

The Street Scene

A Basic Model for an Epic Theatre

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translated by John Willet

In the decade and a half that followed the World War [WWI] a comparatively new way of acting was tried out in a number of German theatres. Its qualities of clear description and reporting and its use of choruses and projections as a means of commentary earned it the name of 'epic'. The actor used a somewhat complex technique to detach himself from the character portrayed; he forced the spectator to look at the play's situations from such an angle that they necessarily became subject to his criticism. Supporters of this epic theatre argued that the new subject-matter, the highly involved incidents of the class war in its acutest and most terrible stage, would be mastered more easily by such a method, since it would thereby become possible to portray social processes as seen in their causal relationships. But the result of these experiments was that aesthetics found itself up against a whole series of substantial difficulties.

It is comparatively easy to set up a basic model for epic theatre. For practical experiments I usually picked as my example of completely simple, 'natural' epic theatre an incident such as can be seen at any street corner: an eyewitness demonstrating to a collection of people how a traffic accident took place. The bystanders may not have observed what happened, or they may simply not agree with him, may 'see things a different way'; the point is that the demonstrator acts the behaviour of driver or victim or both in such a way that the bystanders are able to form an opinion about the accident.

Such an example of the most primitive type of epic theatre seems easy to understand. Yet experience has shown that it presents astounding difficulties to the reader or listener as soon as he is asked to see the implications of treating this kind of street corner demonstration as a basic form of major theatre, theatre for a scientific age. What this means of course is that the epic theatre may appear richer, more intricate and complex in every particular, yet to be major theatre it need at bottom only contain the same elements as a street-corner demonstration of this sort; nor could it any longer be termed epic theatre if any of the main elements of the streetcorner demonstration were lacking. Until this is understood it is impossible really to understand what follows. Until one understands the novelty, unfamiliarity and direct challenge to the critical faculties of the suggestion that street-corner demonstration of this sort can serve as a satisfactory basic model of major theatre one cannot really understand what follows.

Consider: the incident is clearly very far from what we mean by an artistic one. The demonstrator need not be an artist. The capacities he needs to achieve his aim are in effect universal. Suppose he cannot carry out some particular movement as quickly as the victim he is imitating; all he need do is to explain that *he* moves three times as fast, and the demonstration neither suffers in essentials nor loses its point. On the contrary it is important that he should not be too perfect. His demonstration would be spoilt if the bystanders' attention were drawn to his powers of transformation. He has to avoid presenting himself in such a way that someone calls out 'What a lifelike portrayal of a chauffeur!' He must not 'cast a spell' over anyone. He should not transport people from normality to 'higher realms'. He need not dispose of any special powers of suggestion.

It is most important that one of the main features of the ordinary theatre should be excluded from our street scene: the engendering of illusion. The street demonstrator's performance is essentially repetitive. The event has taken place; what you are seeing now is a repeat. If the scene in the theatre follows the street scene in this respect then the theatre will stop pretending not to be theatre, just as the street-corner demonstration admits it is a demonstration (and does not pretend to be the actual event). The element of rehearsal in the acting and of learning by heart in the text, the whole machinery and the whole process of preparation: it all becomes plainly apparent. What room is left for experience? Is the reality portrayed still experienced in any sense?

The street scene determines what kind of experience is to be prepared for the spectator. There is no

question but that the street-corner demonstrator has been through an 'experience', but he is not out to make his demonstration serve as an 'experience' for the audience. Even the experience of the driver and the victim is only partially communicated by him, and he by no means tries to turn it into an enjoyable experience for the spectator, however lifelike he may make his demonstration. The demonstration would become no less valid if he did not reproduce the fear caused by the accident; on the contrary it would lose validity if he did. He is not interested in creating pure emotions. It is important to understand that a theatre which follows his lead in this respect undergoes a positive change of function.

One essential element of the street scene must also be present in the theatrical scene if this is to qualify as epic, namely that the demonstration should have a socially practical significance. Whether our street demonstrator is out to show that one attitude on the part of driver or pedestrian makes an accident inevitable where another would not, or whether he is demonstrating with a view to fixing the responsibility, his demonstration has a practical purpose, intervenes socially.

The demonstrator's purpose determines how thoroughly he has to imitate. Our demonstrator need not imitate every aspect of his characters' behaviour, but only so much as gives a picture. Generally the theatre scene will give much fuller pictures, corresponding to its more extensive range of interest. How do street scene and theatre scene link up here? To take a point of detail, the victim's voice may have played no immediate part in the accident. Eye-witnesses may disagree as to whether a cry they heard (Look out!) came from the victim or from someone else, and this may give our demonstrator a motive for imitating the voice. The question can be settled by demonstrating whether the voice was an old man's or a woman's, or merely whether it was high or low. Again, the answer may depend on whether it was that of an educated person or not. Loud or soft may play a great part, as the driver could be correspondingly more or less guilty. A whole series of characteristics of the victim ask to be portrayed. Was he absent-minded? Was his attention distracted? If so, by what? What, on the evidence of his behaviour, could have made him liable to be distracted by just that circumstance and no other? Etc., etc. It can be seen that our streetcorner demonstration provides opportunities for a pretty rich and varied portrayal of human types. Yet a theatre which tries to restrict its essential elements to those provided by our street scene will have to acknowledge certain limits to imitation. It must be able to justify any outlay in terms of its purpose.¹

The demonstration may for instance be dominated by the question of compensation for the victim, etc. The driver risks being sacked from his job, losing his licence, going to prison; the victim risks a heavy hospital bill, loss of job, permanent disfigurement, possibly unfitness for work. This is the area within which the demonstrator builds up his characters. The victim may have had a companion; the driver may have had his girl sitting alongside him. That would bring out the social element better and allow the characters to be more fully drawn.

Another essential element in the street scene is that the demonstrator should derive his characters entirely from their actions. He imitates their actions and so allows conclusions to be drawn about them. A theatre that follows him in this will be largely breaking with the orthodox theatre's habit of basing the actions on the characters and having the former exempted from criticism by presenting them as an unavoidable consequence deriving by natural law from the characters who perform them. To the street demonstrator the character of the man being demonstrated remains a quantity that need not be completely defined. Within certain limits he may be like this or like that; it doesn't matter. What the demonstrator is concerned with are his accident-prone and accident-proof qualities.² The theatrical scene may show more fully-defined individuals. But it must then be in a position to treat their individuality as a special case and outline the field within which, once more, its most socially relevant

¹We often come across demonstrations of an everyday sort which are more thorough imitations than our street-corner accident demands. Generally they are comic ones. Our nextdoor neighbour may decide to 'take off' the rapacious behaviour of our common landlord. Such an imitation is often rich and full of variety. Closer examination will show however that even so apparently complex an imitation concentrates on one specific side of the landlord's behaviour. The imitation is summary or selective, deliberately leaving out those occasions where the landlord strikes our neighbour as 'perfectly sensible', though such occasions of course occur. He is far from giving a rounded picture; for that would have no comic impact at all. The street scene, perforce adopting a wider angle of vision, at this point lands in difficulties which must not be underestimated. It has to be just as successful in promoting criticism, but the incidents in question are far more complex. It must promote positive as well as negative criticism, and as part of a single process. You have to understand what is involved in winning the audience's approval by means of a critical approach. Here again we have a precedent in our street scene, i.e. in any demonstration of an everyday sort. Next-door neighbour and street demonstrator can reproduce their subject's 'sensible' or his 'senseless' behaviour alike, by submitting it for an opinion. When it crops up in the course of events, however (when a man switches from being sensible to being senseless, or the other way round), then they usually need some form of commentary in order to change the angle of their portrayal. Hence, as already mentioned, certain difficulties for the theatre scene. These cannot be dealt with here.

²The same situation will be produced by all those people whose characters fulfil the conditions laid down by him and show the features that he imitates.

effects are produced. Our street demonstrator's possibilities of demonstration are narrowly restricted (indeed, we chose this model so that the limits should be as narrow as possible). If the essential elements of the theatrical scene are limited to those of the street scene then its greater richness must be an enrichment only. The question of border-line cases becomes acute.

Let us take a specific detail. Can our street demonstrator, say, ever become entitled to use an excited tone of voice in repeating the driver's statement that he has been exhausted by too long a spell of work? (In theory this is no more possible than for a returning messenger to start telling his fellow countrymen of his talk with the king with the words 'I saw the bearded king'.) It can only be possible, let alone unavoidable, if one imagines a street-corner situation where such excitement, specifically about this aspect of the affair, plays a particular part. (In the instance above this would be so if the king had sworn never to cut his beard off until . . . etc.) We have to find a point of view for our demonstrator that allows him to submit this excitement to criticism. Only if he adopts a quite definite point of view can he be entitled to imitate the driver's excited voice; e.g. if he blames drivers as such for doing too little to reduce their hours of work. (Look at him. Doesn't even belong to a union, but gets worked up soon enough when an accident happens. "Ten hours I've been at the wheel."')

Before it can get as far as this, i.e. be able to suggest a point of view to the actor, the theatre needs to take a number of steps. By widening its field of vision and showing the driver in other situations besides that of the accident the theatre in no way exceeds its model; it merely creates a further situation on the same pattern. One can imagine a scene of the same kind as the street scene which provides a well-argued demonstration showing how such emotions as the driver's develop, or another which involves making comparisons between tones of voice. In order not to exceed the model scene the theatre only has to develop a technique for submitting emotions to the spectator's criticism. Of course this does not mean that the spectator must be barred on principle from sharing certain emotions that are put before him; none the less to communicate emotions is only one particular form (phase, consequence) of criticism. The theatre's demonstrator, the actor, must apply a technique which will let him reproduce the tone of the subject demonstrated with a certain reserve, with detachment (so that the spectator can say: 'He's getting excited—in vain, too late, at last. . . .') etc.). In short, the actor must remain a demonstrator; he must present the person demonstrated as a stranger, he must not suppress the '*he* did that, *he* said that' element in his performance. He must not go so far as to be wholly transformed into the person demonstrated.

One essential element of the street scene lies in the natural attitude adopted by the demonstrator, which is two-fold; he is always taking two situations into account. He behaves naturally as a demonstrator, and he lets the subject of the demonstration behave naturally too. He never forgets nor does he allow it to be forgotten, that he is not the subject but the demonstrator. That is to say, what the audience sees is not a fusion between demonstrator and subject, not some third, independent, uncontradictor entity with isolated features of (a) demonstrator and (b) subject, such as the orthodox theatre puts before us in its productions.³ The feelings and opinions of demonstrator and demonstrated are not merged into one.

We now come to one of those elements that are peculiar to the epic theatre, the so-called A-effect (alienation effect). What is involved here is, briefly, a technique of taking the human social incidents to be portrayed and labelling them as something striking, something that calls for explanation, is not to be taken for granted, not just natural. The object of this 'effect' is to allow the spectator to criticize constructively from a social point of view. Can we show that this A-effect is significant for our street demonstrator?

We can picture what happens if he fails to make use of it. The following situation could occur. One of the spectators might say: 'But if the victim stepped off the kerb with his right foot, as you showed him doing. . . .' The demonstrator might interrupt saying: 'I showed him stepping off with his left foot.' By arguing which foot he really stepped off with in his demonstration, and, even more, how the victim himself acted, the demonstration can be so transformed that the A-effect occurs. The demonstrator achieves it by paying exact attention this time to his movements, executing them carefully, probably in slow motion; in this way he alienates the little subincident, emphasizes its importance, makes it worthy of notice. And so the epic theatre's alienation effect proves to have its uses for our street demonstrator too; in other words it is also to be found in this small everyday scene of natural street-corner theatre, which has little to do with art. The direct changeover from representation to commentary that is so characteristic of the epic theatre is still more easily recognized as one element of any street demonstration. Wherever he feels he can the demonstrator breaks off his imitation in order to give explanations.

³Most clearly worked out by Stanislavsky.

The epic theatre's choruses and documentary projections, the direct addressing of the audience by its actors, are at bottom just this.

It will have been observed, not without astonishment I hope, that I have not named any strictly artistic elements as characterizing our street scene and, with it, that of the epic theatre. The street demonstrator can carry out a successful demonstration with no greater abilities than, in effect, anybody has. What about the epic theatre's value as art?

The epic theatre wants to establish its basic model at the street corner, i.e. to return to the very simplest 'natural' theatre, a social enterprise whose origins, means and ends are practical and earthly. The model works without any need of programmatic theatrical phrases like 'the urge to self-expression', 'making a part one's own', 'spiritual experience', 'the play instinct', 'the story-teller's art', etc. Does that mean that the epic theatre isn't concerned with art?

It might be as well to begin by putting the question differently, thus: can we make use of artistic abilities for the purposes of our street scene? Obviously yes. Even the street-corner demonstration includes artistic elements. Artistic abilities in some small degree are to be found in any man. It does no harm to remember this when one is confronted with great art. Undoubtedly what we call artistic abilities can be exercised at any time within the limits imposed by our street scene model. They will function as artistic abilities even though they do not exceed these limits (for instance, when there is meant to be no complete transformation of demonstrator into subject). And true enough, the epic theatre is an extremely artistic affair, hardly thinkable without artists and virtuosity, imagination, humour and fellow-feeling; it cannot be practised without all these and much else too. It has got to be entertaining, it has got to be instructive. How then can art be developed out of the elements of the street scene, without adding any or leaving any out? How does it evolve into the theatrical scene with its fabricated story, its trained actors, its lofty style of speaking, its make-up, its team performance by a number of players? Do we need to add to our elements in order to move on from the 'natural' demonstration to the 'artificial'?

Is it not true that the additions which we must make to our model in order to arrive at epic theatre are of a fundamental kind? A brief examination will show that they are not. Take the *story*. There was nothing fabricated about our street accident. Nor does the orthodox theatre deal only in fabrications; think for instance of the historical play. None the less a story can be performed at the street corner too. Our demonstrator may at any time be in a position to say: 'The driver was guilty, because it all happened the way I showed you. He wouldn't be guilty if it had happened the way I'm going to show you now.' And he can fabricate an incident and demonstrate it. Or take the fact that the text is learnt by heart. As a witness in a court case the demonstrator may have written down the subject's exact words, learnt them by heart and rehearsed them; in that case he too is performing a text he has learned. Or take a rehearsed programme by several players: it doesn't always have to be artistic purposes that bring about a demonstration of this sort; one need only think of the French police technique of making the chief figures in any criminal case re-enact certain crucial situations before a police audience. Or take making-up. Minor changes in appearance—ruffling one's hair, for instance—can occur at any time within the framework of the non-artistic type of demonstration. Nor is make-up itself used solely for theatrical purposes. In the street scene the driver's moustache may be particularly significant. It may have influenced the testimony of the possible girl companion suggested earlier. This can be represented by our demonstrator making the driver stroke an imaginary moustache when prompting his companion's evidence. In this way the demonstrator can do a good deal to discredit her as a witness. Moving on to the use of a real moustache in the theatre, however, is not an entirely easy transition, and the same difficulty occurs with respect to *costume*. Our demonstrator may under given circumstances put on the driver's cap—for instance if he wants to show that he was drunk: (he had it on crooked)—but he can only do so conditionally, under these circumstances; (see what was said about borderline cases earlier). However, where there is a demonstration by several demonstrators of the kind referred to above we can have costume so that the various characters can be distinguished. This again is only a limited use of costume. There must be no question of creating an illusion that the demonstrators really are these characters. (The epic theatre can counteract this illusion by especially exaggerated costume or by garments that are somehow marked out as objects for display.) Moreover we can suggest another model as a substitute for ours on this point: the kind of street demonstration given by hawkers. To sell their neckties these people will portray a badly-dressed and a well-dressed man; with a few props and technical tricks they can perform significant little scenes where they submit essentially to the same restrictions as apply to the demonstrator in our street scene: (they will pick up tie, hat, stick, gloves and give certain significant imitations of a man of the world, and the whole time they will refer to him as 'he'!) With hawkers we also find *verse* being used within the same framework as that of our basic model.

They use firm irregular rhythms to sell braces and newspapers alike.

Reflecting along these lines we see that our basic model will work. The elements of natural and of artificial epic theatre are the same. Our streetcorner theatre is primitive; origins, aims and methods of its performance are close to home. But there is no doubt that it is a meaningful phenomenon with a clear social function that dominates all its elements. The performance's origins lie in an incident that can be judged one way or another, that may repeat itself in different forms and is not finished but is bound to have consequences, so that this judgment has some significance. The object of the performance is to make it easier to give an opinion on the incident. Its means correspond to that. The epic theatre is a highly skilled theatre with complex contents and far-reaching social objectives. In setting up the street scene as a basic model for it we pass on the clear social function and give the epic theatre criteria by which to decide whether an incident is meaningful or not. The basic model has a practical significance. As producer and actors work to build up a performance involving many difficult questions—technical problems, social ones—it allows them to check whether the social function of the whole apparatus is still clearly intact.

[‘Die Strassenszene. Grundmodell eines epischen Theaters’, from *Versuche 10*, 1950]

NOTE: Originally stated to have been written in 1940, but now ascribed by Werner Hecht to June 1938. This is an elaboration of a poem ‘Über alltägliches Theater’ which is supposed to have been written in 1930 and is included as one of the ‘Gedichte aus dem Messingkauf’ in *Theaterarbeit, Versuche 14* and *Gedichte 3*. The notion of the man at the street-corner miming an accident is already developed at length there, and it also occurs in the following undated scheme (*Schriften zum Theater 4*, pp. 51–2):

EXERCISES FOR ACTING SCHOOLS

- (a) Conjuring tricks, including attitude of spectators.
- (b) For women: folding and putting away linen. Same for men.
- (c) For men: varying attitudes of smokers. Same for women.
- (d) Cat playing with a hank of thread.
- (e) Exercises in observation.
- (f) Exercises in imitation.
- (g) How to take notes. Noting of gestures, tones of voice.
- (h) Exercises in imagination. Three men throwing dice for their life. One loses. Then: they all lose.
- (i) Dramatizing an epic. Passages from the Bible.
- (k) For everybody: repeated exercises in production. Essential to show one's colleagues.
- (l) Exercises in temperament. Situation: two women calmly folding linen. They feign a wild and jealous quarrel for the benefit of their husbands; the husbands are in the next room.
- (m) They come to blows as they fold their linen in silence.
- (n) Game (l) turns serious.
- (o) Quick-change competition. Behind a screen; open.
- (p) Modifying an imitation, simply described so that others can put it into effect.
- (q) Rhythmical (verse-) speaking with tap-dance.
- (r) Eating with outsize knife and fork. Very small knife and fork.
- (s) Dialogue with gramophone: recorded sentences, free answers.
- (t) Search for ‘nodal points’.
- (u) Characterization of a fellow-actor.
- (v) Improvisation of incidents. Running through scenes in the style of a report, no text.
- (w) The street accident. Laying down limits of justifiable imitation.
- (x) Variations: a dog went into the kitchen. [A traditional song]
- (y) Memorizing first impressions of a part.

Werner Hecht suggests that these exercises, like those cited on p. 147, may relate to lessons given by Helene Weigel at a Finnish theatre school.