

My thesis presents a concise outline of the development of Romany dramatic and theatre culture from its Indian origins to the Slovak originated Theatre Romathan, which represents the actual artistic and intellectual development peak. Further on, the work deals with the crucial developmental tendencies of the artistic production within the Theatre Romathan. It also highlights the importance of the Theatre Romathan in the European context.

In the first part of my thesis I briefly point out the development of Romany theatre, drama, and theatricality in general. My main argument is that Romany theatricality stems from three different sources. Firstly, the roots of Romany theatricality are to be found in Doms musicians' performances in ancient India. Secondly, one has to look for the roots in the competition of Romany performers with the non-Romany artistic production of medieval mimes, histriones, ioculatores and musicians. And finally, the source of the theatricality lies in the Romany folk culture, which is manifested in songs, stories, musical and musical-dramatic performances, ceremonies, and rituals.

In the second part of my work I analyse the beginnings and the development of Romany theatre within the territory of former Czechoslovakia. I argue that the very beginning of Romany theatre is connected with the interwar Moravian production of the Kyr-cousins. I also present the work of Elena Lackova as well as I mention post-war Romany producers and directors - Emil Scuka, Jan Rusenko, Jozef Feco and Kristian Drapak.

In the following part I characterize the artistic production of the Theatre Romathan. I present it as an intellectual and artistic peak of Czech and Slovak Romany theatre. I argue that the main developmental tendencies within the artistic production of the Theatre Romathan correspond to the main tendencies of Romany ethno-emancipation - The Roma Rising - not only in the Czech Republic and in Slovakia but also in the whole of Europe.