North Macedonian Center of ITI

This is an official announcement from the Macedonian Center ITI / PRODUKCIJA regarding the realization of the new publishing project *Dramatic Translation in the Creative Industries*, supported by the City of Skopje, featuring the publication of four books in Macedonian translation:

1. Four Plays by Elena Alexieva

(*Victims of Love, Madame Mishima, Phantom Pain, Bernhard in Hell*)
Translated from Bulgarian by Zdravko Stojmirov (actor–translator)
Publisher: Macedonian Center ITI / PRODUKCIJA, Skopje, 2025/2026

The translation was supported by the National Culture Fund of the Republic of Bulgaria, while the printing of the book was supported by the City of Skopje.

Synopsis
Elena Alexieva possesses the rare ability to write and construct dramatic characters and situations with the intensity and intellectual force of Yukio Mishima, Thomas Bernhard, Marco Bellocchio, Jim Sheridan, and others. She directs within the dramatic text itself, experimenting boldly with dramatic and prose structures combining them in unpredictable, often contradictory juxtapositions.

She challenges herself by writing across a wide spectrum of themes: from the profile, motives, impulses, mentality, and causality of a rural maniac who rapes and murders promiscuous, free-spirited young women who unconditionally flirt, seduce, and existentially experiment with youth and life; to the imagined and internalized female side of the self-mythologized samurai and kamikaze Yukio Mishima a phantom that kills while assisting her masculine lover Mishima. *Madame Mishima* appears as a closed alter ego that attracts and seduces young men; a Madame Mishima conscious of her own vulnerability to the self-destructive consequences of Venus's touch an exceptionally eloquent character trapped within her own self-constructed femininity.

From the radical damage and physical disability of an armless woman who begins therapeutic painting with her mouth, to her subsequent explosion as a painterly phenomenon on the art market where

values and talents are manipulated, and authenticity and originality are traded off against questionable notions of uniqueness and unwanted human tragedy Alexieva constructs unsettling, incisive dramatic worlds.

The translation by Zdravko Stojmirov (actor–translator) is precise yet richly eloquent, vital, alive, and eminently performative. As only an outstanding actor with a deep sensitivity for language, transformation, and translation can do, he organically animates the characters and their dialogues in literary translation sometimes with far greater sensibility than that of formally trained literary translators.

2. Two Plays by Rok Vilčnik (rokgre)

(*Tarzan, Our Theatre*)
Translated from Slovenian by Vincent Vilčnik/*Tarzan* and Ivanka Apostolova Baskar/ *Our Theatre*
Publisher: Macedonian Center ITI / PRODUKCIJA, Skopje, 2025/2026

The translation was supported by the Slovenian Book Agency, while the printing of the book was supported by the City of Skopje.

Synopsis
Rok Vilčnik is one of the most eminent contemporary Slovenian playwrights. While he may not radically experiment with dramatic structure, he excels spectacularly in crafting dramatic stories and characters who unleash absurd, ironic, and witty lines and dialogues at the expense of Tarzan-type men versus predatory male hyenas in a world of conquest, exploitation, possession, and desire.

He also masterfully dissects the manifestations of theatrical narcissists and egoists who imperialistically dominate the stage, backstage, auditorium, theatre workers, and artists at the expense of privatized public and national theatres that still survive on state funding.

Vilčnik is a master of critique and demystification of local and global systemic corrosion, a lucid and precise dramatic analyst of megalomaniacal financial, territorial, and existential absurdities.

3. *Fragile Caravans* by Muanis Sinanović

(Theatrical Poetry)
Translated from Slovenian by Ivanka Apostolova Baskar
Publisher: Macedonian Center ITI / PRODUKCIJA, Skopje, 2025/2026

The translation was supported by the Slovenian Book Agency, while the printing of the book was supported by the City of Skopje.

Synopsis
Muanis Sinanović is a magical poet of the present, of modernity, evocative historicity, reflective poetic wisdom, real routinized journeys, and imaginative projections. His poetry unfolds as a site-specific lyrical narrative, an urban haiku, a forest film.

While reading his nostalgic, subtly sentimental poetry, one becomes part of his poetic caravan travelling through fragility, delicacy, and the fleeting nature of the present and of things themselves. You travel quietly; you observe, notice, analyze, and experience, encountering the predictably unpredictable

contradictions, contrasts, and essential absurdities of existence, while landscapes and passages shift and pass you by.

This is outstanding, top-tier poetry with universal capacities and enduring relevance.

4. Four Contemporary Croatian Plays

(*The House* by Filip Jurjević; *Kandahar Is Far Away* by Anita Čeko; *35 Square Meters or Nowhereland* by Lucija Klarić; *You Can Be Anything You Want* by Ivana Vuković)
Translated from Croatian by Ivanka Apostolova Baskar
Publisher: Macedonian Center ITI / PRODUKCIJA, Skopje, 2025/2026

The translation was supported by the Ministry of Culture and Media of the Republic of Croatia, while the printing of the book was supported by the City of Skopje.

Synopsis
These young, contemporary, and highly relevant Croatian plays are the result of a profoundly inspiring and motivating playwriting program initiated and realized by the Croatian Center ITI and the Goethe-Institut Zagreb.

Focusing on themes of home, house, apartment, rent, subtenancy, and shelter, a group of young screenwriters and playwrights created dramatic texts ripe for stage production, opening narratives shaped by contemporary economic colonialism, economic migration and emigration, the insane rise in housing prices and monthly rents, financial disorientation, the rapid expansion of precarity, and the rise of meaningless new professions in which nothing is produced except PR speculation, deeply demotivating people from working, creating, and contributing.

These plays address the future of homelessness and loss, while never neglecting dramatic language, structure, narrative and anti-narrative flows within the creative process of storytelling and theatrical articulation.

For further visual materials, please consult the attachments and the following links:

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We thank you in advance for your attention, further publication, and support in visibility and sharing.

With sincere regards,
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