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Nota di contenuto	Chapter 1: Italian Cultural Capital on the French Stage -- Chapter 2: Prologues, Meta-Comedy, and Cross-Cultural Rapport -- Chapter 3: Bilingualism and Translation in Comedy -- Chapter 4: Stereotypes , Self-Deprecation, and Refracted Satire -- Chapter 5: Improvisation, Emotion, and the Italian Brand -- Chapter 6: Parody as Transcultural Critique. .
Sommario/riassunto	"Grounded in a thorough mastery of scholarly literature on eighteenth-century French theatre, McMahan's study ingeniously interprets Luigi Riccoboni and his troupe as theatrical migrants who used comedy as a means of cultural diplomacy. . . McMahan's innovative approach to commedia dell'arte as a "transnational brand" offers a robust contribution to Theatre and Performance Studies scholarship." -Daniel Smith, Michigan State University, USA "In bringing to the attention of an Anglophone audience a neglected theatrical figure, McMahan performs his own act of translational border crossing, which is revealing not just

about its subject, but also about the value of critical work that itself moves fruitfully across all sorts of national, disciplinary, and temporal borders." -Jessica Goodman, St. Catherine's College, Oxford, UK

"McMahan not only offers a vibrant, lucid history of a fascinating eighteenth-century institution, he also draws new insights from the Théâtre Italien's re-entry into France that illuminate the phenomenon of cross-cultural theatre, a defining feature of performance in the modern era." -Pannill Camp, Washington University in St. Louis, USA

How do nationalized stereotypes inform the reception and content of the migrant comedian's work? How do performers adapt? What gets lost (and found) in translation? Border-Crossing and Comedy at the Théâtre Italien, 1716-1723 explores these questions in an Early Modern context. When a troupe of commedia dell'arte actors were invited by the French crown to establish a theatre in Paris, they found their transition was anything but easy. They had to learn a new language and adjust to French expectations and demands. This study presents their story as a dynamic model of coping with the challenges of migration, whereby the actors made their transnational identity a central focus of their comedy. Relating their work to popular twenty-first century comedians, this book also discusses the tools and ideas that contextualize the border-crossing comedian's work-including diplomacy, translation, improvisation, and parody-across time.

Matthew McMahan is the Assistant Director of the Center for Comedic Arts at Emerson College, USA, where he teaches the history of comedy, sketch, and improvisation.

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