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## The king at *Kaamelott*

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### Degree Name

Master of Arts (MA)

### Department

English Language and Literature

### Committee Member

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### Abstract

French TV's M6 aired a ground-breaking television advance, known as *Kaamelott*, from 2005 to 2009, derived from a long tradition of Arthurian narrative form and a long tradition of that form's modernization. Spanning the split, therefore, between the Modern and the Medieval, Alexandre Astier's experimental Adventure-Comedy, adapting no single model, this Frankenstein, brought to life through canny theatrical *bricolage*, provokes the following concrete question: how have the dimensions of the exemplary human life of the King been updated by this installment of an eight centuries (and more) old tradition? Using the frame-work of Berne's *Games People Play*, I explore the respective fields of Childhood, Games, and Loves, in parallel to his *Child, Adult, and Parent*. To what extent, ultimately, has the self-retracting, pre-historical origin of —Arthur|| mutated? Does this literary but transmedia window of history perspicuously describe the internal dynamics of tradition's afterlife? And—is King Arthur really coming back?

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