensions of each other, in the figures of the Pope he painted. In Bacon's paintings, it is not an identity or an individual who is lonely person and suffers. The imprisoned, painful, lonely figures in his paintings reflect all humanity. It is all humanity, not the pope, who is imprisoned in a glass cabinet (Asiltürk, 2006, 20).

Bacon draws attention to the meaninglessness of war by using the photographs of Hitler and his supporters, who made fear and violence an extension of his politics, as references in his works. The speeches of the politicians of the period in the form of disturbing warmongering and the mouth movements are similar to screams of the Pope figures (Asiltürk, 2006, 37).



Figure 44. George Baselitz, The Big Night Down the Drain, 1962

It is considered that German artist Georg Baselitz's paintings are the reflection of social, internal and historical repression. It is known that Baselitz expressed the remnants of post-war Germany in his works as upside down and crooked figures, pitiful figures who are in reckoning with themselves. "Baselitz exemplifies this with

grotesque, disembodied bodies, rejecting both the armed body type of official fascist art and the heroic images of workers that East Germany saw fit under the name of Socialist realism” (Hopkins, 2018, 106). The figures representing German masculinity with their disturbing, “repressed, alienated, miserable personalities and sexualities”, such as in his painting “The Big Night Down the Drain” (fig. 44), which is known to be a reaction against the Nazis' declaring modern painting to degenerate, confront us in a strange or ironic revolt (Tarzan, 2010, 47). According to Hopkins; the depictions of the genitals in Baselitz's work were “the attempts to uncover and make public West Germany’s attempts to cover up the repressed emotion and its effects in post-genocide period” (Hopkins, 2018, 105).

George Baselitz, whose first paintings contains violence and sexual elements were confiscated by police in Berlin in 1963, was also described as one of the main figures of German new expressionism. Baselitz's paintings after 1969, which on date period, evoked the feeling of an upside-down world by reversing the images, were made in this way in order to draw attention to the ‘expressionist pictoriality’ rather than the subject of the painting (Antmen, 2008, 266).



Figure 45. George Baselitz, Blocked Painter, 1965

To summarize; The works included in the last chapter of the study demonstrates that contrary to the works produced to ensure the continuity of the authority of art, preventing corrupt management systems, authorities, powers, dictators, human rights violations require questioning these situations, being held to account, and primarily individuals to face their own behavior and way of seeing. The paintings of Dix, Grosz, Bacon and Baselitz implicitly or explicitly point the victims of this violence, as well as those responsible.

Dix's painting "The Pillars of the Society" is similar to Ionesco's "Rhinoceros", one of the plays about the results of World War II. In both of these works, violence is depicted with allegorical figures. In this work, which is similar in terms of message, the individuals who are on the side of authority live a life that they do not think about, do not question the leaders of the society, convince themselves

that they are good despite all their bad aspects, and therefore they consent to. These people do not need to think because the authority thinks, questions and decides on their behalf. Thus, all the authoritarians, those who seek accounts of interest, must submit, which is what dictators wish. Power and authority are looking for servants to govern, rule, and declare them as gods.

A similar situation is observed in "The Man Outside" and "The Wounded Man" and Baselitz's "Blocked Painter". All three works, react to the power mechanisms mentioned through the sacrificed soldiers. All three depict soldiers who suffered physical and psychological injuries in the war, lost their family, spouses, jobs, in short, everything, and gave up on themselves. However, these three soldiers who roam in nothingness are trivialized, devalued and ignored by the same power mechanisms. Dix's "The Metropolis" and "The War" have the same resemblance. The view Beckman encountered when he returned from the war is in perfect line with Dix's work.

Miller's "The Crucibles" and Dix's "The Flagellation of Jesus" also have similar expressions in terms of the handling of violence in Painting and Theatre. In both works, the victims who are chosen as scapegoats in the name of religion are executed or tortured.

It is observed that the results of the violence applied in the Second World War presented in the form of loneliness, silence and waiting in Beckett's "Waiting for Godot" find their counterparts in Bacon's Pope figures.

Considering the 1930-1946 works in this chapter, it is clear that the difference between painting and theater in terms of themes, messages and critical approaches is completely eliminated and that the issues that the worries of the artists are the same and only the forms of expression are different.

CONCLUSION

It is impossible for wars that have been going on for thousands of years to leave no trace in the life of individuals and society. Besides, it is not only people or nations that are affected by or victims of this situation in times of war. In such chaotic environments, it is safe to express that everything, which is alive or dead is a victim. If to investigate the destruction of wars from the past to the present; it is observed that in addition to humanity, the slaughter or contempt of animals, the destruction of nature, the disregard of their habitats, the looting or destruction of works of art, the destruction of architecture, cultures, languages, etc., in short, everything that reminds life and carries it into the future is destroyed during the wars.

It is known that wars have a significant impact on the development of art that has changed throughout history as well as the cultural structures, beliefs, forms of governance and intellectual activities of societies. The phenomenon of war and violence from the past to the present has been frequently discussed in art works. In addition to the works of artists who have felt the responsibility to stimulate/awaken society by advocating the opposition line against the phenomenon of violence and war caused/produced by authoritarian governments, distorted justice system, powers, it is also possible to encounter the works by artists who have adopted violence and authority and internalized the discourse of power. These works are significant since they reflect the conditions of the period in which they were produced and therefore document history in some way.

In this study, based on the title “The Effects of World War II and Its Violence on Painting and Theatre”, the issue of violence was discussed through the plays of Brecht, Miller, Orwell, Ionesco, Weiss, Borchert, and Beckett, as well as paintings by

Benton, Kokoschka, Shahn, Dix, Grosz, Bacon and Baselitz, which are considered to contribute to the work in these two branches of art.

In these two different art disciplines, the application of the theory of violence to the works, the reception of expression, the association of subjects and interpretation science methods were examined and the similarities and differences of the way these two branches approached the issue of violence were investigated.

As a result of the research, it was observed that violence was handled completely differently in these two branches of art until the end of the XVIII century. Until this century, it is noted in the art of painting that images or subjects of violence were handled for reasons such as maintaining the strength of the power mechanisms, maintaining their authority, creating fear in their enemies. Therefore, it was inferred that painting reflects the ideologies of the power mechanisms until this century. In the theatre, the issue of violence was handled from a critical point of view from the past to the present, and it was concluded that theatre aimed the reader/audience to move away from a passive structure and to be intellectually active through questioning.

By the XIX century, when the subject of violence and war was being discussed in painting and theater, it was seen that they only differ in narrative forms. Painting and Theatre, which until this century was similar only in terms of images of violence, has also been similar in terms of themes, messages, critical approaches, models of thinking, perspectives, and vision, and they only differ in narrative forms.

Throughout the study, as the artists who have been in a critical attitude and have produced works in this direction insistently, maintaining silence, watching the violence continue, showing an attitude against rights violations only when exposed, and interest-based behavior will not go beyond increasing the strength of the power

mechanisms and multiplying the violence. At the end of the study, reminding Brecht's idea that “individuals are dependent on economic and political conditions, but they also have the power to change these conditions” will summarize the meaning and aim of this research.

It was researched how the ways of seeing and thinking in the expression of violence by the targeted artists were made visible in these two art branches at the beginning of the study, and the above-mentioned results were reached considering that it would be a tool to contribute to the works to be carried out in the field.



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