

ABSTRACT

This study aims to highlight theatre's role and contributions to bring about the social improvement or social change in a given society. The instrument to study the theatre is mainly Brecht's Epic theatre but the study is not restricted to this only instead researcher aims to harness upon various other Medias like literature, dramas, plays etc. and study how these inculcate and infuse the social change in the tabula rasa of the society in general and Pakistani society in particular. The dramas/plays and the history of the theatre in Pakistan is sought to see that whether it has the strong impression in the social stratum of Pakistan or not. The aim of the paper is to study the sensitivity of Pakistani society for its tolerance towards the literature/writings to be the agent for social change.

The researcher intends to analyze what changes Brecht's epic theatre brought about in the tumultuous events socially, in the war prone Europe and how various effects culminated in the degeneration/progression of the social control in his own social milieu. Paced industrialization played considerable role in competitive environment culminating in the hegemonic ambitions in market oriented social fabric of Europe. The imminent result was the evolution of various doctrines bipolarizing the intellectual world of that continent i.e. capitalistic and socialistic. This affected all disciplines of the social instrumentation i.e. writers, dramatists, directors etc. who were also the part of the same social product and were not immune to this effect. In this regard, Brecht was also not an exception. Hence one can find the strong impulse of the desire to rectify the existing social imbalance through the medium of drama and opera, directed and produced by him. The researcher tries to evaluate Brecht's conviction to use the medium of theatre as the strong agent for social change and how his concept of involving the audience in his theatrical participation resulted in the intellectualization of the social product, i.e. the society/social being of his time.

The research is divided into four chapters. In the first chapter, researcher aims to highlight the late nineteenth and twentieth century theatre and its notable contributions to improve humanity and human conditions. Focus is to see how the contributors of that era influenced the societal change. The chapter also encompasses the notable presentations of the worthy playwrights of the nineteenth and twentieth century and their impact on society. The researcher intends to discuss the major works of Bertolt Brecht, particularly his social theater in the second chapter and to discuss Brecht's epic theatre, its constitution and its impact on socio-political scene along with its limitations. The third chapter has the evaluation that how theatre has contributed in socio-political change. The last chapter focuses on the study in Pakistan's perspective to delineate the current socio-moral values analyzing the aspects of degeneration of various social taboos and how various factors like economy, urbanization and lowered values of the female in the familial setup have emerged in a chaotic or otherwise societal norms and mores. The study focuses on the history of Pak literature and various contributions to drama/play writing and theatrical development which has resulted in social change. The researcher has tried to study the evolutionary history of the theatrical development which can be attributed as a topsy-turvy road for

the aesthetic development of Pakistan. Various efforts in the field of theatre are discussed in this last chapter and it is gauged how various religious-socio-political dualism caused the havoc to depictions through contemporary theatre. In the end, the research seeks to ponder on the social entropic values and how the societal homeostasis may render the improvement in the Pakistani society.