

MELIKA SALIHBEG BOSNAWI

SEVENTH CASE OF DECLENSION,
OR A GRAMMAR LESSON

A ONE - ACT KAZA FOR READING & PROLUSSION

is a one-act play* for
READING AND PLAY-INITIATING.

It speaks of

I

Whose plural symbolize

FIRST MASK - first voice

SECOND MASK - second voice

THIRD MASK - third voice,

FOURTH MASK - fourth voice.

Whose objectivity represents an

INDIFFERENT VOICE OF THE NARRATOR.

The I is consistent only to the active changes that occur in space of the play. His stage equipment makes only a chair.

LIGHT & DARKNESS

SOUND & SILENCE

have equivalent role to all persons involved.

The I is consistent but to the active changes that occur in space of the performance. Its stage equipment makes just one chair

LIGHT AND DARKNESS, SOUND AND SILENCE

have the role equivalent t to all characters involved.

Theatre and any else performance of this a one-act drama requires maximal inclusion of

THE REALITY: spatial, temporal, effective.

Original is just this text of a one-act, therefore, it is only initial level of the performance determining new levels, but prescribing them not in their substantive details. It also requires co-authoring by all participants of the drama, which is to say not only interpretation but also authentic textual contribution to the original record of this a one-act drama. Initiation could be performed: with others - in a theatre, in newspapers, magazines, on the street, in private séances ... And, of course, with one oneself - at the inner theatre venues.

INITIAL SCENE OF THE PIECE

THE I sit on a chair. With its back to the audience. Shielded with dark overlay, with an opening exposing not but Its nape. The nape is paining It. From the questions. Its circle makes a sharp beam of light. All the rest is covered by the complete darkness.

INDIFFERENT VOICE OF THE NARRATOR (which resonates throughout

space of the performance and auditorium, coming from many loudspeakers):

"EIGHTH DECEMBER ONE THOUSAND NINE HUNDRED SEVENTY FIVE (actual date), TWENTY HOURS AND ZERO MINUTE (ACTUAL TIME). "CHAMBER THEATRE" SCENE (actual place). TIME AND SPACE AS TIME AND SPACE WORTHY OF EVERY RESPECT WITHIN THE GENERAL COSMIC MOVEMENT. BEGINNING OF THE FIRST SHOW NAMED SEVENTH CASE OR LESSON IN GRAMMA, WRITTEN AS A ONE-ACT PLAY WITH A POSSIBILITY TO BE IN EVERY TIME AND EVERY SPACE PLAYABLE. OUTDOORS DRIZZLING SNOW (actual weather conditions). 177 SPECTATORS IN THE HALL (authentic data), 177 THE I, 177 FIRST MASKS, SAME NUMBER OF THE SECOND, THE THIRD AND THE SAME NUMBER OF THE FOURTH MASKS. THEN, 177 OF POSSIBLE NARRATORS.

..... etc.

* Text for reading and theatre productions, under the title SEVENTH CASE OF DECLENSION, OR A GRAMMAR LESSON, originated from "KAZA the forty", written in summer 1975, as dates it back the book KAZE / SAYINGS, published by "SVJETLOST", Sarajevo, 1977. The initial theatre version will be later adapted for TV, and consequently awarded as an experiment, at ex-Yu competition for experimental drama, in 1975.

Published in "Odjek", a famous Yugoslav magazine for culture and art, this text will indeed be the avant-garde for the events in theatre, which will start developing only in the first decade of the twentieth century.