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Nota di contenuto	Part I. 1885. My objects all sublime : racial performance and commodity culture ; "My artless Japanese way" : Japanese villages and absent coolies ; Magical objects and therapeutic yellowface -- Part II. 1938-39. "And others of his race" : blackface and yellowface ; Titipu comes to America : hot and cool Mikados -- Part III. Contemporary Mikados. "The threatened cloud": production and protest ; Asian American Mikados ; The Mikado in Japan.
Sommario/riassunto	Long before Sofia Coppola's <i>Lost in Translation</i> , long before Barthes explicated his empire of signs, even before Puccini's <i>Madame Butterfly</i> , Gilbert and Sullivan's <i>The Mikado</i> presented its own distinctive version of Japan. Set in a fictional town called Titipu and populated by characters named Yum-Yum, Nanki-Poo, and Pooh-Bah, the opera has remained popular since its premiere in 1885. Tracing the history of <i>The Mikado</i> 's performances from Victorian times to the present, Josephine Lee reveals the continuing viability of the play's surprisingly complex racial dynamics as they have been adapted