

Abstracts and Key Words for *Puppetry International* #50

Jo Ann Cavallo: Agrippino Manteo and His “Irreplaceable Scripts”

This essay delves into the handwritten scripts that the eminent Catanese-American puppeteer Agrippino Manteo (1884-1947) used in performing Sicilian puppet theater in New York City in the 1920s and 1930s. Although the scripts have received little critical attention, they document in meticulous detail the substance of over 300 consecutive plays in the famed Paladins of France cycle. Scanned copies will be uploaded onto the Italian American Museum website and eBOIARDO (<https://edblogs.columbia.edu/eboiardo/>) in the near future.

Key Words: Sicilian puppet theater, medieval & Renaissance chivalric epic, Italian-American culture

Lisa Aimee Sturz: Puppetry in *The Ring*

Wagner’s *Der Ring des Nibelungen* or *The Ring*, based on German and Norse legends, is a four-part opera spanning 15½ hours over several days. In 1993, the Lyric Opera of Chicago began a multi-year journey to produce the *The Ring*. The author, engaged to design puppets (and train puppet operators) relates the challenges of using puppets to solve some of the opera’s larger-than-life demands.

Key Words: *Der Ring des Nibelungen*, opera, Wagner, puppets

Stephen Kaplin: Who is Monkey?

“Who is Monkey?” outlines the cultural roots of the supernatural hero Sun Wukong and literary history of the Ming Dynasty novel *Journey to the West* in which he first appears. Also discussed is the Monkey King’s starring roles in traditional Chinese opera and traditional Puppetry.

Key Words: Sun Wukong, The Monkey King, Chinese literature, Chinese traditional Puppetry

Kathy Foley: Amir Hamzah: Epic of Islamization

Abstract: Amir Hamzah stories are the repertory of the *wayang golek* of Java and the *wayang sasak* of Lombok. Tradition holds that the form was established by Islamic saints (*wali*) to teach Islam, but current fundamentalist discourse accuses the form of being un-Islamic due to inclusion of local elements and interpretations.

Key Words: Wayang Sasak, Amir Hamzah, Wali Songo, Rengganis

Chee-Hann Wu: Stewing an Alternative Epic: *The Soup of Reincarnation*

The Soup of Reincarnation, by Jin Kwei Lo Puppetry Company, is a Taiwanese glove puppet show (*budaixi*) that reimagines the encounters of three archetypal female characters in classical Chinese texts with Mengpo, the goddess of oblivion, in the last moment of their journey of life. As an alternative narrative, the play, as well as the Company, challenges the traditionally masculine narrative of puppetry.

Keywords: budaixi, Taiwanese puppetry, women's voice, alternative epic, remembering

Anna Carocci: A New Epic: Anna Cuticchio's *cunto* on Salvatore Carnevale

The paper focuses on Anna Cuticchio's performance of *cunto* on Salvatore Carnevale, the young Sicilian trade unionist killed by the mafia in the Fifties. Using the tools and the expertise of a traditional form of art and the inheritance of her family, Anna Cuticchio is able to decline in new ways the epic narration which usually revolves around chivalric stories and to stage a new form of epic.

Key words: Anna Cuticchio, *cunto*, mafia, Salvatore Carnevale.

Rahul Pulavar: Tholpavakoothu: The Tradition of Narrating the Ramayana

Tholpavakoothu is the traditional temple shadow puppet play of Kerala. Nowadays, it is performed for an absent audience but the whole night the act is done as if goddess Bhadrakali is watching the performance. Historically, the puppeteers belong to a family of 11 generations still performing KambhaRamayana.

Keywords: Bhadrakali, Vilaku-madam, Pulavar

Alicia Hernández-Grande: Laughing at Violence: Joan Mirò and La Claca

Mori el Merma and its puppets were simultaneously a celebration of the end of the Franco regime and a testament to its brutality. With new access to the puppets, this article revisits the original production from the perspective of puppet construction.

Keywords:

Spain, Franco, puppet construction, violence, trauma, humor

Poupak Azimpour Tabrizi: Dolls and Beyond Dolls in Iranian Folk Beliefs

Dolls and puppets play an important role in the rituals and customs of communities pertaining to different cultures worldwide. In addition to being a toy for children, these figures are also used as elements of expression for performances. However, the primary function of dolls and puppets as well as their origin is considered to pertain to ritualistic necessities and religious beliefs and practices. By examining and analyzing the beliefs of living spirit of objects among different Iranian ethnic groups I aim to provide an extensive categorization that enlists the different ritualistic purposes of some different types of “Arusak” (Doll) pertaining to Iranian folklore in order to highlight the importance of dolls in apotropaic and wish maker practices.

Key Words: Arusak, Doll, Folklore, Culture, Ritual, Belief, Iran

Kelly I. Aliano: Puppetry in the Age of Posthumanism: *Animal Crossing*

This essay considers the crossroads between puppetry and video gaming through the lens of posthuman theory. It offers an analysis of the 2020 Nintendo game *Animal Crossing: New Horizons* as a case study of how playing a video game is a kind of virtual puppet performance.

Key Words: posthumanism, video games, avatar, virtual / digital performance