



NAKENT: The room the actors are in is naked, only light and sound and two props - a coffee grinder and a guitar - are in use. PHOTO: ERIRIK BR EKKE

Low-key about cruelty

It's a shameful event that is the starting point for Bosnian Tea Tupajic 's "Dark Numbers " performance.

GRETHE MELBY Scene Announcer

March 23, 2019 1:05 PM, updated 1:49

"Dark Numbers "

Theater / performance , BIT Teatergarasjen. Concept and implementation: Tea Tupajić . Performers: Wim Dijkema , Olaf Nijeboer , Alice Schutte & Jeroen van der Werke . Technician: Attila Nemeth. Location: Studio Bergen. Played: 22nd and 23rd March at 8pm.

The greatest quality of the performance is the use of silence. It allows us to reflect rather than condemn. At the same time, it catches us, and in the final scene the silence is brutal.

For the last time the former soldier is imitating the sound of a Kalashnikov who is firing thirty bullets at a time. Again. And again.

Then we have been told about bus loads with men who are driven away. I take myself to want to hear the man make the sound a second time, even though I know the sound is telling in the summer in Srebrenica in 1995. Then 8,000 Muslim men and young boys were massacred while Dutchbat III, the UN force intended to provide their safety totally failed.

Was it cowardice?

It is really too mild to call the incident "shameful". But when in the play we meet four people - three men and one woman and who was obviously exposed to violence, but instead just drove by? Or did you do the right thing, since you only followed the procedure of not intervening unless there was an act of violence there and then?

Fascination for weapons

During the play we get small fragments of memories. It opens with a sweet story. The woman talks about how she and her friend swore to a lieutenant, and how she was the one who ended up kissing him.

Then we get small introductions about what the expectations of the mission the soldiers had when they took it. The fascination of the weapon you were carrying, with its specific technicalities. And the fear of carrying it.

How the family's heroic stories from World War II motivated to enter the role of soldier. How the desire to get out into the world, instead of sitting on the school desk, was the motivation to join the service.



WITHOUT SIMPLIFICATION: The performance reminds us that if conflicts involve being able to speak calmly, the reviewer writes.

REAL BREAKS

dehumanization

The room the four players are in is bare, only light and sound and two props - a coffee grinder and a guitar - are in use. In this room we are exposed to sarcastic sentences that one sees sun-brown and nice, as if one has been on holiday in a sunny holiday country.

We listen to the condemnation the soldiers met when they came home and with whom they meet themselves. Here are reports of getting news from practitioners about learning mental health.

We learn about strategies to turn the mind inward so as not to bother.

One strategy is to turn jokes on suicide. But this is not just a way of getting bad thoughts away. It is also a form of dehumanization people with trauma can inflict on themselves.

Therefore, you must see this performance

The dehumanizing mechanisms of humor as an instrument of war are also highlighted. Serbian soldiers jokes about Muslim women who ask for help to save children out of burning houses are told.

It hurts, but also shows how such amusements make it easier to commit crimes in the future. If one can accept that something is fun, one can later accept that it is okay.

The extensive use of long breaks is effective. It fully illustrates that telling about this is demanding.

In this way, the performance works as a lesson we nowadays should take seriously. Therefore, you must see this performance.

For if cruel events apply to being nuanced. The performance reminds us that if conflicts involve being able to speak calmly. Without simplification, dehumanization and condemnation.