

## ***Some Comments on the Plays***

“In Stefanovski's drama all is not well, either outside in society or within the individual. In his plays, contradictory beliefs about society, history and art, rooted in differing ages, environments, and sensibilities ensure differing individual and national behaviors about these basic human situations. So, Stefanovski's plays reverberate with genuine conflict dramatized by genuine theatricality. His genius lies in fusing the two, and in refusing to end his dramas with past reconciliations.”

*James McKinley, Introduction to HI-FI & The False Bottom - Plays by Goran Stefanovski, BKMK Press, University of Missouri - Kansas City, 1985*

“Among all these (now very trendy) East-European authors, Goran Stefanovski is singled out by his very intense artistic awareness and by his strong interest in liminality, in “the thin and shifting line between old and new structures” that obsesses him and that he defines as “hesitation and uncertainty, ambiguity between text and subtext, collision between what seems and what is, contradiction between the spoken and the inferred”, “between action and inaction, between dramatic agon and dramatic stasis”. (“Odysseus: a play for the theatre”, 2012 Research Narratives)

Like Odysseus, Goran Stefanovski is consumed by nostalgia: apparently born under the sign of ambivalence, he seems destined to wander the world, striving to conquer it, in its entirety, but to always bear in mind his nostos, the ideal image of his beloved home. The sea (a powerful symbol of life that goes on and on, irrevocably changing everything) eventually succeeds in forever separating Odysseus from Ithaca: when he returns home, he finds it again in name only. But the sea cannot prevent the wise Odysseus from keeping Ithaca unchanged in his heart, in his soul, in his affective memory. The sea cannot stop him speaking to everyone about his Ithaca, all the time.”

*Nikola Vangeli, Summary of the Doctoral Thesis in Theatre Studies Goran Stefanovski And The “Curse” Of The Balkans - The Portrait Of A Playwright From “The Wild East”, Faculty of Theatre, George Enescu University Of The Arts, Iasi, Romania, 2012*

“Stefanovski has always searched for deeper meanings of issues that matter and for their imaginative and poetic re-creation. To that end, he has created a specific and recognizable theatrical world, in which the characters of his plays are historically torn between east and west, between a poignant past and an unpredictable future, between religion and ideology, between wealth and poverty, obedience and rebellion. They are always in a quest for a delicate balance which would enable those of different, and very often opposed, ethnic, religious and political beliefs to live, if not together, then at least peacefully side by side.”

*Naum Panovski in “Goran Stefanovski’s Sarajevo or Sara in the Horrorland”, Performing Arts Journal, 47, May 1994, Vol.XVI, No. 2*