

DOWNLOAD PDF KARAGIOZIS HEROIC PERFORMANCE IN GREEK SHADOW THEATER

Chapter 1 : SPATHARIO MUSEUM OF SHADOW THEATRE MUNICIPALITY OF MAROUSSI

The Karagiozis Heroic Performance in Greek Shadow Theater (review) Loring Danforth Journal of Modern Greek Studies, Volume 7, Number 2, October , pp.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: University of New England Press. This book on Karagiozis is a welcome addition to the growing body of literature on modern Greek folklore and popular culture. It opens with a detailed history of Greek shadow theater that focuses on its origin in Turkish shadow theater, its introduction into Greece, and the process of development by which it assumed its present form. The book concludes with appendices describing the stock characters that appear in the plays, the production techniques used by puppeteers, and the tradition of printed shadow theater plays. The historical research on which this study is based is impressive. Because of their exclusive focus on history, however, the authors fail to deal adequately with the contemporary state of Greek shadow theater. A more balanced treatment of the history of the tradition and its contemporary ethnographic context would have been helpful. They state that texts often "forget historical facts," that they do not "truly reflect history," and that they express "an ideological view of history that has little to do with historical actuality" pp. Many of the footnotes to the plays simply compare the account of certain events presented in the plays such as the death of Katsandonis with more "historical" accounts of the same events. I suggest Reviews that all views of history are ideological and that a more valuable commentary would have focused on questions of meaning and interpretation rather than on the issue of "historical veracity. They participate in, rather than comment critically on, various nationalistic debates concerning the "Greekness" of Karagiozis. For example, they discuss whether Karagiozis expresses "the irresistible force of the national spirit" p. From a critical perspective the more pressing questions seem to be: What role has the scholarly discourse on Karagiozis played in ideological discussions of Greek national identity? Who has the authority to define what is "traditional"? How do traditions change? The translations of the two plays presented here do a good job of conveying the wonderfully irreverent humor of Greek shadow theater. When he learns that the father of Katsandonis has been boiled in oil by Ali Pasha, Karagiozis asks: What the devil did they take him for, French fries? When Ali Pasha refers to the prophet, Karagiozis refers to the propshit, and when Karagiozis meets "Alexander the Macedonian," he greets him as "Alexander the Macaroni-man" pp. Perhaps even more difficult to convey in translation are the regional dialects and the idiomatic speech of the various characters. You are not currently authenticated. View freely available titles:

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Chapter 2 : Haridimos Karaghiozi Shadow Theater

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It started with a few posters appearing down in the port and in the chora of Kea. But stranger things have happened. She loved Opera and that was in Italian. So we hyped it up, just as all the mothers on the island were doing to their Greek speaking children. The traveling troupe led by Mr. Sotiris Haridimos who ran the last Karaghiozi theater in the Plaka of Athens, would be performing in the main square of the village on Saturday night. By late Saturday afternoon the stage and lights had been set up as children watched with interest and parents made their plans to see the show that evening. The writing beneath the screen said "for children from 2 to 12". The central figure is Karaghiozi himself who supposedly represents the struggle of the Greek people, particularly under the yoke of Turkish occupation. Karaghiozi has a humped back which symbolizes the weight of the world. He has a big nose and one arm three times longer than the other and most of the stories performed are about his efforts to get money by impersonating some esteemed person like a sea-captain, a military officer, a doctor and using his intelligence to achieve the small triumphs that eventually lead to larger disasters when he is usually exposed. Within the plot is a lot of improvisation and historical references and lots of symbolism that makes the show enjoyable to both children and adults as well as intellectuals and people with a more simplistic view of life. In the words of one scholar "It is the story of an outsider making desperate attempts to become assimilated into a world structured on concepts he neither relates to nor understands. The Greeks with their own local traditions were trying to do things in a way that even though seemed superficial to them were essential to progress with the rest of the world. The character of Karaghiozi actually comes from the Turkish Karagoz who was a handsome and intelligent leading man type character in the shadow puppets of the Ottomans. He was transformed into a hard-luck but resourceful Charlie Chaplin type figure. There were other puppets over the years that were introduced by individual puppet-masters and these figures reflected character types in Greek society. The props and characters still represent the Turkish period of Greek history regardless of what contemporary characters or subject matters are featured in the show. There are a number of figures representing anything from saints to the battleship Averof, German U-boat captains to Alexander the Great. Before there were movies and television there was Karaghiozi and traveling theaters would announce the show times in the main squares upon arrival in the villages and cities of Greece. Of course like silent films, the Karaghiozi died out as people embraced newer forms of entertainment until finally even the Haridimos Shadow Theater in the Plaka by the Lysikratou monument could no longer survive and became a cafe. But Karaghiozi still exists through traveling performers like Mr. Haridimos, who is not just a master of the art but a teacher and historian. His shows are put on with the help of his students, and the Greek Ministry of Culture sends them all over the country to ensure this form of entertainment and social commentary does not disappear completely. The show itself is entertaining, more so if you are fluent in Greek. But even a child with no knowledge of the language will enjoy it. In Kea the platia was full of children and adults, in fact pretty much the entire village was there. Even the restaurants around the square were full of people who watched the performance as they ate and drank. Naturally the show could not begin until the sun had set and as it became darker the characters and scenery looked better. The puppets themselves are made from flat pieces of leather or cardboard with movable joints fastened to sticks with which the puppet-masters control the movements. They are painted on both sides so they can be reversed and go in different directions. The puppet-masters stand behind the lights which illuminate the action and they do all the voices and sound effects. The following day Mr. Haridimos invited the villagers and particularly the children, to a workshop and demonstration which took place in the music school. Apparently everything is symbolic even the colors on the clothing. Will Karaghiozi make a comeback? The Karaghiozi is something

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entirely different but as a form of social commentary that is participatory, in contrast to watching the news on a 26 inch screen, there are possibilities as long as people like Mr. Haridimos continue to keep the embers alive by traveling around Greece, and maybe the world, performing and educating people about the art and history of Karaghiozi. Keep your eyes open. There may be a performance near you. Oh yes, and by the way Amarandi liked the show. The work of Sotiris Haridimos Karaghiozi as sea-captain.

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Chapter 3 : Thanasis Vagias - Wikipedia

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Chapter 4 : Karagiozis Puppets Review

The Karagiozis Heroic Performance in Greek Shadow Theater It opens with a detailed history of Greek shadow theater that focuses on its origin in Turkish shadow.

Greece Greek shadow puppet theatre, character, and genre. Unknown in ancient Greece, shadow theatre probably originated in Asia; it appeared in Egypt from the 10th century and was staged during the Ottoman Empire from the 15th century. Since the 17th century, the form spread through the Balkan states, performed in the courts of the local pashas, and later in the coffee houses, gaining a popularity it has never lost. At the beginning of the 19th century, this form of theatre was seen in Athens, Chalkida Chalcis , and Nafplio Nauplia , and, if one credits the writings of the British traveller, John Cam Hobhouse, it appeared on the stage in Epirus, in Ioannina as early as 1810. The main characters were thus renamed: Several local figures appear, among them the courtesan with her scandalous behaviour. And the stage was made much larger. In the mid-19th century, the stage used by Yorgos Giorgos Haridimos was a permanent elongated rectangular construction of stone and wood. He played behind a rectangular screen 1. There was a second screen above the performing screen, not visible to the audience, so that this could be lowered while the lower screen was raised by pulleys, thus effecting rapid changes of scene. At first, the chief performer the karaghiozopaichtis moved and spoke for all the characters. He was assisted by one or two apprentices who made the sound effects, set and changed stage scenes, and manipulated supernumerary puppets. Initially, the shadow performer was also accompanied by a singer and a musician but, due to a shortage of funds, they were replaced, after the 1850s, by records and later tapes and then CDs. Around 1900, Mimaros was one of the great reformers of karaghiozis, developing new characters that expressed themselves in the linguistic and social idiom of the Greek society of the time. Among these were Barba-Ghiorgos Barba-Yorgos , an uneducated stockbreeder, naive but basically honest; Nionios, a petty noble who came from Zakynthos Zante on the coast of Patras; Stavrakas, originally from the island of Syros but with all the traits typical of the people of Piraeus, cowardly and frightened but very cunning. Also, there were plays based directly on current issues and events of the times. A larger selection of Greek karaghiozis plays has been published than for any other folk puppet theatre in Europe. About 100 texts are known to have appeared in print. Only ten of these, however, have appeared in English, French or German translations. The karaghiozis theatre reached its peak between 1850 and 1900. Especially in urban areas, this decline was mainly due to the general diminishing of popular culture which had formerly made up the aesthetic context of the shadow theatre as well as the changes in the audience base, constituted now, more and more, of children and tourists. His shows were no longer a two-way interaction with an audience on whose reaction the shadow player depended for his improvised dialogue. This popular performance had become a form of urban folkloric theatre. New subject matter was developed, inspired by Greek mythology, the works of Sophocles, Aristophanes as well as fairy tales and other suitable stories. The moralistic aspect was emphasized, even the central figure of the clever jester, with his pro- or anti- social behaviour was rejected and discarded as nihilistic and therefore a bad pedagogic model. However, numerous video recordings exist and the karaghiozis is often featured on television. Bibliography Myrsiades, Linda S. Press of New England, Myrsiades, Linda S, and Kostas Myrsiades. Culture and Comedy in Greek Puppet Theater. Press of Kentucky, The World of Karaghiozis. From the collection of the puppet-player Thanassis Spyropoulos. In Modern Greek and English A project of.

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Chapter 5 : Karaghiozis | World Encyclopedia of Puppetry Arts

*The Karaghiozis Heroic Performance in Greek Shadow Theater [Linda S. Myrsiades, Kostas Myrsiades] on calendrierdelascience.com *FREE* shipping on qualifying offers. Book by Linda S. Myrsiades, Kostas Myrsiades.*

Karaghiozis the astronaut The characters Karaghiozis, is a trickster poor Greek man whose sole interest is sleep and eating. Socially, he is in closer relation to Hadji Ivat Greek: He has a tendency to flatter the powerful and his name in Greece is associated with the "eternally compliant person towards the occupying and dominant establishment". Sometimes he is portrayed as Armenian. Barba Yiorgos Uncle George , he represents the mountain Greek, a robust shepherd uncontaminated by urban trends; he is usually on some business related visit in the lowlands, he is a Vlach from Rumeli in mainland Greece, always depicted broad built with traditional outfit, is crude and very strong. He is the only character who can get the better of Veli Gekas. Stavrakas, a cowardly bully, whose puppet is the only one with a long independent arm, like Karaghiozis. He represents the "mangas" culture prevalent in Piraeus and the Rebetiko tradition. He is always introduced with rebetiko music and Karaghiozis usually teases him. Sior Dionysios, an Italianate gentleman from Zakynthos of imagined aristocratic stock. Faithful to his Ionian Islands origin, he speaks the Ionian Greek dialect with the appropriate accent. He is introduced with cantada music from the Ionian Isles. Morfonios, a European bred softie; he is very ugly with a huge head with an extremely large nose; however, he considers himself to be handsome and keeps falling in love. Solomon, a Jew, one of the less known characters. The Pasha, sometimes called the Vizier, he is the dominant figure of the occupying side and lives in the Sarayi. He is usually the beginning of each new tale, by announcing trials, needs, problems etc to which Karaghiozis always decides to get involved Veli Gekas, a powerful Albanian guard of the Sarayi. He is the executive arm of the Pasha, whose fist often lands on Karaghiozis head. Only Barba Giorgos can get the better of him. The puppet Karaghiozis, as well as all the figures that represent the characters of his tales, are two dimensional and designed always in profile. They were traditionally made from camel skin, carved to allow light through the image, creating details, but are today most often made of cardboard. Traditional puppets gave off black shadows against the white screen, but some more recent puppets have wholes covered with colored silk or plastic gel materials to create colored shadows. The torso, waist, feet and sometimes the limbs, were separate pieces that were joined together with pins. Most figures were composed of two parts, torso and legs, with only one joint to the waist. Two characters, the Jew and Morfonios had joints in the neck, and had a flexible head. They were moved with a stick attached to them, except in the case of the figure of Karaghiozis and a few other characters whose arms or other limbs required separate movement. Between the figures and the player who was invisible , were candles or lamps that shed light to the figures and made their silhouettes and colours visible to the audience through the cloth. Modern incarnations In Greek daily speech, the name Karaghiozis is also used as an insult more or less like Joker. Puppeteers complain about this, saying that while Karaghiozis can be violent, mischievous, a liar and an anti-hero, he is also good-natured and faithful, so his name should not be used as an insult. During the decade of s , Greek Television had Karaghiozis shows on a weekly basis. These shows had more modern themes, like for example Karaghiozis living some myths of Greek mythology or visiting the moon and other planets. Some of these episodes were either live with an audience, or filmed especially for the TV show and contained scenes that required editing or special effects. Since the s, Karaghiozis is not so popular as a choice of recreation for young kids and the number of puppeteers has diminished. Today, he is performed mostly in folk feasts or festivals and on national Greek television. There are also occasional tours in the Greek diaspora.

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Chapter 6 : Karagiozis - Phantis

Thus, shadow theatre slowly developed into an art form of its own kind, acquiring a Greek interpretation which also included music, acting and social satire incorporated with traditional folklore. "Karagiozis," as it is named in Greek for its main protagonist, was very popular during Ottoman rule.

Who is it and why does it come up so often in conversation between local residents about the latest, cunning antics of one of their neighbours or friends? Those who are really gripped by this story and want to learn more are welcome to dive into our master class! They were a popular form of entertainment as well as way of teaching parables in a comic play. The audience, people living in difficult situations or under pressure from the circumstances or conventions of society, often saw themselves in the main character, related to him or sympathised with his problems that were so similar to their own, and were thus consoled. Some historians see an Egyptian influence. It is no surprise that one of the most popular theories about how shadow theatre appeared in Asia Minor is linked with an old Turkish legend. Using a simple fairy tale, he told the ruler about his plight. They worked as builders of one of the mosques in the midth century in Bursa, then the capital of the empire. Their hilarious and farcical antics distracted the other workers from the task in hand, slowing down the construction work, resulting in the ruler simply ordering them to be executed. However, these hapless workers captured the hearts and minds of the people with their funny jokes so much that they went on to become puppets in the shadow theatre and continued to entertain the whole Ottoman Empire for centuries to come. What is clear, however, is that local shadow theatre hit its peak popularity in the 16th century among Turkish Muslims. Whatever the case may be, shadow theatre was widespread throughout the region regardless of religious restrictions. Later, this tradition spread extensively across most of the nations in the empire [1]. They represent two classes: He is often illiterate and has a strong, straight-talking character. Meanwhile, Hacivat is one of the intelligentsia and represents the ruling classes. You can watch a video here. The two antagonists even physically differ from each other: This is the essence of his image: The other characters in these plays are from the different nations that were once under Turkish rule: Armenians, Albanians, Greeks, Arabs – all recognisable by their costume and dialect. The plays may also include dancers, genies, and, as we said above, people from other nations: They were most often staged in coffee shops. It is of particular note that up until the Tanzimat pro-Western reforms introduced in the 19th century, the plays were rich in political satire and even overflowing with obscenities. Traditionally, it consists of 4 parts Mukaddime: Hacivat performs a semai which is different in each play, recites a prayer, and speaks directly to the audience telling them that the play they, the respectable public, are about to see is not just theatre, but a reflection of the world around us, which can teach us a great deal. Then, he says he is looking for a friend with a good sense of humour, that can speak Arabic or Persian, and is knowledgeable about science and art. This part of the play is not always connected to the next parts themes take shape spontaneously. Fasil, or the main part of the narrative. Nevertheless, those-in-the-know point out that the repertoire of the modern-day shadow theatre still has set pieces and a range of traditional scenes that never change. A lot of the Turkish traditional shadow theatre performances have plenty of songs and short dances, and finish with pictures of bright, colourful festivities or a parade with all the characters [3]. A Little More about Puppetry The Turkish and Greek theatres have a lot in common but also have different features, which are worth mentioning. All the puppets were made two-dimensional and depicted the characters in profile. Traditionally, camel leather was used as the primary material: Both the Greek and Turkish shadow theatre traditions involve manufacturing puppets using specially treated leather: Then, the leather was dried in the sun in the summer, smoothed and scraped, and all hair was removed so that the leather would be translucent. Then, a template was used to draw a pattern, which was cut out with a knife with a curved blade in Turkish, it is called a nevreğan. The necessary cuts were made and then the leather was stained with vegetable dyes ranging from translucent soft blue, dark purple and blue, green, olive, red, raspberry, terracotta, to brown and yellow. All have holes for fastening. This is where Greek

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puppets differ from Turkish ones in several ways. The variations can easily be seen in pictures. Fine Egyptian cotton has been the preferred choice for centuries. The puppeteer stands behind the screen, holding the puppets up to it, using a lamp as a light source just below the screen. Puppeteers move the puppet near the screen with rods that are held horizontally. Incidentally, Turkish puppets differ from many other well-known shadow theaters worldwide that control their puppets using vertical rods. Modern puppeteers [4] can achieve an almost magical transformation of their dolls and each has their own particular style. They use different techniques. For example, Turkish theatre has a puppet with two heads: On average, each puppet is about 24 cm to 35 cm tall. However, Himmet, the equivalent of the Greek Barba Yorgos, is always larger than the others, standing at about 100 cm. How many people are needed to perform a play, you ask? We have the answer: A singer yardak might sing a song at the start of the play but the puppets are always voiced by other artists during the play. Karagiozis is the Greek Style And once again we encounter Karagiozis! He went by the pseudonym Mimaros, and is considered the father of modern Greek shadow theatre in Greek: The play, just like the shadow puppet theatre genre in general, has become a staple of Greek culture [5]. His right arm is always exaggerated and large, his clothes are torn and patched, and he is always barefoot. He lives in a ramshackle house with his wife, Aglaia, and three sons during the Ottoman rule. The set is the same as in Turkey: Folklore experts divide the tales and parables of Karagiozis into two main categories: For example, heroic tales are based on oral tradition or true stories about the Greeks experiences under Ottoman rule, where Karagiozis is portrayed as an assistant and friend of the main character. However, there are a host of traditional stories, which, as we said above, draw on oral traditions and are considered artistic heritage. The Composition of the Play in Greek Shadow Theatre At the beginning of any play, Karagiozis appears on stage with his three sons and they all dance and sing. He greets the audience and engages in a humorous dialogue with his children. Then he enters his house. The Vizier or the local Ottoman governor reports that he has a problem, and he needs someone to do some work for him. Hadjivatis always obeys him and starts loudly announcing the news usually alternately breaking into song , until Karagiozis hears about it. He sometimes asks Hadjivatis to help him. The other characters see below enter the stage one at a time in each scene they often appear with a song that introduces each of them individually ; Karagiozis always has a funny conversation with them and makes jokes. He often tricks them, or even annoys or makes them angry. The conclusion of the play is marked by Hadjivatis and Karagiozis entering the stage together to announce the end of the performance.

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Chapter 7 : karagiozis | Download eBook PDF/EPUB

[EBOOKS] The Karagiozis Heroic Performance In Greek Shadow Theatre PDF Book is the book you are looking for, by download PDF The Karagiozis Heroic Performance In Greek Shadow Theatre book you are also motivated to search from other sources.

From the first performances of E. Eugenios Spatharis was born in Kifissia in His first teacher was his father, Sotiris. He began his career with performances in Maroussi, in and from to toured throughout Greece, appearing in theatres and cinemas. Before long, the name of Eugenios Spatharis began to become known outside the borders of Greece: In , Eugenios Spatharis issued his first records at 45 rpm of classic Karagiozis performances, recorded for Columbia Company. In , the first Greek Television Channel began its broadcasts with a Karagiozis show of Eugenios Spatharis and these programmes continued until In , he gave performances in Geneva and Paris. He set up a school of shadow theatre in Denmark, which his pupils are still operating today. In , he travelled no further from the Greek islands and Cyprus. Spatharis and his Karagiozis have never ceased to appear all over the world: Theatre , at the Oberhausen Festival in Germany , in the U. From the heroic play Athanassios Diakos Maroussi In Eugenios Spatharis and his Karagiozis appeared in the big theatre of Kremlin Moscow in front pf spectators. In he travelled to England for giving some performances and lectures in the occasion of "Millennium". After those seminars the new shadow players are performing their own plays. Spatharis drinks his coffee with his friend Th. Vegos well-known greek actor. Spatharis with his faithfull wife, Fani and his adorable grandchild, Fotini. Spatharis with his children, Sotiris and Menia. He has also made a name for himself as a director and designer in the theatre: Rotas and other works. Bourboulis was awarded the best direction and best costume design prizes at the Ithaca Festival. Eugenios Spatharis has appeared in many cinema films and tv commercials. He has also participated in recordings of songs by S. Fotiadis well-known greek composers and Modern Fears where he provided the voice for Karagiozis. He has two children:

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and the cinema, however, have dominated the entertainment world, Karagiozis remains a form of artistic expression of the past. Those who remember this magic, can revive it at the shadow theatre museum in Athens, watch a rare performance held in the poorer districts of the city or buy a puppet at one of the numerous tourist shops.

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Chapter 9 : The National Shadow Theatre – Karagiozis | Cyprus For Travellers

Belonging to the historical art form of shadow puppetry, Karagiozis theater is considered a Modern Greek tradition and pastime, making its way to post-revolutionary Greece from the East.

Main Admin Karagiozis, Greek shadow puppet theater, has a history in Greece that links conceptually with one line of development that goes back to pre-classical times, and with a second, more direct connection, that positions the form in Greece from , the earliest date at which the term shows up in a documented source. Karagiozis puppet, courtesy of the Haridimos Shadow Puppet Museum. Their connections include the parade of character types and loose sequences, the anarchic disrespect for authority, both religious and political, identification with the common class and its oppression, the comic statement, stock scenes and coined language, and the bald-headed, hunch-backed, bare-footed, phallogoric anti-hero typology that led to the Karagiozis figure itself and to the Greek performance that bears his name. Karagiozis as icon painter. Along a more direct and demonstrable route, theater historian Walter Puchner has argued persuasively that Karagiozis originated in the Ottoman Empire, which had spread its power and influence throughout the Middle Eastern territories defined by the boundaries of the empire, and that it arrived in Greece through the Balkan countries from Constantinople. The first reference to the Turkish performance was likely by Evliya Chelebi in the seventeenth century and the first reference in Greek lands was at the very end of the eighteenth, , in Tripolitza Tripoli , in the Morea, southern Greece, by the Frenchman Francois de Pouqueville. More substantially, an actual performance was viewed by the English traveler John Hobhouse in Ioannina, Epirus, in northern Greece. From its first sighting, Karagiozis had to contend with a reputation that linked it to what in Greek lands was regarded as a vulgar Asiatic influence that was indecent and thereby unfit for women and children. The Greek church and political authorities under King Otto, following Greek Independence from the Ottomans in the War of , censored and even banned the performance well into the last quarter of the nineteenth century, until Karagiozis finally reached its majority in the s. Here, it was regarded by one source as a force of struggle, a new socialism of the Greek people that had infected the nation, Karagiozitis. Karagiozis had spread itself across Greece from the provinces to Athens by the s and thereafter made its home in the new capital, where it came to rival all other entertainments. It had faced down the social and moral constraints of the Orthodox Church, which was itself in a struggle to assert itself in Greece, cut off from the Patriarchate in Constantinople and divested of much of its property and former independence. Moreover, Karagiozis had not only competed successfully with a widely popular puppet performance, Fasulis with its Italian roots in Pulchinello, a form of Punch and Judy show , but, more critically, had undermined the French and Italian theatrical troupes sponsored by the King and his followers in Athens. As Greek theatrical troupes developed in the capital, Karagiozis would outpace them as well, making it the most highly favored of theatrical performances among common Greeks. Karagiozis had championed the lower classes, won the favor of a developing middle class, and, by adapting itself to dramatic, heroic, and historical themes like those found in the theater, found a new tolerance among the upper reaches of new Greece. To find its place, Karagiozis had to break away from its Turkish roots and accept a more national role as a Greek performance. It absorbed Hellenic influence, tied itself more closely to laic attitudes and Christian values, and effectively overlay its Romaic expression with a Hellenic face. In sum, Karagiozis would profit from at least three favorable historical winds that blew in its favor. The first was the criticism leveled against the performance by the upper classes, the political elite, and the church, which forced it to adapt by minimizing the grossness of its themes, controlling the primitive anarchy of the performance, and achieving a more culturally appealing kind of satirical comedy. Second, it profited from a folk-life renaissance in late nineteenth-early twentieth century Greece that acknowledged its value as a laic expression and ensured its survival in the face of the growing strength of live theater and the coming of the cinema in the twentieth century.