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Un rascimento méconnu: l'antitsiganisme

Leonardo Piasere

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Anti-gypsyism: an unacknowledged form of racism

Abstract

A *ghostbuster* is roaming around Europe: anti-gypsyism. Anti-gypsyism fights against Gypsies, but in order to fight them, it had to invent them first. Anti-gypsyism is based on an apparent paradox: it is battling with a ghost, "Gypsies", something which it has concocted by itself. Anti-gypsyism is one of the many *ghostbusters* that clouds a large number of collective European or Euro-descendant minds. Like all kinds of ghost-hunting and hallucinations, it requires material, tangible, flesh-and-blood scapegoats. Depending on the time and place, anti-gypsyism scapegoats have been, or still are, people known as Rom, Sinti, Manuš, Calons, Travellers, Romaničel, etc. From the very first meeting with these peoples, anti-gypsyism has been an ever-expanding cloud. Anti-gypsyism fights against this cloud, and loses, just like Don Quixote against windmills. However, when fighting the cloud actually involves the flesh and blood of its scapegoats, then the Rom, Sinti, etc, pay dearly. Sometimes they succumb, sometimes they flee. Now and then they adapt and sometimes they become stronger than ever. The earthly existence of many Rom, Sinti, etc. depends on self-defence and every day they are obliged to use their intelligence to contain the anti-gypsyism that pursues them. They have to invest both individual and collective energy which could be used much more beneficially. In fact, whenever anti-gypsyism allows them a truce, creativity blossoms in many and others find a serenity that finally turns them into ordinary citizens. This paper simply aims at shedding a little conceptual light. Since anti-gypsyism is a complex phenomenon with a varied history that has only been the object of recent study and comprehension, making a start by trying to explain the terms we use could perhaps be useful in putting a stop to it.

Il profilo storico della yōkaigaku, la “demonologia” giapponese, e la classificazione delle creature sovrannaturali nel Sol Levante

Diego Cucinelli

p. 29

The historical profile of Yōkaigaku, the Japanese demonology and the classification of supernatural creatures in the Land of the Rising Sun

Abstract

Yōkaigaku, the “Japanese demonology”, and the creatures which it deals with, constitute a scientific field of study in Japan since the Meiji period (1868-1912) - when in 1886 Inoue Enryō founded the Yōkai Kenkyūkai (Association for *yōkai* studies) -, but possesses deeper roots which spread in the Edo period (1603-1867). Nevertheless, it is only from the '80 that it started to be object of research in the West, and in more recent time landed also in Italy.

This article aims to analyze in a critical view the historical path of *yōkaigaku* from origins to the recent western studies, putting emphasis on the main changes and new developments, in order to build a first step of dialogue with this field of anthropological studies in our country.

Memoria collettiva e identità etnica degli Herero nella Namibia post-coloniale: pratiche cerimoniali, paesaggi della memoria e “variazioni” di confine

Chiara Brambilla

p. 59

Collective memory and ethnic identity of the Herrero in post-colonial Namibia: ceremonial practices, memory landscapes and border “variations”

Abstract

This article proposes a reflection on two founding dimensions of social and cultural life: *memory* and *identity*. Such a reflection particularly focuses on the relationship that memory and identity maintain with *places* and *landscape*. Among material and symbolic places where the link between memory and identity can be critically understood, this article will refer to *boundaries*. Not only is this about territorial boundaries and the exercise of the sovereign authority, but it also regards boundaries taken as ethnic, socio-cultural, and symbolic entities expressing social categorizations that can be referred to the changing politics of identity.

Within this framework, this essay examines the relationship between collective memory and ethnic identity of the Hereros within the contemporary post-colonial Namibian scenario. Such a relationship will be explained by describing multiple “variations” of ethnic and socio-cultural boundaries that are territorialized through different memory strategies in the Namibian landscape. The *territorialization* of the Herero memory is linked to the experience of the colonial war between the Hereros and the German colonial troops from 1904 to 1908; to the diaspora of the Hereros due to the colonial conflict with the Germans; and to the German construction of concentration camps for the Herero prisoners between 1904 and 1908 throughout Namibia. This way, the issues in the heart of the territorialization of the Herero memory are strictly connected with the “genocide” of these people.

In this light, the Herero memory can be considered as a tool for creating a contemporary representation of social and political unity of the Herero group that is legitimated by various commemorative practices and rituals held in different areas of Namibia and organized by a ritual and social network established in the aftermath of the colonial war. At the same time these commemorative rituals contribute to allow the Hereros to resist the political and social marginalization they have been experiencing in post-colonial Namibia as a legacy of the colonial period, struggling against their subordination to the Owambo power for the definition of Namibian national identity.

Takku Ligey Théâtre: il conflitto nel teatro, nel mito e nel rito

Vito Antonio Aresta

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Takku Ligey Théâtre: conflict in theater, myth and rite

Abstract

“*Takku Ligey*” is a phrase in *Wolof*, one of the languages spoken in Senegal, whose origin lies in the gesture made by farmers before starting work, when they tighten the belt to their waist, so that clothes cling to their bodies, and movements are agile, meaning “working together”.

Amongst performances staged by theater company *Takku LigeyThéâtre* are *Leebu Nawet ak Noor*, *The Play of Richness and Poverty*, adapted from Aristophanes’ play *Pluto*, and *Sundiata*, based on the myth of Sundiata Keita, founder of the Empire of Mali in XIII century a. C.

In both performances conflicts between individuals and between the social groups represented emerges explicitly, evoking the very same conflicts which characterise some rites of Senegal ethnic groups *Wolof* and *Serere*, and recalling the close connection between “social drama” and “cultural performance” studied by Victor Turner.

I rom del Campo Panareo di Lecce tra marginalità socio-lavorativa e contingenza

Antonio Ciniero

p. 111

The social and labor marginality of the Rom at the Panareo camp in Lecce

Abstract

This text analyzes the social and working environment of a group of citizens of Roma origin. They settled in Lecce more than thirty years ago in Lecce and they resided for twenty years in a Roma camp located in the suburban area of the town.

In this essay the causes, processes, modifications and, above all, the difficulties of access to socio-

economic resources of this group of citizens will be reconstructed through field notes and interviews. Although they have dwelled on the same territory for more than two decades they still suffer from a strong socio-economic gap with respect to the local people.

Keywords: rom, work, Roma camp, discrimination, marginalization, exclusion, contingency.

Musica e metropoli

I flussi urbani del funk carioca tra i *morro*, l'*asfalto* e il *largo* di Rio de Janeiro

Maurizia Tinti

p. 135

Music and metropolis

The urban flows of carioca funk among the *morro*, the *asfalto* and the *largo* in Rio de Janeiro

Abstract

Since the 70's, American funk and Miami Bass music genres have been incorporated into the soundscape of Rio de Janeiro. They crossed national boundaries and reached marginal areas of the metropolis – which I call “*morro*” (hills hosting the *favelas*) – where they turned *funk carioca*. Along the 80's and 90's, this new Brazilian music genre has been subject to conflicting processes of commercialization and discrimination. Funk carioca has spread all the way to the city and in the mass media, but at the same time it has been stigmatized as a violent and dangerous borderline culture: it was reaching and endangering the “asphalt” – the way Carioca people refer to the flat areas inhabited by middle and upper social classes. From 2000 on, some social movements claimed acknowledgement of the music genre as a positive carioca feature and cultural expression, organizing funk parties (*bailes funk*) in emblematic public places, such as Largo da Carioca. Considering funk carioca as a fluid which crossed international and national boundaries, this paper's aim is to analyze the “urban flows” it has been drawing in the social and urban texture of Rio. It puts at stake the historical trajectory funk carioca outlined through the *milieus* of *morro*, *asfalto* and *largo*. Hence, the ethnographic and comparative description of *bailes funk* suggests that funk carioca has not undergone a straightforward trajectory, but a synchronic, fluid and dispersive diffusion: it finally reached the *largo*, but it is still present both on *morro* and *asfalto*, where *bailes funk* differ but still coexist.