

Summary:

„Romani Accented Movies“: Current situation of Romani Cinema and Its future Perspective

The main theoretical approach that underpins this work is based on the concept of an accented cinema formulated by the Iranian film scholar Hamid Naficy. On the basis of his methodological tools the author examines some elements of the "accented style" as they assert themselves in the Roma cinema, and comes to the conclusion that already on a small sample of ten Romani filmmakers we can see certain components that are more or less common to all featured artists.

Foremost there is shared existence in the "interspace", which is moreover in some aspects different from the exile or other diaspora filmmakers' "boundary" existence, given by the specific status of the Roma minority in society. Roma cinema is characterized by autobiographical approach and author's self-inscription into the story. From the production point of view these films are mostly alternative, low-budget or art-house ones. Romani cinema is most often supported by public broadcasters, subsidies from the state, nonprofit organizations or small production companies. Staffs are often formed on friendship or family ties, the filmmakers usually work with the similar team of people, hold multiple positions themselves and also are present at different phases of work. Roma movies bring Romani characters and along with them Roma actors to the screen. Roma theater actors or Roma non-actors assert themselves, while at the same time practice of non-Roma actors cast into Romani roles still exists.

Although still modest, Roma cinema genre is remarkably diverse. Roma directors shoot social and artistic documents, dramas, comedies, as well as TV movies, fairy tales and other programs. The themes are often aimed at the reconstruction of the past with an emphasis on the Roma Holocaust. The unifying theme is individual or group statement of feeling alienated, both physical and internal exile, search for identity and life on the margins of society. Viewers of Roma films reach them mainly through television, internet, film festivals, film clubs and art-house cinemas. They are mostly recruited from non-Roma, non-mass audience or the so called Roma elite.

The future of Roma audiovisual output probably lies in two fundamental ways which it had been going up to now. On the one hand, one can assume that it will continue to develop an amateur production in the form of videos, music videos, or editing non-Roma works by for example replacing original audio with Roma dubbing, which is very popular among the Roma. On the other hand we can hope there will be increasingly more authors resulting for example from a variety of programs aimed at teaching filmmaking organized by some non-profit organizations. These programs still substitute for attendance of Roma students at education in the area of the cinematic experience at the classical film schools. To the development of Romani filmmaking could also further contribute the Roma television and television programs.

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