Do We Really Need Another...

1) Criminal?
- Example: Mickey O'Neil from *Snatch*, directed by Guy Ritchie; Caliban from *The Tempest* by William Shakespeare
- Questions to ask yourself: Does this character have any other means of obtaining power, security, or dignity? Do the non-Roma characters have such options? Is that disparity addressed and corrected (at least in part) by the end of the story? If the Romani character has other options, why did they choose this path?

2) Sex object?
- Example: Carmen from *Carmen* by Georges Bizet; unnamed Romani women in *From Russia With Love* by Ian Fleming
- Does this character find power in this manifestation of their sexuality, or do I find power in it? Is my character acting on their own desires, or merely to facilitate my desires?

3) Mystic?
- Example: Tadzu Lempke from *Thinner* by Stephen King; Melquiades from *One Hundred Years of Solitude* by Gabriel Garcia Marquez
- Is this story about Romani cultural practices, or about my own cultural anxieties? Why am I tempted to ascribe supernatural powers to people with little structural power? Do I assume they will use magic malevolently or, conversely, that their magic is reflective of how they are simpler and purer than my own people? Would magic function the same way in my story if used by people I didn't find “ancient,” “wild,” “mysterious,” or “cool”?

4) Wise Matriarch?
- Example: Madam Eva from *Curse of Strahd*, published by Wizards of the Coast; unnamed Kalderash women in *Angel*, created by Joss Whedon
- How did this woman obtain power? What manner of power does she hold? Do other Roma ever challenge or struggle with her, and why? Are men present in her story, and how do they impact power dynamics? Do other women exercise power, or is she unique? What risks and rewards come with interfacing with gadje, and are those risks/rewards gendered? Whose brand of feminism am I advancing and/or detracting from in this portrayal?

5) Kidnapped or Victimized Child?
- **DO NOT EVER DO THIS!**
- Example: Esmeralda from *The Hunchback of Notre Dame* by Victor Hugo; Heathcliff from *Wuthering Heights* by Emily Bronte
- Could an idiot take this as a green light to hurt someone?

6) Voiceless Omen?
- Example: The Roma thralls from *Dracula* by Bram Stoker; the Romani children in *Emma* by Jane Austen
- Are any of my Roma characters named? Do they speak? Are they actively involved in the events of more than one scene? Do different Roma characters make different choices, or do they all work towards the same end, or do they all merely observe the story at a distance? Does a non-Roma character ever approach a Romani character, or vice-versa? Why or why
7) “Gypsified” Non-Roma?

- The Southside Serpents from *Riverdale*; the Edema Ruh from *The Kingkiller Chronicles* by Patrick Rothfuss
- Would these people be treated like this in real life? How do I differentiate them from a real-life ethnic group? What struggles do they share, and what struggles are unique to each category? Have I actually unpacked my prejudices about The Other, or am I just casting about for a more acceptable group to pin those fears on?