

The object of my MA thesis is the analysis of works by the contemporary Serbian playwright Biljana Srbljanović (\*1970). She graduated in dramaturgy at the Faculty of Dramatic Arts in Belgrade between the years 1991 - 1996. Her MA thesis was her very own drama called "Beograd tri/ogy" ("Beogradska trilogija"). Biljana Srbljanović is the author of such plays as "Fami/y Ta/es" ("Porodične priče" - 1998), "The Fa/I" ("Pad" - 1999), "Supermarket, a Soap Opera" ("Supermarket, soap opera" - 2001), "America/ Part Two" ("Amerika, drugi deo" - 2003). She received many prestigious domestic awards including the Sterijino Pozorje Award.

She managed to get accepted with German speaking audiences on German stages between the years 1998 - 2000. Biljana Srbljanović's dramas were published and produced in more than fifty domestic and foreign theaters. As the first foreign author she received the Ernest Toller Award in 1999.

The works by Biljana Srbljanović can be divided into two periods. The first begins with her debut "Beograd tri/ogyl~ and ends in 1999 with "The Fa/I". The second period is distinguished by the two remaining dramas "Supermarket" and "America".

Thematically the first plays discuss the political situation in former Yugoslavia, subsequently in the Republic of Serbia, and nonetheless also the results of Milosevic's regime. Biljana Srbljanović de-mystifies Serbian national myths which have lasted for centuries in the patriarchal Balkan society. Such myths for example include the obligation of mothers to give birth to sons and bring them up as soldiers. This period ends with the fall of Milosevic's regime.

The second stage of the works of Biljana Srbljanović can be defined by overlapping into more universal themes and motives. In her plays she is interested in the loss of identity of the contemporary western individual, and his/her inability to become a valuable member of society.