

Ivan Dodovski

A CATALOGUE OF

MACEDONIAN
PLAYS:

EURODRAM SELECTION,
2001–2026

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by Ivan Dodovski

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Skopje, 2026

The Travels of Macedonian Drama: A Foreword

Why compile this catalogue now, in 2026? Twenty-five years after Eurodram was founded, the Macedonian selections made under its auspices form a distinct archive of contemporary dramatic writing. This directory does not simply list titles, authors and years, but it actually maps the paths by which Macedonian plays have entered a wider European conversation about theatre, language and the possibilities of translation. It records not a comprehensive history of everything written or staged during this period, but a history of encounters: moments when a play was read, discussed and recommended to travel beyond its immediate linguistic and theatrical environment.

The period 2001–2026 coincides almost exactly with the life of Eurodram itself. Founded in 2001 by the Maison d’Europe et d’Orient in Paris, the network initially focused on translations from Eastern European languages into French. After 2011 it became a multilateral network spanning Europe, Central Asia and the Mediterranean, bringing together approximately three hundred members in roughly thirty language committees. Its objective has remained constant: to promote new drama in translation and make it accessible to theatre professionals and audiences in a spirit of independence, equity and linguistic diversity.

Eurodram’s alternating cycle gives practical form to that objective. In even-numbered years, its committees select original plays written in their respective languages and recommend them for translation into other languages. In odd-numbered years, they select translated plays for their own language communities, with the aim of encouraging their publication and production. The structure is deliberately reciprocal. Ma-

cedonian drama is not presented as material awaiting discovery by a metropolitan centre. It participates in a horizontal exchange in which different languages and theatrical cultures read, translate and interpret one another. At different moments, each committee is a sender and a receiver, an advocate for its own dramatic writing and a reader of work arriving from elsewhere.

Translation, in this context, is never merely a technical transfer from one language to another. It is a form of theatrical circulation, recognition and dialogue. When a Macedonian play is selected for translation, it crosses several borders at once: linguistic, cultural, theatrical and institutional, as well as the delicate border between local experience and international interpretation. Its words must enter another syntax and rhythm, but so must its social relations, historical references, humour, silences and assumptions about what an audience already knows. Because a play is written for performance, its translation must also be capable of living in actors' voices, rehearsal rooms and encounters with spectators.

The paradox is productive. Translation makes a dramatic work more widely accessible while requiring translators and readers to engage with precisely those elements that make it culturally specific. Debar Maalo is not an interchangeable neighbourhood; the historical and linguistic legacies associated with Ss. Cyril and Methodius are not neutral signs; local patterns of family, class, gender and belonging cannot simply be detached from the worlds in which they arose. Yet specificity is not an obstacle to wider communication. It is often its condition. A play enters an international conversation not by shedding its local density, but by allowing that density to be encountered and interpreted elsewhere.

The Macedonian committee has operated as one node in this network. Comprising translators, dramaturgs, theatre practitioners, scholars and other readers, it has selected and promoted plays through the quiet persistence that such work requires. Behind every published result lies a less visible process: acquiring and circulating manuscripts, reading, discussing, comparing, writing reports, voting, corresponding with authors and rights holders, organising public presentations, and creating opportunities for texts to reach new readers. The committee's activities, including readings and certificate ceremonies at the "Vojdan Chernodrinski" Theatre Festival in Prilep,

have connected the work of selection with the wider Macedonian theatrical community. This catalogue is therefore also a record of collective cultural labour.

Its chronological list contains 32 selected entries, representing 30 distinct plays by 18 playwrights. Two works appear in more than one selection context: Venko Andonovski's *Cunegonde in Carlaland* and Dejan Dukovski's *Powder Keg*. Their recurrence is significant. A play does not make a single, definitive crossing into another culture. It may return through another translation, another language community and another set of readers. Alongside the chronological record, the catalogue provides fuller biographical and dramaturgical profiles for 26 plays, with information on their plots, characters, premieres, translations and rights where this is available. Its documentary unevenness is not concealed.

The quarter-century covered by the catalogue was a period of considerable social and imaginative transformation. Its beginning coincided with the aftermath of the Yugoslav wars, the consolidation of Macedonian independence and the country's protracted negotiations with European institutions. The following decades brought post-socialist economic change, migration, urban redevelopment and shifting generational expectations. War and collective trauma persisted as historical memory and re-emerged as contemporary realities; digital culture altered the boundaries between private experience and public exposure; whilst changing understandings of gender, family and intimacy entered dramatic writing with new urgency.

The selected plays should not, however, be reduced to illustrations of these historical processes. No individual work represents the period as a whole, nor do the plays address the same questions. Their significance lies in the different ways the pressures of their time enter dramatic form—as direct conflict or inherited trauma, as urban space, migration, domestic tension, grotesque fantasy, satire or private disturbance. What emerges is not a single definition of “Macedonian drama,” but a field of differences: of generation, subject, genre, structure, theatrical language and relationship to reality.

The earlier selections include works by Goran Stefanovski, Dejan Dukovski, Jordan Plevnesh and Zhanina Mirchevska, playwrights whose writing had already begun to circulate beyond Macedonia. Stefanovski's *Hotel Europa*—written in English and pre-

sented in a transnational festival production before its Eurodram selection in 2004—turns Europe into a space of transit and suspended hope, inhabited by migrants, refugees and other displaced people. Europe is not a destination finally reached but an immense antechamber in which movement is continually deferred. In *The Demon of Debar Maalo*, the destruction of an old Skopje neighbourhood through post-socialist urban development becomes the subject of a grotesque black farce. *Chernodrinski Comes Home*, meanwhile, approaches cultural inheritance as a fragmented theatrical haunting: the foundational playwright is invoked throughout but remains absent, while theatre becomes a medium through which the past continues to disturb the present.

Dukovski's plays confront history and violence through fractured structures, dark humour and volatile theatrical energy. *The Balkans Are Not Dead* unsettles inherited historical narratives by placing an impossible love story amid the collapse of Ottoman rule. *Who the Fuck Started All This?* breaks linear causality into seven surreal rounds, turning its titular question about the origin of violence into an urgent but unanswerable refrain. *Lost Germans* confines the final phase of the Second World War to a Macedonian mine, where ideology dissolves into existential confusion and dark comedy. *Powder Keg*, selected first as an original Macedonian play and later in Albanian translation, exemplifies the possibility of a work re-entering Eurodram through a different linguistic route.

Jordan Plevnesh's *Erigon*, the first play recorded in the catalogue's chronology, moves between exile, theatre and cultural memory. Its displaced actor and his canine alter ego inhabit a poetic and grotesque dramatic world in which personal fate is inseparable from histories of uprooting and erasure. His later *Cyril and Methodius—Who Are You?* returns historical figures to the present as interlocutors in a world marked by borders, wars and broken dialogue. Zhanina Mirchevska's *Esperanca* uses science-fiction farce and catastrophe to confront power without accountability, while *Swallow Hole* transforms greed and unrestrained consumption into an escalating grotesque metaphor. In *What Do Pigs Dream About, When the Cook Has a Nervous Breakdown and Renounces His Mother Through a Newspaper*, a fragmented fictional-documentary structure interrogates the meaning—and misunderstanding—of contemporary revolt.

These works do not constitute a school or a shared aesthetic programme. They demonstrate a willingness to place historically and culturally situated experience within theatrical forms capable of travelling. Conventional plot and character coexist with fragmented narratives, episodic and nonlinear structures, poetic language, documentary impulses, surrealism, absurdist strategies and intimate chamber drama. Some texts require large casts and multiple locations; others concentrate pressure within a couple, a family or an isolated individual. The catalogue records not a progression from “traditional” to “contemporary” forms, but the coexistence and recombination of different dramaturgical possibilities.

Europe itself appears in these plays in markedly different forms. It may be a hotel, a promise, an administrative system, an imagined destination, a territory of exclusion or an object of comic projection. In Venko Andonovski’s *Cunegonde in Carlaland*, Voltaire’s *Candide* enters a parodic Macedonian reality and encounters an idealised Europe whose rational order repeatedly collapses into absurdity. The journey westward becomes a succession of comic tests. *Genetics of the Dogs* turns instead to the moral consequences of the post-socialist transition, examining wealth, corruption and family disintegration through a household determined to protect its privileges. The idea of Europe is therefore never stable. It is desired, mocked, questioned and reimagined from different dramatic positions.

Stefanovski’s *Tongues of Fire* revisits language, translation and cultural inheritance through the enduring legacy of Cyril and Methodius, while Andonovski’s *Cat’s Head* stages the tensions between inherited myth and competing Eastern and Western conceptions of identity. Srgjan Janikjievikj’s *Scheherazade*, a black comedy unfolding over 1,001 minutes, satirises terrorism and the political and media rhetoric that exploits the fear of death in the name of public protection. Blazhe Minevski’s *The Steamboat Has Left*, conceived as a frustrated fairy tale with tragicomic consequences, uses seventeen characters across twenty scenes to explore emigration, changing identities, nostalgia and patriotism within the conditions of virtual reality.

The selections from the later part of the period broaden the range of authors and bring certain transformations in family, gender and intimacy into sharper focus. Ana Ristoska Trpenoska’s *Me, Somewhere Else* places depression, migration and moth-

erhood within a contemporary family tragedy, while *Couples* observes relationships caught between patriarchal habits, professional ambition, social status and the persistent longing for love. Eva Kamchevska's *Blank* begins with adolescent intimacy and a naive effort to guarantee trust through a written contract, then confronts the circulation of private images and the violence that follows their exposure.

Other plays locate their dramatic pressure in systems or conditions that initially seem impersonal. Marjan Angjelovski's *Happy Dead Man* turns a bureaucratic error into an absurdist nightmare in which a living man is compelled to prove his existence. Lidija Mitoska-Gjorgjievska's *The Clock* gives theatrical form to the discrepancy between measurable and lived time by placing a personified clock inside the intimate space of a couple. Sasho Dimoski's *Between the Dragon and Its Wrath* moves across historical periods through encounters between ruler and fool, combining poetic language, dark humour and reflections on power. Davor Stojanovski's *Grace Kelly Doesn't Drink Bambus* introduces trauma, guilt and unexpected kinship into the exhausted routine of a couple. These plays approach social reality obliquely as well as directly: through bureaucracy, the body, time, fantasy, domestic repetition and the instability of personal identity.

The three works selected in 2026—Vladimir Jankovski's *Giants and Dwarfs*, Mitko Cheshlarov's *Who Am I?* and Dragana Lukan Nikoloski's *104*—form the endpoint of the catalogue only in a chronological sense. They should not be read as a summary or culmination of everything that precedes them. Their juxtaposition nevertheless indicates the range contemporary Macedonian playwriting has come to encompass. *Giants and Dwarfs* connects war in Ukraine, Syrian migration, the lives of Skopje pensioners, young love and reflections on society, placing the geopolitical macrocosm beside the intimate scale of everyday existence. *Who Am I?* examines what happens when private poetry enters public circulation and former intimates recognise—or imagine—themselves in it. *104* exposes the violence concealed within a marriage when male insecurity turns intimacy into accusation and control.

Viewed chronologically, the selections disclose both continuity and change. Questions of identity, memory, belonging, power and Europe recur, yet they migrate into new situations and acquire different theatrical forms. History enters the city, the

home, the body and the couple; intimate acts become publicly readable, administratively regulated or digitally circulated. Migration may be geopolitical, familial or existential; violence may be inherited from war, embedded in institutions or concealed in ordinary relationships. The recurrence of these questions does not make the plays uniform. It shows how similar pressures can generate radically different dramatic responses.

Translation remains the conceptual hinge connecting these differences. The catalogue names translators where the records provide their names and lists the languages into which many of the plays have travelled. The French versions by Harita Wybrands and Marija Bezhanovska, Milena Selimi's Albanian translation of *Powder Keg*, Luka Sušić's Bosnian translation of *Lost Germans* and Anna Bagriana's Ukrainian translation of *It Was Destined* are not incidental bibliographical details. They identify acts of interpretation and mediation. Translators decide what can be carried directly into another language, what must be reconstructed and what should remain productively unfamiliar. Their work requires linguistic precision, but also dramaturgical intelligence: an understanding of voice, conflict, rhythm, performability and the cultural worlds embedded in a text.

Eurodram's rhythm of selection outward and selection inward makes the reciprocity of this labour explicit. Macedonian plays enter other language communities, while works translated from elsewhere are considered for Macedonian readers and stages. The network does not erase inequalities of resources, access or theatrical visibility, but it rejects the idea that cultural movement must always proceed from a periphery towards a centre. Instead, it proposes a shared theatrical ecology based on mutual attention. To seek translation for one's own drama is also to assume the responsibility of reading and receiving the drama of others.

This catalogue therefore functions as both archive and invitation. It preserves a chronological record of the plays the Macedonian committee has chosen to put forward between 2001 and 2026. It supplies biographical notes, summaries, information on premieres, existing translations and rights contacts where these are available. It allows translators, directors, programmers, scholars, students and other readers to trace continuities and ruptures, observe the recurrence of certain authors and the

emergence of new ones, and compare the theatrical languages of different decades. Yet an archive of drama can never be only retrospective: a play is also a score for future acts. The real significance of these selections lies not solely in what has already been chosen, translated, published or staged, but in the lives the plays may still acquire—in new translations, readings and productions; in encounters between artists who have not yet met; in interpretations that make culturally specific experience legible without domesticating it; and in audiences that recognise their own questions in dramatic worlds arriving from elsewhere.

The history recorded here is therefore not closed. The selections of 2026 are the most recent markers on an unfinished trajectory, not its culmination. This catalogue is an archive, but also an invitation—to read, translate, stage, question and continue the conversation. In that openness lies the continuing work of European theatrical exchange.

Ivan Dodovski

President of Eurodram – The European Network for Drama in Translation

Skopje, 8 August 2026

Eurodram Selection of Macedonian plays, 2001–2026

- **2001**
Erigon / Erigon (Mon assassin très cher) by Jordan Plevnesh,
translated into French by the author
- **2002**
/
- **2003**
Who the Fuck Started All This? / Quel est l'Enfoiré qui a commencé le premier?
by Dejan Dukovski, translated into French by Harita Wybrands
- **2004**
Hotel Europa by Goran Stefanovski
- **2005**
/
- **2006**
Powder Keg by Dejan Dukovski
- **2007**
Esperanca / Esperanza by Zhanina Mirchevska,
translated into French by Marija Bezhanovska
- **2008**
/
- **2009**
The Demon of Debar Maalo / Le Démon de Debar Maalo by Goran Stefanovski,
translated into French by Marija Bezhanovska

● **2010**

/

● **2011**

Swallow Hole / La Gorge by Zhanina Mirchevska,
translated into French by Marija Bezhanovska

Cunegonde in Carlaland / Cunégonde en Carlaland by Venko Andonovski,
translated into French by Marija Bezhanovska

Chernodrinski Comes Home / Cernodrinski revient à la maison
by Goran Stefanovski, translated into French by Marija Bezhanovska

● **2012**

The Balkans Are Not Dead by Dejan Dukovski

Three Dance Steps by Goce Smilevski

Cunegonde in Carlaland by Venko Andonovski

● **2013**

/

● **2014**

What Do Pigs Dream About, When the Cook Has a Nervous Breakdown and Renounces His Mother Through a Newspaper by Zhanina Mirchevska

Genetics of the Dogs by Venko Andonovski

Tongues of Fire by Goran Stefanovski

● **2015**

/

● **2016**

Cyril and Methodius—Who Are You? by Jordan Plevnesh

● **2017**

/

● **2018**

Scheherazade (a black comedy in 1,001 minutes) by Srgjan Janikijevikj

● **2019**

Powder Keg / Fuçi baruti by Dejan Dukovski,
translated into Albanian by Milena Selimi

● **2020**

Grace Kelly Doesn't Drink Bambus by Davor Stojanovski

Between the Dragon and Its Wrath by Sasho Dimoski

The Clock by Lidija Mitoska-Gjorgjievska

● **2021**

Lost Germans / Izgubljeni Nijemci by Dejan Dukovski,
translated into Bosnian by Luka Sušić

It was Destined / Так судилося by Sashko Nasev,
translated into Ukrainian by Anna Bagriana

● **2022**

Cat's Head by Venko Andonovski

Me, Somewhere Else by Ana Ristoska Trpenoska

Happy Dead Man by Marjan Angjelovski

● **2023**

/

● **2024**

Blank by Eva Kamchevska

The Steamboat Has Left by Blazhe Minevski

Couples by Ana Ristoska Trpenoska

● **2025**

/

● **2026**

Giants and Dwarfs by Vladimir Jankovski

Who Am I? by Mitko Cheshlarov

104 by Dragana Lukan Nikoloski

Goran Stefanovski

»» ABOUT THE AUTHOR

Goran Stefanovski (1952–2018) was a leading Macedonian dramatist, screenwriter, essayist, lecturer and public intellectual. He wrote for the theatre, television and film, as well as pursuing a long academic career in teaching creative writing for the theatre and film in Skopje, Stockholm, Providence, USA, and Canterbury, UK.

Stefanovski wrote 23 full-length plays for the theatre in all. The most widely performed internationally are *Wild Flesh*, *Hi-Fi*, *Flying on the Spot*, *Tattooed Souls*, *The Black Hole*, *Chernodrinski Comes Home*, *Sarajevo*, an oratorio for the theatre, *Hotel Europa*, and *The Demon of Debar Maalo*.

Born into a theatre family in Bitola, then in Yugoslavia, Stefanovski had his first play performed at the age of 22. After the fall of Yugoslavia, he spent eight years commuting between what had become the Republic of Macedonia, the UK and Sweden, before settling in the UK in 2000. He had dual Macedonian/UK citizenship.

Stefanovski's work dealt with issues of migration, post-communist transition and identity, as well as what it means to be human.

● CHERNODRINSKI COMES HOME

(Чернодрински се враќа дома, 1991)

by Goran Stefanovski

Across 14 unconnected scenes, Vojdan Chernodrinski—pioneering Macedonian playwright of the early 20th century—is repeatedly invoked yet never appears. Blending memory and myth, his absent presence haunts a fragmented space as the play becomes a meditation on cultural legacy, identity, and the dialogue between theatre, history, and contemporary society.

○ **Premiere:** Dramski Theatre – Skopje, 1992

○ **Cast of characters:** Each scene of 14 has different characters, but the actors should play more than one during the play. The scenes have 3-5 characters, male and female, so ideally there would be at least 10 actors.

○ **Summary:**

The play unfolds as a mosaic of shifting episodes which move fluidly across time, place, tone, and theatrical form. From a contemporary schoolboy grappling with a homework assignment on Chernodrinski to actors inhabiting scenes from his plays, to lovers, artists, and figures from the turn of the twentieth century, each fragment opens a different window onto the playwright's life and afterlives. The work resists linear narrative, instead weaving together moments of magic realism, surrealism, and theatrical reflection. Though formally diverse, the episodes are bound by their shared orbit around Chernodrinski's enduring presence—his biography, his myth, and the cultural imagination that continues to form around him. Gradually, the boundaries between performance and memory begin to dissolve. In the final moments, a mysterious figure appears who may be Chernodrinski himself, unsettling the distinction between author, character and legend. It becomes clear that the preceding scenes may have been enacted by the wandering ghosts of his travelling theatre troupe. Ultimately, the play explores the physical and metaphysical traces theatre leaves behind: the memories, energies and hauntings that continue to resonate long after the performance has ended.

○ **Translations:** Serbian, Russian, French

○ **Text & Rights contact:** zdruzenie.goranstefanovski@gmail.com

● HOTEL EUROPA

(originally written in English, 2000)

by Goran Stefanovski

In a vast lobby called Europe, endless queues wait for a “better future” that never quite arrives. Hotel Europa turns the continent into a holding room of hope and despair, where dreams of crossing Schengen borders prove intoxicating—and sometimes fatal—as hope itself becomes the most dangerous poison.

- **Premiere:** Tour of the same production, managed by Chris Torch (Intercult): Wiener Festwochen, Austria – May 2000; Bonner Biennale, Germany – June 2000; Festival d’Avignon, France – July 2000; Intercult, Sweden – August/September 2000; Bologna 2000 Città Europea della Cultura, Italy – September/October 2000.

- **Cast of characters:** The event consisted of 9 pieces directed by 9 different directors and performed by 25 actors from various Balkan and Baltic countries in specially adapted huge spaces of derelict buildings.

- **Summary:**

From the outside, the building looks bleak and unwelcoming. A flickering neon sign reads: HOTEL EUROPA. Inside is the world of the Railway Inn: a transient shelter on the outskirts of town, inhabited by immigrants, travellers, refugees and the homeless. Former workers remember when the building was an industrial plant before it became temporary accommodation for society’s displaced. The audience moves through the corridors in small groups, entering one room after another, sitting on beds and floors as residents reveal fragments of their lives. Some have lived there for years, others are only passing through for a single night. Their stories range from comic to tragic, intimate to grotesque, realistic to strangely magical. Through this immersive journey, the performance exposes the hidden underbelly of contemporary Europe and gives voice to those pushed to its margins. Beneath the dirt, instability and impermanence of the Hotel emerges a profoundly human portrait of displacement, survival and longing for belonging.

- **Translations:** German, French, Romanian, Spanish, Italian

- **Text & Rights contact:** zdruzenie.goranstefanovski@gmail.com

● THE DEMON OF DEBAR MAALO

(Демонот од Дебар Маало, 2006)

by Goran Stefanovski

A black farce inspired by Sweeney Todd, this retelling follows a barber in Debar Maalo driven to vengeance. As corrupt politicians and businessmen erase his historic neighbourhood in favour of a concrete sprawl after the post-socialist transition, his scissors become instruments of retribution against a city losing its memory.

○ **Premiere:** Dramski Theatre – Skopje, 2006

○ **Cast of characters:** 11 (8 males and 3 females)

○ **Summary:**

In a devastated Skopje neighbourhood transformed by aggressive urban development, Koce, a barber recently released from prison for alleged murder, returns to find his beloved Debar Maalo almost entirely demolished. The old houses and gardens have been replaced by anonymous apartment blocks, while his neighbour Mara's small kebab shop—one of the few remnants of the former community still standing—is also facing a demolition order. Koce opens a barber's shop in one of Mara's rooms and begins taking revenge on the corrupt figures he blames for the destruction of his life and neighbourhood. After slitting the throat of a wealthy local boss as he sits in the barber's chair waiting to be shaved, Koce and Mara secretly dispose of the body by turning it into kebabs and meatballs, which become wildly popular with customers. As more victims follow, the play develops into a grotesque black comedy mixing social satire and surrealism. Koce's ultimate target is the judge who unjustly sentenced him in order to take his wife and daughter for himself. In its final, fantastical movement, the play imagines the symbolic restoration of Debar Maalo and transforms Koce into an unlikely popular hero.

○ **Translations:** Polish, Slovenian, French, Croatian, Italian

○ **Text & Rights contact:** zdruzenie.goranstefanovski@gmail.com

● TONGUES OF FIRE

(Огнени јазици, 2013)

by Goran Stefanovski

Tracing the enduring echoes of Cyril and Methodius—the Byzantine “Apostles to the Slavs”—each fragment dramatises their lingering impact on language, faith, and identity, revealing how their translations, in particular of the Bible into Old Church Slavonic, continue to ignite lives across centuries and cultures.

○ **Premiere:** Dramski Theatre – Skopje, 2013

○ **Cast of characters:** 10 (7 males and 3 females)

○ **Summary:**

The title refers to the tongues of fire bestowed upon the apostles at Pentecost, enabling them to speak and be understood in every language. The absent but ever-present figures of Saints Cyril and Methodius—patrons of translation, literacy and communication—haunt the play’s structure and intellectual landscape. Across 22 loosely connected scenes ranging from Moravia in 867 CE to today, the play explores the distortions, failures and possibilities of communication. Characters repeatedly find themselves “lost in translation”, caught between misunderstanding and revelation, while language itself becomes a battleground over meaning, identity and historical memory. At the centre of the play stand the mythical figures of Artful Peyo and Ailing Doychin, opposing archetypes engaged in an endless struggle between the Dionysian and the Apollonian, instinct and order, profane vitality and spiritual wisdom. Moving constantly between comic and tragic registers, the play constructs a tragicomic meditation on cultural inheritance and historical erasure. *Tongues of Fire* is both a tribute to the intellectual challenge and spiritual martyrdom of Cyril and Methodius, and a reflection on the centuries-long tension between the worlds of the Cyrillic and Latin alphabets. It dramatises the clash between the inherent and the transcendental, sacred tradition versus contemporary fragmentation.

○ **Translations:** /

○ **Text & Rights contact:** zdruzenie.goranstefanovski@gmail.com

Jordan Plevnesh

»» ABOUT THE AUTHOR

Jordan Plevnesh (1953), founder and Rector of the University of Audio-visual Arts ESRA, was born in Sloeshtica, Macedonia. He graduated from the Faculty of Philology in Skopje and completed postgraduate studies at the Sorbonne and Ss. Cyril and Methodius University.

His academic opus includes over 300 publications, and he has taught at several European and American universities. As an internationally acclaimed writer, his dramas have been performed in over 50 countries (*Erigon, R, Happiness is a New Idea in Europe, The Last Man – The Last Woman*). His novel, *The Eighth World Wonder*, is translated into multiple languages, with his artistic work praised by Le Monde, The New York Times, The Guardian, etc.

Plevnesh served as Ambassador to France, Spain, and Portugal, and in 2006 became Vice President of the UNESCO International Committee for Dialogue among Civilizations.

He directed documentaries on 20th-century icons like Peter Brook and Charles Aznavour, co-wrote *The Secret Book* with Jean-Claude Carrière, and penned *Human Revolution*.

In 2017, he joined the European Academy of Sciences, Arts and Letters, and in 2021 received the Grand Prix of the Académie Française.

● ERIGON

(Еригон, 1981)

by Jordan Plevnesh

Erigon is a play about a dog (Canis Lupus Macedonicus) named "Erigon". The dramatic action takes place in Paris in a hospital for homeless people. Erigon is accompanied by Isidor Solunski, famous Macedonian actor, and they found a Theatre of illusion "Necrology M".

○ **Premiere:** Dramski Theatre – Skopje, 1982

○ **Cast of characters:** 15 (7 males and 8 females)

○ **Summary:**

Erigon is a poetic, grotesque, and tragic drama that explores the fate of a displaced nation through the intertwined destinies of two symbolic protagonists: Isidor Solunski, a Macedonian émigré and theatre artist living in Paris, and Erigon, his dog and alter ego. The play follows Isidor's lifelong struggle to preserve the memory, dignity, and identity of the Macedonians from the Aegean region, whose historical suffering and exile form the emotional core of the drama. Set between the Balkans and Western Europe, the story unfolds through a series of fragmented, dreamlike, and often surreal scenes in which history, politics, and personal tragedy merge. Isidor seeks recognition and justice for forgotten people, yet ends his life abandoned in a Paris shelter for the homeless. After his death, Erigon continues the symbolic journey, embodying the endurance of memory and identity despite persecution and indifference. Through dark humor, absurdity, and powerful symbolism, Plevnesh transforms the story of one man and one dog into a universal meditation on exile, cultural survival, and the human search for belonging in a world shaped by history's injustices.

○ **Translations:** French, English, German, Slovenian, Serbian, Russian, Bulgarian, Croatian, Polish, Czech, Slovakian

○ **Text & Rights contact:** plevnesj@yahoo.fr

● CYRIL AND METHODIUS—WHO ARE YOU?

(Кирил и Методиј – Who Are You?, 2015)

by Jordan Plevnesh

In a world torn apart by wars, borders, and forgotten values, Cyril and Methodius return as timeless witnesses to humanity's destiny. Blending history, myth, and contemporary reality, this powerful drama asks a haunting question: Who are we without memory, dialogue, and the hope of unity?

○ **Premiere:** Ohrid Summer Festival, 2015

○ **Cast of characters:** 14 (9 males and 5 females)

○ **Summary:**

Cyril and Methodius—Who Are You? is a contemporary tragicomic drama that brings the spirit and legacy of the Slavic enlighteners Cyril and Methodius into the turbulent world of the 21st century. The play unfolds across numerous global crisis zones—from Eastern Europe and the Middle East to New York and the Balkans—where war, terrorism, political conflict, exile, and humanitarian catastrophes threaten the very foundations of human civilization. At the center of the story are modern characters Cyril and Methodius, symbolically linked to the historic saints. Through their journeys, the drama examines whether humanity has lost the ideals of solidarity, spiritual freedom, and cultural dialogue that the two brothers once embodied. The protagonists search for answers to a fundamental question: can hope survive in a fractured world dominated by division and violence? Blending reality, dreams, history, and myth, Plevnesh transforms the lives and mission of Cyril and Methodius into a universal vision of a “Civilization of Love” and a “Nostalgia for Unity.” The play ultimately affirms that spiritual values, memory, and human dignity remain humanity’s last defence against destruction and despair. In the Preface for the French edition of the play, George Banu writes: “Plevnesh is a planetary playwright.”

○ **Translations:** French, English, Slovenian, Serbian, Russian, Bulgarian, Croatian, Polish, Czech, Slovakian

○ **Text & Rights contact:** plevnesj@yahoo.fr

Venko Andonovski

>> ABOUT THE AUTHOR

Venko Andonovski (1964) is an internationally acclaimed Macedonian novelist and playwright. Author of 7 novels and 20 staged theatrical productions, his works are translated into over 10 languages. His plays have toured or been staged in 8 countries: France, Turkey, Italy, Slovenia, Croatia, Bosnia and Herzegovina, Serbia, and Bulgaria.

He received the Tolstoy Literature Prize “Yasna Polyana” (alongside past winners like Orhan Pamuk, Mario Vargas Llosa, Julian Barnes, Ruth Ozeki) and the Russian international “Golden Knight” Award, as well as the Eurodram awards. For three decades, Andonovski has been the most performed playwright in Macedonia, winning the nation’s top dramatic honor, the Vojdan Chernodrinski Award, five times.

Upon Eurodram selecting his play *Cunegonde in Carlaland* among South-eastern Europe’s five best, French critic Gilles Boulan wrote: “An original and vivid play. Andonovski invites us, with the help of Voltaire and Michel Foucault, to explore the connection uniting these Balkan peoples in their idealization of Europe... A beautiful, cultivated, at times mysterious, but always comic and entertaining drama.”

Andonovski’s major hits continue to play before packed audiences.

● CUNEGONDE IN CARLALAND

(Кинегонда во Карлаленд, 2006)

by Venko Andonovski

A naive character Candide steps out of Voltaire's novel, arrives in Macedonia, and falls in love with a Macedonian woman (Cunegonde), who wants to leave for Carlaland (Europe) because she has heard that there, for 99 dollars and 99 cents, one can get a new hymen implanted and restore virginity.

○ **Premiere:** Dramski Theatre – Skopje, 2009

○ **Cast of characters:** 18 (13 males and 5 females)

○ **Summary:**

Candide crashes by helicopter in Macedonia. He falls in love with Cunegonde, a girl from Prilep, who fears that Candide will not marry her if she is not a virgin, so she sets off for Carlaland (Europe) to undergo plastic surgery and have an artificial hymen implanted. Candide goes in search of her and encounters a series of absurd and comic characters who expose the illusion of Europe as a perfect place. For example, he meets a Nobel Prize-winning ophthalmologist who cannot treat Candide's eye injury because he is a specialist only for the right eye—and even then only for blue right eyes. The play has no classical plot structure but resembles a composition of wagons (episodes/scenes); each scene introduces a comic character who unmasks the idealized image of Europe. Candide even ends up before the court for war criminals, presided over by the notorious Carla, accused of releasing a toxic nerve gas in a public place – although it is actually just ordinary flatulence caused by eating Macedonian beans. The story has a happy ending: Candide is acquitted, and he and Cunegonde return to Macedonia, concluding that Europe “is not for them.”

○ **Translations:** French, Serbian, Croatian

○ **Text & Rights contact:** venko999lit@yahoo.com

● GENETICS OF THE DOGS

(Генетика на кучињата, 2011)

by Venko Andonovski

A suspiciously enriched Macedonian businessman, who took advantage of the murky "transition" from socialism to capitalism, decides to give away all his wealth to the poor. Disappointed by his children and his parasitic "friends", he suddenly becomes a mortal enemy who must be locked away in a mental institution...

○ **Premiere:** Dramski Theatre – Skopje, 2012

○ **Cast of characters:** 14 (10 males and 4 females)

○ **Summary:**

Ignjat Glembay decides to donate his entire wealth to the poor after witnessing the moral downfall of his promiscuous wife, his drug-addicted daughter Sara, and his son Maxim, who killed a swimmer in a drunk-driving accident. He also faces the utter hypocrisy of the parasitic lawyer and priest living in his house. Believing money can buy anything, the family unites to place Ignjat in a mental institution to protect their lifestyle. They bribe a world-famous psychiatrist to declare him insane. Just as Ignjat is being put into straitjacket, his long-estranged, cast-out son Leone arrives. Ironically, Leone is the very psychiatrist they bribed. Leone refuses to institutionalize his father. Instead, through a painful dialogue, he confronts Ignjat and forgives him for past wrongs. Under the intense emotional strain, Ignjat suffers a fatal heart attack. Leone leaves, abandoning the "Glembay empire" to the remaining vultures.

○ **Translations:** Croatian, Serbian

○ **Text & Rights contact:** venko999lit@yahoo.com

● CAT'S HEAD

(Мачкина глава, 2021)

by Venko Andonovski

Why is the traditional Balkan family collapsing, and why does it have to choose between East and West in order to gain an identity? Isn't the Balkans, as a border, something third in relation to which East and West actually gain their identities, rather than it being the third in relation to them?

○ **Premiere:** Dramski Theatre – Skopje, 2026

○ **Cast of characters:** 9 (6 males and 3 females)

○ **Summary:**

A Western couple—Marianne, a TV producer, and George, a psychiatrist—arrives in a remote Macedonian town, invited by Zvezdan, an aspiring, pro-Western filmmaker. Zvezdan is in sharp conflict with his father, who studied film directing in Moscow. The newcomers claim they want to shoot a documentary about a centuries-old local myth: a giant cat that saved the town from a flood. The naive inhabitants live in this mythical, fairy-tale time. However, the outsiders' true goal is to destroy the family, seize their house, and build a lucrative, ecological fish farm. Through a systematic plan, George drives the daughter Sara to suicide and lands the entire family in straitjackets. The family collapses because they chose to remain in their traditional, mythical time instead of selling out to enter historical time (Western capitalism). Ultimately, the boundary between East and West is the mythical time of the Balkans. Today, like any fantasy, the West views this deeply rooted worldview as a sign of simple madness.

○ **Translations:** /

○ **Text & Rights contact:** venko999lit@yahoo.com

Zhanina Mirchevska

» ABOUT THE AUTHOR

Zhanina Mirchevska (1967) is an accomplished playwright and dramaturg. She has penned over 15 plays and worked as a dramaturg and adapter on more than seventy theatrical productions.

Her dramatic oeuvre includes *Dies Irae* (1990), *A Place I Have Never Been To* (1996), *Esperanca* (2000), *Werther & Werther* (2004), *Swallow Hole* (2006), *The End of Atlas* (2009), *What Do Pigs Dream About...* (2011), and *The Birth of a Tyrant from the Head of a Worm* (2019).

Notably, *Werther & Werther* and *Swallow Hole* were selected by the European Theatre Convention for its prestigious “Theatre in Europe Today” lists in 2008 and 2012. Her works have been staged professionally across North Macedonia, Slovenia, Croatia, Montenegro, France, Russia, Serbia, Germany, Italy, and Romania.

Writing in both Macedonian and Slovenian, she is the recipient of numerous awards. She currently lives in Slovenia, where she serves as a full professor of playwriting at the University of Ljubljana’s Academy of Theatre, Radio, Film and Television.

● ESPERANCA

(Есперанца, 1998–2000)

by Zhanina Mirchevska

Esperanca is a science-fiction farce that interrogates the uncomfortable reality of untouchable power – a world in which certain criminals operate beyond law, accountability, and moral consequence.

○ **Premiere:** Dramski Theatre – Skopje, 2002

○ **Cast of characters:** 13 (3 males, 1 female and 9 chorus members)

○ **Summary:**

Esperanca is a luxury cruise ship carrying the global elite. Among the passengers is a mysterious woman who, out of boredom, seduces the ship's captain and reveals a shocking secret: the man she is traveling with is one of the world's most wanted criminals against humanity – a figure backed by a vast network of violence, power, and unspeakable crimes, pursued across the globe. The captain of the luxury cruise ship Esperanca falls in love with this mysterious woman hiding a dangerous truth. Responding to her plea for help, the captain becomes entangled in a dangerous game of manipulation, seduction, and illusion. Driven by the desire to save the woman—and perhaps the world—he attempts to uncover the criminal's true identity. But the ship soon finds itself caught in a vortex of betrayal, pursuit, and unstoppable catastrophe. The night ends in chaos: Esperanca sinks into the depths of the ocean, the truth disappearing with it. The criminal and his wife vanish into the darkness under the protection of a mysterious military force, airlifted by helicopter toward an unknown fate.

○ **Translations:** French, Serbian

○ **Text & Rights contact:** zaninamircevska@yahoo.com

● SWALLOW HOLE

(Ждрело, 2006)

by Zhanina Mirchevska

Swallow Hole is a text about a person who is so greedy that he devours everything – even his own name.

○ **Premiere:** Slovenian National Theatre – Drama, Ljubljana, 2009

○ **Cast of characters:** 12 (7 males and 5 females; the play could be performed also as a monodrama)

○ **Summary:**

Swallow Hole is a tragicomedy about a man who is perpetually hungry – so ravenously hungry that nothing he consumes can ever satisfy him. No matter what or how much he eats, his craving remains unresolved. He devours everything that comes into his hands, and not only food: he consumes his inherited wealth, everything he owns or receives from others... eventually even his own name. Tormented by an unrelenting sense of hunger, the nameless man desperately seeks a cure for his condition. In his search for relief, he becomes trapped in increasingly bizarre and disturbing situations. Step by step, he transforms into a man capable of committing acts once unimaginable: sadism, pedophilia, incest, cannibalism, and murder. The only apparent escape from his condition is to swallow himself. He retreats into the forest, where he encounters a friendly bear named Haribo. What ultimately happens remains open to interpretation, depending on the reader's or spectator's perspective. *Swallow Hole* is a tragicomic reflection on greed and the materialistic voracity of the contemporary world – a world in which remaining unaware of what surrounds us may itself be the greatest sin.

○ **Translations:** French, Serbian, Russian, Slovenian

○ **Text & Rights contact:** zaninamircevska@yahoo.com

● WHAT DO PIGS DREAM ABOUT, WHEN THE COOK HAS A NERVOUS BREAKDOWN AND RENOUNCES HIS MOTHER THROUGH A NEWSPAPER

(Што сонуваат свињите, кога готвачот доживува нервен слом и се откажува од својата мајка преку весник, 2011)

by Zhanina Mirchevska

What Do Pigs Dream About... is a drama about the misunderstanding of revolution. Humanity is not capable of revolutions. Every revolution ultimately fails. The young generation in an ultra-capitalist world understands revolution as looting and destruction. The text is a fictional/docudrama based on real events.

○ **Premiere:** N/A

○ **Cast of characters:** 20 (9 males and 11 females)

○ **Summary:**

The dramatic structure of the text *What Do Pigs Dream About, When the Cook Has a Nervous Breakdown and Renounces His Mother Through a Newspaper* is fragmentary. Nevertheless, through the dramatic scenes a central dramatic event emerges – the outbreak of unrest in urban environments, manifested through protests, the burning of expensive cars, the destruction of multinational corporate stores, and similar acts. It appears to be a revolt of underprivileged young people from the suburbs who have no prospects and no future. Their anger is directed against capitalist society, as well as against their parents, who possess at least something. At first glance, it seems to be a youth uprising, a new revolution searching for a new social model. However, as the scenes unfold, it unfortunately becomes clear that it is merely looting and a movement without any progressive anti-capitalist ideology. Even worse, it appears that the materialistic orientation of young people—the desire to possess even more—is stronger than it once was, back when humanity still hoped that another social system besides capitalism might exist. The text presents a range of individuals; their statements are partly factual and partly fictional.

○ **Translations:** Slovenian, French

○ **Text & Rights contact:** zaninamircevska@yahoo.com

Dejan Dukovski

»» ABOUT THE AUTHOR

Dejan Dukovski (1969) is an acclaimed playwright and screenwriter. After graduating from the Faculty of Dramatic Arts at Ss. Cyril and Methodius University in Skopje, he taught at its Film Department. Having lived in Hamburg, Berlin, and Paris, he currently serves as a dramaturg at the Macedonian National Theatre.

Statistically the most frequently staged Macedonian author, his dramatic works include *The Balkan Vampire*, *The Balkans Are Not Dead*, *Powder Keg*, *Who the Fuck Started All This?*, *Dracula*, *The Other Side*, *Empty City*, and *Black Gold*. His plays have been translated widely and performed across Europe and worldwide.

Dukovski also penned the screenplays for *Light Grey*, *Like in a Bad Dream*, and the cinematic adaptation of *Powder Keg* (released in the US as *Cabaret Balkan*). *Powder Keg* made history as the first Eastern European film distributed in the US by Paramount Classics. It achieved immense critical acclaim, winning the FIPRESCI Critics Award at the 1998 Venice Film Festival and Best Film at the European Film Awards.

● THE BALKANS ARE NOT DEAD

(Балканот не е мртов, 1992)

by Dejan Dukovski

Amidst the violent collapse of the Ottoman Empire, a disillusioned Turkish officer and a Macedonian girl spark a forbidden, defiant romance. Dukovski's award-winning masterpiece is a raw, darkly humorous explosion of passion and political absurdity. Trapped in an endless cycle of conflict, can love survive the brutal machinery of history?

○ **Premiere:** Bitola National Theatre, 1992

○ **Cast of characters:** 20 (13 males and 7 females)

○ **Summary:**

The Balkans Are Not Dead is a tragic, darkly humorous love story set in early 20th century Bitola, during the chaotic collapse of the Ottoman Empire. The narrative subverts traditional Balkans epics by centering on the forbidden romance between Osman, a cynical Turkish military officer, and Cveta, a Macedonian Christian girl. As historical tides shift, Osman rejects his military duties, disillusioned by the imminent fall of his empire. Meanwhile, Cveta risks everything to be with him, defying intense social and religious taboos. Their romance unfolds against a backdrop of deep political tension, where local revolutionary forces clash violently with fading Ottoman authority. Dukovski uses the star-crossed lovers to expose the absurdity of nationalism and ethnic division. Instead of a heroic myth, the play presents a gritty, melancholic vision of the Balkans as a beautiful but doomed crossroad trapped in an endless cycle of conflict. The story ends in inevitable tragedy, showing that individual love cannot survive the brutal machinery of historical change.

○ **Translations:** French, German, Serbian, Bulgarian

○ **Text & Rights contact:** dejandukovski1@yahoo.com, reschke@verlagderautoren.de

● WHO THE FUCK STARTED ALL THIS?

(Маме му ебам кој прв почна, 1996)

by Dejan Dukovski

Structured across seven surreal rounds, an array of bizarre characters violently collides in a dreamlike puzzle of war, guilt, and identity. Dukovski's Who the Fuck Started All This? is a brutal, fast-paced masterpiece that asks a tragic, unanswerable question: who fired the first shot in history's endless crossfire?

○ **Premiere:** Macedonian National Theatre, 1997

○ **Cast of characters:** 9 (6 males and 3 females)

○ **Summary:**

A surreal, fragmented masterpiece structured like a dark, existential puzzle across seven dreamlike rounds. The story abandons linear plotlines to explore the cyclical nature of human violence, trauma, and identity destruction in the aftermath of socio-political chaos. The narrative features an array of bizarre, multi-faceted characters who constantly shift identities, including a disillusioned Clown, a cynical Dr. Phallus, and a desperate refugee woman named Bezhanija (literally meaning "Flight"). As these figures collide in absurd, violent, and highly charged encounters, they desperately search for love, meaning, and the root of their collective suffering. The play operates as a brutal psychological anatomical study of a society tearing itself apart. Themes of war, generational guilt, and the breakdown of communication are laid bare through Dukovski's signature aggressive, fast-paced dialogue. Ultimately, the question posed by the title remains an unanswerable, tragic loop: no one knows who fired the first shot, yet everyone remains trapped in the bloody, never-ending crossfire of history.

○ **Translations:** French, English, German, Danish, Serbian, Bulgarian

○ **Text & Rights contact:** dejandukovski1@yahoo.com, reschke@verlagderautoren.de

● LOST GERMANS / LOST IN SPACE

(Изгубени Германци, 2011)

by Dejan Dukovski

Deep inside a Macedonian mine in 1944, a desperate group of German soldiers and eccentrics flee advancing partisans. Trapped in a subterranean purgatory, nationalistic ideals dissolve into existential madness. This critically acclaimed masterpiece is a raw, dark comedy about the terrifying absurdity of men forgotten by history.

○ **Premiere:** Macedonian National Theatre, 2013

○ **Cast of characters:** 9 (7 males and 2 females)

○ **Summary:**

A claustrophobic, darkly comedic drama set during the chaotic final days of World War II in late 1944. The story unfolds deep inside a Macedonian mine, where a mismatched group of German soldiers and foreign conscripts flee to escape advancing Yugoslav partisan forces. As they wait for orders that never arrive, the mine transforms into a surreal, underground purgatory. The characters include disillusioned Nazi officers, a shell-shocked German soldier named Otto, and Vincenzo, a wildly eccentric Italian futurist who views the war as a bizarre piece of performance art. The arrival of Marija, a mysterious local woman, further fractures the group's psychological grip on reality. As resources dwindle, the bunker devolves into a miniature, chaotic theater of the absurd. Nationalistic ideologies dissolve into primal survival instincts, dark cabaret performances, and existential dread. Dejan Dukovski uses this subterranean trap as a metaphor for the final collapse of European fascism, exposing the terrifying, desperate madness of men who realize they are entirely forgotten by history and completely lost in space.

○ **Translations:** German, English, Serbian

○ **Text & Rights contact:** dejandukovski1@yahoo.com, reschke@verlagderautoren.de

Srgjan Janikjijevikj

>> ABOUT THE AUTHOR

Srgjan Janikjijevikj (1970) is a director and writer working across film and theatre. His work explores the moment when aesthetics, narrative, and genre lose their stability, dissolving the certainties on which stories usually rely.

Moving between dark comedy, drama, and political satire, he is interested in stories that resist fixed meanings and familiar structures, allowing contradictions, ambiguity, and unexpected shifts in perspective to shape the audience's experience.

● SCHEHERAZADE (A BLACK COMEDY IN 1,001 MINUTES)

(Шехерезада [црна комедија во 1001 минута], 2011)

by Srgjan Janikjievikj

Believe in fairy tales, not in conspiracies.

○ **Premiere:** Vis Production and Macedonian National Theatre, 2011

○ **Cast of characters:** 2 males (1 female optional)

○ **Summary:**

Two self-appointed patriots kidnap a Muslim woman they believe is a terrorist and lock her in a basement for interrogation. They have surveillance equipment, torture devices, a secret mission—and absolutely no idea what they are doing. While their prisoner tells stories to stay alive, Uncle and Youngster spiral through jealousy, sex, politics, religion and increasingly insane conspiracy theories. Every answer becomes proof of another conspiracy, every story hides a secret code, and their war on terror slowly turns into a war with reality. Sixteen hours and forty-one minutes later, they finally discover the truth: they kidnapped the wrong woman. Or perhaps she kidnapped them. She brings out the carpet. And they all fly away.

○ **Translations:** English, French

○ **Text & Rights contact:** srgjan@gmail.com

Mitko Cheshlarov

» ABOUT THE AUTHOR

Mitko Cheshlarov holds an MA in Philosophy and Gender Studies and a degree in Classical Studies. Professionally engaged in the fields of education and culture, he has extensive experience in curriculum development, educational research, and editorial work on professional publications. He has collaborated with international organizations such as UNICEF and UNFPA, as well as with numerous governmental and non-governmental institutions. He is the author and co-author of various educational and research publications, including Latin language textbooks.

He is the author of the book *Three Faces of Love* (Sigmepres Skopje, 2025), which includes the play *Who Am I?* Alongside his literary work, he is also active as a songwriter and composer, participating in national music festivals.

● WHO AM I?

(Koj cym jac?, 2025)

by Mitko Cheshlarov

A contemporary poet publishes a book of love poems, only to discover that people from his past recognize themselves in the verses. As the book launch approaches, art becomes a dangerous mirror of personal projections, misunderstandings, and comic confrontations with memory.

○ **Premiere:** Teatar Komediija – Skopje, 2025

○ **Cast of characters:** 2–14 actors (6–7 male / 6–7 female, with possible role doubling)

○ **Summary:**

Who Am I? is a contemporary play that begins with an intimate artistic act: the publication of a book written without any intention of public resonance. The “unexpected poet” soon faces the consequences when his poems begin to be read as personal confessions. People from different periods of his life recognize themselves in the verses and appropriate them as their own stories, convinced that they are the true addressees of the text. As the public launch approaches, private relationships take on unexpected and absurd dimensions, while the boundaries between personal experience and public interpretation become increasingly blurred. Intimacy gradually turns into a subject of public reading, emotions become a source of comic misunderstandings, and the author repeatedly finds himself forced to explain meanings he never intended to clarify publicly. Through humor, irony, and emotional tension, the play raises the question of what happens when art, once shared, ceases to be a private act and becomes a mirror in which everyone seeks to recognize themselves.

○ **Translations:** /

○ **Text & Rights contact:** mitkoceslarov@bro.gov.mk, mitkocheshlarov@gmail.com

Vladimir Jankovski

>> ABOUT THE AUTHOR

Vladimir Jankovski (1977) graduated with a degree in General and Comparative Literature from the “Blazhe Koneski” Faculty of Philology in Skopje. He has built a distinguished career as an editor for several publishing houses in North Macedonia and has authored nine books, including four acclaimed novels.

His novel *Hidden Desires, Restless Travels* won the prestigious Novel of the Year Award and was North Macedonia’s 2022 nominee for the European Union Prize for Literature (EUPL). Additionally, *Invisible Loves* received the Racinovo Priznanie Award for best prose book, while *The Echo of the Acrobats* clinched the Pegaz Award for best unpublished novel.

Alongside his fiction writing, Jankovski is an active literary translator, dedicated to bringing prominent international works into the Macedonian language.

● GIANTS AND DWARFS

(Џинови и џуџиња, 2023)

by Vladimir Jankovski

Five intertwined stories unfold amid war and migration: a writer in bombarded Ukraine refuses shelter while his wife insists on survival; Syrian refugees cross the Mediterranean; Skopje pensioners revisit missed chances; a young couple drifts toward love; and three youths discuss society.

○ **Premiere:** N/A

○ **Cast of characters:** 15 (8 males and 7 females)

○ **Summary:**

In the play *Giants and Dwarfs*, the existential preoccupations and dilemmas of a dozen people from different geographical and geopolitical contexts intertwine, intersect, and enter into dialogue. The author combines the characters' heterogeneous perspectives, subtly shading their points of contact and their differences. This is a text about the relationship between the microcosm and the macrocosm, about the tension between the small and the large, about the giants and dwarfs we carry within ourselves and with whom—and for whom—we struggle.

○ **Translations:** /

○ **Text & Rights contact:** vladimirjankovski@yahoo.com

Dragana Lukan Nikoloski

» ABOUT THE AUTHOR

Dragana Lukan Nikoloski is a playwright, screenwriter and prose writer from Skopje, North Macedonia, whose work combines playwriting, dramaturgy, screenwriting, prose and cultural project development.

Her artistic practice is rooted in contemporary drama and socially engaged storytelling, with a strong focus on women's experiences, love, family histories, generational trauma and the pressures of patriarchal and transition societies.

She graduated from the Faculty of Dramatic Arts in Skopje, earned a MA degree in Film and Television Screenwriting, and has worked as a dramaturg at the Theatre for Children and Youth in Skopje while also collaborating with other theatre institutions, including the Macedonian National Theatre.

Her selected works include *Marta Verina*, *Anna*, *104*, *Macedonian Bug*, *Majmunaska Str.* and *11 Proven Ways to Fuck Up Love*.

● 104

(104, 2025)

by Dragana Lukan Nikoloski

A seemingly harmless joke about a woman's sexual past triggers her husband's obsessive jealousy, exposing the violence, control and misogyny hidden inside a marriage that once appeared harmonious.

○ **Premiere:** Upcoming premiere, Tetovo Theatre, October 2026

○ **Cast of characters:** 5 (3 males and 2 females)

○ **Summary:**

Milena and Jovan appear to be a stable, successful urban couple, but beneath the surface of their marriage lie judgment, control and unspoken resentment. After a dinner with their friends Iskra and Marko, Milena jokingly answers a casual question about her past by saying that her number is 104, and Jovan spirals into jealousy, misogyny and humiliation, increasingly accompanied by Joe, a figure who can be read as the embodiment of his paranoia and inner violence. As Milena finally confronts the emotional suffocation of the marriage and chooses freedom, Jovan loses his grip on reality and kills Marko, turning private male insecurity into irreversible public violence.

○ **Translations:** English, Croatian, Serbian

○ **Text & Rights contact:** dragana.lukan@gmail.com

Eva Kamchevska

»» ABOUT THE AUTHOR

Eva Kamchevska (1983) is a Macedonian playwright and screenwriter. She graduated from the Faculty of Dramatic Arts in Skopje, where she also earned her MA in Scriptwriting (2013), before completing the Writing for Film and Television program at Vancouver Film School (2015).

Kamchevska's works have achieved significant international recognition. Her play *Stay Upright and Go Gracefully* (staged as *Psychopaths*) won an original play award at the Mostarska Liska festival (2023), while *Blank* received the Eurodram Award in 2024.

For the screen, she penned the feature film *Stela* (2020) and won the Zagori Fiction Days competition in Greece for her TV pilot adaptation of Lidija Dimkovska's novel *A Spare Life*. Her short script *Baby in the Closet* won the Short Script Pitch at Interfilm Berlin (2021). She also developed the animated series project *Lie on Me* at the Torino Series Lab.

Kamchevska continues to actively write for both film and theatre.

● **BLANK**

(Бланко, 2023)

by Eva Kamchevska

Is there a way to protect yourself in advance if someone close to you hurts you?

○ **Premiere:** N/A

○ **Cast of characters:** 24 (12 males and 12 females)

○ **Summary:**

During a high school field trip, third-year students decide to do IT. And while in one room, everyone is experiencing coitus for the first time, a couple are discussing whether to have sex. The girl can't decide, she is not sure that now is the time to do it, although she admits that she would like to try. Somehow she doesn't trust the boy completely. She wants to make sure that he won't hurt her in any way before he does anything with her. He promises that he won't, but that's not enough for her. And then, the girl gets a brilliant idea. They'll sign a contract that he won't hurt or harm her in any way. But how to draw up the contract and how long will it last? The guy suggests that he sign a blank piece of paper (he knows this because his father is a lawyer) and then she can write whatever she wants in the contract, he agrees to everything. After the guy breaks the contract and her photos are found on the internet, the girl demands that his left testicle be cut off.

○ **Translations:** /

○ **Text & Rights contact:** evakamcevska@gmail.com

Ana Ristoska Trpenoska

» ABOUT THE AUTHOR

Ana Trpenoska (née Ristoska, 1984) graduated in Playwriting and Dramaturgy from the Faculty of Dramatic Arts in Skopje and studied Theatre, Film and Media at the University of Vienna.

She has authored over ten plays, including *Tag der Bären*, *Am Kanal*, *#The-Border*, *Me*, *Somewhere Else*, *Couples*, *Let's Go*, *Señor!*, *5:17*, and *Great Expectations*.

Trpenoska was selected by the Wiesbaden Theatre Biennale for the Playwrights' Forum with Mark Ravenhill. She won the contemporary drama competition held by the ITI Hellenic Centre and is a two-time Eurodram Award recipient. In 2025, her play *Couples* won the Best Play Award at the "Vojdan Chernodrinski" Theatre Festival.

Her works have been staged at Deutsches Schauspielhaus – Hamburg, Schauspielhaus Vienna, ODA Theatre – Prishtina, the Macedonian National Theatre, and Dramski Theatre – Skopje, as well as read and featured at Contemporary Drama Forum – Athens, National Theatre of Northern Greece – Thessaloniki, Kosovo/Albania Theatre Showcase – Tirana, Dramatists' Festival – Graz and selected for *Neue Stücke aus Europa*, Festival Wiesbaden.

● ME, SOMEWHERE ELSE

(Јас, на некое друго место, 2020)

by Ana Ristoska Trpenoska

A young family's birthday party in a foreign country turns into a nightmare after a sudden scream for help. Me, Somewhere Else confronts filicide and depression, alongside broader themes of migration, social media, the role of women in patriarchal systems, and capitalist society.

○ **Premiere:** "Aco Shopov" National Theatre – Shtip, 2024

○ **Cast of characters:** 7 (3 males, 2 females, 2 children)

○ **Summary:**

The play *Me, Somewhere Else* is inspired by a true event and explores the themes of filicide and depression. It portrays a young family that appears to lead a happy life in a foreign country. The action unfolds during a birthday party, gradually revealing the mother's fragile psychological state. The central character embodies a modern Medea. Rather than killing her children as an act of vengeance, she commits altruistic filicide linked to her own suicide. The drama examines depression as an illness that is still not openly discussed enough, and whose symptoms are often overlooked. It also addresses social issues such as migration, the role of women within patriarchal structures, and the pressures placed on individuals in capitalist society.

○ **Translations:** English, German, French

○ **Text & Rights contact:** ana.ristoska.trpenoska@gmail.com

● COUPLES

(Парови, 2023)

by Ana Ristoska Trpenoska

Struggles for dominance, toxic male-female relationships, partners who prioritize professional success and social status over intimacy, marriages that have fallen into routine, and partners with differing expectations who appear comic in their helplessness.

○ **Premiere:** Dramski Theatre – Skopje, 2024

○ **Cast of characters:** 10 (5 males and 5 females)

○ **Summary:**

Couples explores gender dynamics and patriarchal structures in contemporary society through a tragicomic lens. The play follows several couples-partners at different stages of their lives and confronts us with the challenges they face as they become trapped in the tragicomic routine of everyday life. It examines struggles for dominance, toxic male-female relationships, partners who prioritize professional success and social status over intimacy, infidelity, marriages reduced to habit, and relationships marked by mismatched expectations. What unites them all is the longing for love and their inability to change their circumstances.

○ **Translations:** English

○ **Text & Rights contact:** ana.ristoska.trpenoska@gmail.com

Lidija Mitoska-Gjorgjievska

»» ABOUT THE AUTHOR

Lidija Mitoska-Gjorgjievska (1984) is a Macedonian dramaturg whose work blends literary theory, translation, and contemporary drama with a sharp sensitivity to language and form. She studied English Language and Literature at the “Blazhe Koneski” Faculty of Philology in Skopje, later pursuing postgraduate literary studies there and at Sapienza University of Rome. Her academic focus explores the relationship between deconstruction and the translation of dramatic texts.

After working as a translator and English teacher, she joined the “Vojdan Chernodrinski” National Theatre in Prilep as a resident dramaturg, actively shaping contemporary stage productions.

Her literary translations, scholarly papers, and creative works are published by Vostok and IP Kultura, and featured in magazines like *Stremezh*, *Blesok*, and *Okno*. Her play *The Clock* was included in the Eurodram Anthology of Contemporary Dramatic Texts (2020), earning the Eurodram Award. She has also twice won the Contemporary Stage Dramatization Award at the “Vojdan Chernodrinski” Theatre Festival.

● THE CLOCK

(Caaror, 2020)

by Lidija Mitoska-Gjorgjievska

This text delves into the dissonance between objective and subjective time – two dimensions that are rarely aligned. It also reflects on repetition versus transience, a pair of opposing forces from which, no matter how much we try to escape, inevitably and without exception, overtake us.

○ **Premiere:** “Vojdan Chernodrinski” National Theatre – Prilep, 2026

○ **Cast of characters:** 3 (2 males and 1 female)

○ **Summary:**

A personified wall clock becomes an ever-present part of a couple’s life – constantly watching them, occupying their space, and quite literally counting down their time. The conflict arises from their contrasting attitudes toward time itself. While the husband remains calm and unbothered by the clock’s presence, the wife is deeply disturbed by its relentless ticking, which makes her anxious and painfully aware of time slipping away. She persistently urges her husband to leave, to go somewhere, to begin doing something meaningful with their lives before it is too late. Yet no matter where she goes or what she does, she cannot escape the sound of the ticking clock.

○ **Translations:** English

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Sasho Dimoski

>> ABOUT THE AUTHOR

Sasho Dimoski (1985) is a Macedonian writer, playwright, dramaturg, and university professor, recognized as a prominent figure in contemporary Macedonian culture. He holds a PhD in Dramatic Arts from the Faculty of Dramatic Arts in Skopje. His multidisciplinary body of work spans literature, theatre, and ballet, comprising more than sixty titles.

Dimoski is the author of several novels and prose works, including *Diary of the Hooligan*, *Alma Mahler*, *The Fifth Season*, *Sleeping Beauties*, and *So Dark*. He has also published collections of plays, theoretical studies, and poetry, notably *Museum of Forgetting*. His works have been translated into multiple languages and featured in international anthologies and journals.

In theatre and ballet, he has contributed to over forty productions across Europe and Asia, collaborating with renowned directors and companies. His plays and dramaturgical works have been staged in countries such as Serbia, Slovenia, Bulgaria, Croatia, Hungary, South Korea, and Kazakhstan.

A recipient of numerous national and international awards, Dimoski has been recognized for both literary and theatrical achievements. He currently teaches drama and theatre studies at Europa Prima University in Skopje.

● BETWEEN THE DRAGON AND ITS WRATH

(Помеѓу змејот и неговиот бес, 2018)

by Sasho Dimoski

Between the Dragon and Its Wrath is a striking journey through power and illusion, where kings and fools mirror each other. Across time and history, laughter cuts deepest – revealing truth, fragility, and the thin line between authority and madness.

○ **Premiere:** N/A

○ **Cast of characters:** 16 (12 males and 4 females)

○ **Summary:**

Between the Dragon and Its Wrath explores the figure of the fool as a historical, philosophical, and theatrical phenomenon. Structured around a prologue, seven scenes, and an epilogue, the play follows the “seven days” of the fool across different epochs—from the ancient world to the modern imagination—through his relationship with the ruler. Each scene presents an intimate and often provocative dialogue between power and its reflection: the fool as a mirror, critic, and double of authority. Inspired by historical and mythical figures, the characters move through situations of waking, bathing, dressing, hunting, eating, undressing, and dreaming, forming a metaphorical cycle of power and human existence. The text blends poetic language, dark humor, and philosophical reflection, raising questions about identity, freedom, death, and the necessity of laughter. Drawing inspiration from *King Lear*, it interrogates the boundary between king and fool, revealing them as two sides of the same existential coin. Ultimately, the text offers a powerful theatrical vision of authority, vulnerability, and truth, where laughter emerges as the final act of resistance.

○ **Translations:** /

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Davor Stojanovski

» ABOUT THE AUTHOR

Davor Stojanovski (1987) is a playwright, novelist, poet, translator, and musician. He holds an MA in Macedonian Literature and has built a diverse professional background as a copywriter and proofreader, alongside working as a literary translator from Slovenian into Macedonian.

His literary works have achieved high acclaim. His second novel, *Collecting Ashes*, won North Macedonia's prestigious Novel of the Year Award in 2016, while his third novel was nominated for the European Union Prize for Literature (EUPL) in 2020. Stojanovski's poetry and prose have been widely featured in numerous anthologies and literary magazines.

In theatre, his play *Pain* was staged at the 2006 Skopje Urban Arts Festival at the Mala Stanica Multimedia Centre. Additionally, he is known as a former member of the prominent band Foolish Green.

● GRACE KELLY DOESN'T DRINK BAMBUS

(Грејс Кели не пие бамбус, 2020)

by Davor Stojanovski

A couple's fragile bond is shaken when an ex arrives with the corpse of her fiancé – and her traumatized brother, whom neither of them has met before. As secrets unravel, their bleak routine fractures, forcing them to confront love, guilt, and the possibility of a different future.

○ **Premiere:** N/A

○ **Cast of characters:** 6 (2 males, 3 females and 1 f/m)

○ **Summary:**

A tragic accident and a devastating loss are the only things keeping Anabelle and Vachel together. Their daily life is dull and repetitive, and each secretly expects the other to leave. Their fragile routine is disrupted when Maria, Vachel's ex-girlfriend, arrives unexpectedly – carrying the body of her dead fiancé. She confesses to involuntary manslaughter and asks for their help. But she is not alone. With her is her cross-dressed brother, who calls himself Grace Kelly – someone whose existence Maria has kept hidden from Vachel until now. Haunted by severe childhood trauma, Grace was committed to a psychiatric hospital, where his nurse, Tania, secretly in love with him, falsified reports to prolong his stay. When Maria discovers this, she devises a plan: she seduces the hospital's manager—her now-dead fiancé—and kidnaps Grace. Grace's arrival turns Anabelle and Vachel's lives upside down, forcing them to confront their relationship and imagine a future that, despite their dark past, might still hold hope.

○ **Translations:** /

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Marjan Angjelovski

»» ABOUT THE AUTHOR

Marjan Angjelovski (1987) is a versatile Macedonian screenwriter, author, theatre producer, and cultural entrepreneur. He is best known as a screenwriter for *Eden na Eden* and *Fcherashni Novosti*, two of the most popular television entertainment formats in North Macedonia.

Angjelovski serves as President, Executive Director, and Producer of the Alternative Theatre Otpishani – Skopje, where he leads the production of contemporary theatrical projects. He is also the founder and general manager of Volshebna Scena, Macedonia's first theatrical playroom dedicated to children's interactive theatre and creative education.

A prolific writer, he has published nine books and authored and produced eleven theatre plays. His works frequently blend satire, dark humor, and social commentary, earning him ten domestic and international awards for his contributions to literature, satire, and dramatic writing. Today, he is recognized as a notable contemporary satirical and theatrical voice of his generation in the Balkans.

● **HAPPY DEAD MAN**

(Среќен мртовец, 2021)

by Marjan Angjelovski

Happy Dead Man is a satirical drama about Zhivko, mistakenly declared dead by the system. His life becomes a nightmare as he battles bureaucracy and a dysfunctional state. Through an absurd struggle to prove he is alive, he exposes the state apparatus and its many weaknesses in a dark tone.

○ **Premiere:** Otpishani Theatre – Skopje, 2023

○ **Cast of characters:** /

○ **Summary:**

Set in a world where bureaucracy outweighs common sense, *Happy Dead Man* is a satirical absurdist drama following Zhivko Mladenovski, an ordinary man whose life collapses after a clerical error officially declares him dead. Trapped in an irrational administrative nightmare, Zhivko embarks on a desperate journey through dysfunctional institutions to prove that he is, in fact, alive. Rather than receiving assistance, he is met with endless incompetence and escalating absurdity: officials send him from office to office, doctors refer him to irrelevant specialists, and a coffin is even delivered to his home. As the bureaucratic farce deepens, Zhivko is ultimately forced to attend his own funeral, shocking mourners who believed him gone. The consequences become devastating. His employer dismisses him because the company cannot legally retain a deceased worker, plunging his family into financial ruin. Funeral debt collectors pursue him relentlessly, while his wife, unable to endure the chaos, leaves with their children. Abandoned by everyone except his eccentric grandmother, Zhivko continues his hopeless struggle for identity, dignity, and recognition. In the play's final act of cruel irony, the long-awaited official document arrives moments after his real death – confirming that Zhivko Mladenovski is officially alive.

○ **Translations:** English, Serbian

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As is customary, any remaining errors are mine alone.

Ivan Dodovski

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Twenty-five years after Eurodram was founded, this directory of Macedonian selections does more than list titles, authors and years: it maps the paths by which Macedonian plays have entered a wider European conversation about theatre, language and translation. It records not a comprehensive history of everything written or staged during this period, but a story of encounters—moments when Macedonian drama was read, discussed and recommended to travel beyond its immediate linguistic and theatrical context.

