

Romani Aesthetic(s)

– self- and external representations

Ed. by Marina Ortrud M. Hertrampf
and Kirsten von Hagen

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Roma - understood here at heteronym, which includes all subgroups such as Sinti, Roma, Calé, Kalderash, Manouches, etc. - have resided in Europe since the Middle Ages and are the largest ethnic minority in Europe with just under twelve million people. Their ethnic and cultural alterity has made Roma victims of discrimination, marginalization, persecution, and extermination since their arrival in Europe. At the same time, numerous heterostereotypes have developed in the majority society, which throughout the centuries have consolidated into myths and legends and continue to prevail in public, political, and artistic discourses. Especially in literary and artistic works, various media perpetuate the standard repertoire of traditional stereotypes such as nomadism and the love of freedom, dance and music, divination or theft. These stereotypes have manifested themselves in diverse forms of aesthetic expression that became almost stylistic for the literature and art of the 19th century. But not only the representation of Roma by majority writers and artists draws on stereotypes and clichés: the aesthetic self-expression of Roma authors and artists themselves also refers to certain solidified images that serve as forms of the collective memory of the minority and thereby preserve long-lived cultural practices and traditions. The selfportrayals of members of the minority, however, also have developed forms of self-presentation and images that are quite different than those used by the majority.

This transdisciplinary and comparative series deliberately focusses on the aesthetic characteristics and peculiarities of self- and external representations of Roma in order to elucidate not only the different aesthetics of the extremely diverse and heterogeneous cultures of Roma, but also the various manifestations of foreign images so as to explore the effects of heterostereotypes on the aesthetic selfrepresentation of Roma. The series is open to all aesthetic expressions in diverse media, centuries, and geographic areas.

Manuscripts are always welcome. Please send your request either to Prof. Dr. Marina Ortrud M. Hertrampf (Marina.Hertrampf@uni-passau.de) or to Prof. Dr. Kirsten von Hagen (Kirsten.v.Hagen@romanistik.uni-giessen.de)



Lorely French,
Marina Ortrud M. Hertrampf (eds.)

**Approaches to a “new” World Literature
Romani Literature(s) as (re-)writing and
self-empowerment**
(Romani Aesthetic(s) vol. 4)

The history of written Romani literature is only about 100 years old, and thus Romani literatures are still being defined and consolidated. At least two special features characterize this young literature: on the one hand, it is a multilingual diasporic world literature that often can be characterized as engaged literature and tries to deconstruct various age-old stereotypes of the minority. On the other hand, female authors play a strikingly prominent role. Female authors frequently achieve visibility with their texts on the national book markets. Some authors appear in their own texts as committed feminists and/or human rights activists. For other authors, sexuality and gender play a less prominent role in their works. Additionally, women often also play very central roles in texts by male authors.

Therefore, this volume aims to explore the different facets of Romani literatures on two interrelated axes. First, the essays explore the status of several diverse works as transnational world literature. Second, the contributions examine the significance of writing as a form of social engagement and self-empowerment. What emerges is the observation that mainly women authors have been speaking out and standing up for their rights as women and Romnya.

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Marina Ortrud M. Hertrampf,
Kirsten von Hagen (Hg.)

**Selbst- und Fremdbilder von Roma in
Comic und Graphic Novel**
Vom Holocaust bis zur Gegenwart
(Romani Aesthetic(s) vol. 3)

Roma, as the largest ethnic minority, have been indigenous to Europe for centuries and yet are still subject to massive prejudice and racist resentment today. The longue durée of prejudiced heterostereotypes is reflected not only in everyday life and politics, but also in the various forms of graphic storytelling. Mainstream comics and graphic novels make use of a very limited repertoire of long-established heterostereotypes. In the currently popular history and reportage comics, on the other hand, an attempt is made to counteract these very clichéd images through docufictional modes of representation. This strategy can also be found in many self-representations of Roma, which are explicitly brought into focus in order to explore the similarities and differences between self-portrayals and portrayals of others, as well as their different forms and functions. This transdisciplinary, comparative volume takes perspectives from cultural and comic studies as well as sociology, theology and Romani studies.

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Marina Ortrud M. Hertrampf,
Kirsten von Hagen (Hg.)

Ästhetik(en) der Roma
(Romani Aesthetic(s) vol.2)

For a long time, Roma literature was not considered at all or only according to stereotypical evaluation patterns. The aim of this volume is to take a close aesthetic look at the literatures of the Roma for the first time and to ask what common tendencies can be observed. Many Roma works have a performative and/or hybrid character. The preference for performative narrative forms can be traced back to the long-standing traditions of oral literature (legends, fairy tales, magic) as well as oral history-building (oral transmission of collective memory, of founding and origin myths as well as of life experiences to preserve and strengthen group identity). Music and dance, identity-constituting elements of Roma cultures, whose performative character is reflected in various forms of intermediality and media combination, play a significant role almost universally. At the same time, this also reflects the trend of wanting to recreate written literature. What is striking here is the tendency to merge artisticaesthetic traditions of oral Roma literature with elements of written majority literature. As with all gradually establishing small literatures, different phases of literary self-expression can be observed in aesthetic terms, which are admittedly to be regarded as dynamic and interwoven. From autobiographical and auto-fictional texts, to realistic or magical-realistic texts, to the modern aesthetics of small literatures, explicit aesthetics of demarcation and the exploration of new forms, the arc can be spanned here.

► 2020, 275 pages, Softcover, 34,00 Euro (D),
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Sidonia Bauer, Kirsten von Hagen (Hg.)

**Aux frontières: Roma als
Grenzgängerfiguren der Moderne**
Eine kritische Betrachtung von Selbst- und
Fremdrepräsentationen in der Romania
(Romani Aesthetic(s) vol.1)

Long before the age of nationalisms in the 19th century, despite the persecutions, oppressions and the Holocaust (Porajmos) in the 20th century, Roma represented cultures marked by border crossings, which were also repeatedly represented in literature, the visual arts and film. Particularly in the 20th and 21st centuries, self-representations themselves are increasingly represented in text and media.

This volume aims to trace the many facets of the representation of the Roma („Tsiganes“, „Bohémiens“, „Sinté“, „Mahnouches“, „Yéniches“, „Gitans“ etc.), whose way of life has historically been characterised by cross-border movement and border relations. Thus, she aims to investigate spatial conceptions. These can be intermedial and also transcend different literary genres. The border-crosser figure can be used to manifest where relationship boundaries are drawn, in what relationship self and other are placed to each other and to what extent cultural contact takes place, succeeds and fails. Special interest is given to the figure of the Bohémienne / Romnia / Sinteza as well as the role of written and spoken language, especially with regard to performance in literary or media staging.

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