

I. SLIDE

Dear colleagues, today I will be telling you more about play wrote by Goran Stefanovski "WILD FLEASH" or in some translations you can find it as "PROUD FLESH".

II. SLIDE

Dramatist and playwright Goran Stefanovski was born on April 27, 1952 in Bitola, SR Macedonia, then Yugoslavia. He is a Macedonian playwright and screenwriter. He was one of the leading playwrights of ex-Yugoslavia. In 1986 he founded the playwriting course at the Faculty of Dramatic Arts in Skopje, Macedonia where he was a full professor until 1998. As a Fulbright Outstanding Artist Scholar he taught at Brown University, U.S.A. Between 1998 and 2000 he was a visiting professor at the Dramatiska Institutet in Stockholm. Since 2003 he has been teaching at Canterbury Christ Church University, U. K. He is a member of the International PEN Club and of the European Cultural Parliament. In 2004 he was elected a member of the Academy of Arts and Sciences of the Republic of Macedonia. Goran Stefanovski's bibliography is comprised of books of plays, essays and academic books. His works have been translated and published in a number of languages. They have been staged and performed on TV. Films have been made after his screenplays. Currently he is a free-lance writer, living in Canterbury, U.K.

III. SLIDE

Map of Yugoslavia and position of Macedonia.

IV. SLIDE

Characters in play are:

DIMITRIJA ANDREJEVIC, 55, an invalid, former house builder;

MARIJA ANDREJEVIC, 50, his wife;

ANDREJA, 22, their son, shop assistant in a grocery;

STEVO, 26, their second son, who works in the offices of an automobile agency;

SIMON, 30, their eldest son, a waiter;

VERA, 25, his wife;

HERZOG, 55, Jewish, head of the automobile agency;

SARAH, 23, his daughter;

HERMANN KLAUS, 45, the German visitor;

SIVIC, 35, consultant in the automobile agency;

ACO, 23, a friend of Andreja's, a lorry driver;

WISE WOMAN;

MIMI, a prostitute;

PRIEST.

Play is taking place in Skopje, just before the Second World War.

V. SLIDE

Play "DIVLJE MESO", which is the original title, Goran Stefanovski have dedicated to his father, Mirko.

First premier of plot took place in Drama Theater in Skopje, Macedonia, on February 5, 1980 The director of play was Slobodan Unkovski.

Play has couple foreign language translations, as for example: English, Serbo-Croatian.

Foreign productions of plot happened in: Kamerni Theater 55, Sarajevo, Bosnia, 1980, director Gojko Bjelac. National Theater of Mostar, Bosnia, 1980, director Ahmet Obradovic. National Theater of Pirot, Yugoslavia, 1985, director Branislav Micunovic. Tricycle Theater Killburn, London, England, 1993.

(Small digression, here, on this photo, we can see that Mr. Klaus is in a wheelchair, as well, but in plot that is not case. I suppose it was interventions of director.)

VI. SLIDE

Photos used are from archives of National Theatre of Republika Srpska, Banja Luka, Bosnia and Herzegovina. Date of opening night was on 02. June 2008. Under every photo you will be able to read name of character, and in brackets name and surname of actor, of course. ☺ For example this is Dimitrije played by Nebojsa Zubovic, The Priest by Dobrica Agatonovic and other members of ensemble in background. ☺

Other digression, if you allow me. Thing which I find very intriguing is stenography for this certain play is very luxurious and rich, so even i fit is not in direct connection with today's presentation, I took liberty and examined why. There are couple of factors.

VII. SLIDE

First of all, in Bosnia and Herzegovina there are five National Theaters, four of which are in the Federation of Bosnia and Herzegovina, and only one in Republic of Srpska. These are two entities of which is made Bosnia and Herzegovina. So all finance for theater production are concentrated on this one

theater. Second factor, National Theater from Banja Luka are more often cooperating with „big“ names of stenography and stage setting from Belgrade.

VIII. SLIDE

What is a "wild flesh"? It is a foreign tissue, wound that could choke or to kill a man. It is, actually, wound of Balkan, but and any other place as well. Can we heal it, reject it or just to renounce it? It is a wound that we all have it, wound of identity, individual, family, national. The play is set just before time of World War II, but it can be any time before any other war. The play opens many questions which are sticking in throat like wild flesh.

IX. SLIDE

“WILD FLESH” is very complex play about complex social context in capital city of Macedonia, Skopje. Here we, again, have fine example of fragmentary dramaturgy, such as in play Komsiluk Naglavacke. Play “WILD FLESH” is about ordinary, middle class, family with three sons. And every son is different character:

Stevo, ambitious careerist, capitalist, ready to sacrifice everything for his career and to escape from that poor environment.

Andrej, dreams about revolution and rebellion, with high socialist ideals, communists, politically very active.

Simon, alcoholic, dissatisfied with his work and life, he even cannot get a son.

Klaus, spy of Third Reich, actually he is “wild flesh” which will destroy whole family and society.

X. SLIDE

In the main course of dramatic action is internal conflict and deterioration of one family. Personification of cause of that deterioration is Klaus Germany automobile branch representative - heartless, exploiting and aggressive. In this drama internal disintegration, conflict and tragic decline is taking place of the Head branch - the old Jew Mr. Hercog and his spoiled, adultery and unsatisfied daughter, Sarah.

XI. SLIDE

In drama we can see colliding of Europe, foreign capital and fascism with Balkans, Skopje and one Debar Mahala family, under pressure of general circumstances conflict is flaming in family. On a broad socio - historical background, interlaced with fate of one family, is built internal dramatic tension and drama of intellectual content, and concrete personality and fates are getting general meaning.

XII. SLIDE

The play "Wild Flesh" Stefan is seeks to raise stairs of success in society which despises him, believing that he is ready for such a thorny path, resolute to sacrifice everything if necessary, even his own family. Stefanovski succeeded that language of his dramatic hero is filled by thoughtfulness and conciseness, which is maintaining and functionality stage speech. Another excellent feature of his drama is precisely shaped characters. Stefanovski basically provides a form that is in any play grateful: it is a situation in which one seeks to achieve rebellion against society, family, or different forms of social consciousness. Sometimes this rebellion is relatively blurred or covered other forms of dramatic technique, but it is a permanent fact of dramatic works of Goran Stefanovski. Relations between characters in play are very complex, mutually tangled, and often paradoxical.

XIII. SLIDE

Goran Stefanovski, represents proper writer personality; educated on experience of contemporary world of dramaturgy - in particular England - and his entire creative drama is based on premise of national, but not and folk reflection of world. In the literature, which is no rich or developed in dramatic literature, such as Macedonia, Goran Stefanovski have managed to achieve very high values, and to make dramas of universal reach.

XIV. SLIDE

Macedonian literature in the past records some achievements in dramas by Iljoskog and Panova, and after the Second World War it intensive development is just beginning. After Koleta Čašula, Živka Činga, Tometa Arsovski and Branka Pendovskog comes generation led by Goran Stefanovski, and where the fresh tone and original approach are bringing Jordan Plevneš and Rusomir Bogdanovski. Observed regarding such context of tradition in which he developed, dramaturgy of Goran Stefanovski is even more greater in importance, because he introduces Macedonian literature, with his results and achievements, to Yugoslav, and even European scene.

XV. SLIDE

With this I would like to conclude today's presentation. Thank you for your time and attention. 😊

THE END