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From Sonia Massai

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Local Appropriations in Film and Performance:

Drawing on debates around the global/local dimensions of cultural production, an international team of contributors explore the appropriation of Shakespeare's plays in film and performance around the world. In particular, the book examines the ways in which adapters and directors have put Shakespeare into dialogue with local traditions and contexts. The contributors look in turn at local Shakespeares for local, national and international audiences, covering a range of English and foreign appropriations that challenge geographical and cultural oppositions between centre and periphery, and big-time and small-time Shakespeares. Responding to a surge of critical interest in the poetics and politics of appropriation, *World-Wide Shakespeares* is a valuable resource for those interested in the afterlife of Shakespeare in film and performance globally.

'A very significant contribution to the growing body of critical literature on Shakespeare appropriations within specific theatrical and critical traditions around the globe.' - Jill Levenson, University of Toronto, Canada
'Massai's definition and focus on the importance of "locality" in worldwide Shakespeare appropriations challenges, even as it extends, other recent scholarship tracing Shakespeare's "afterlife".' - Robert Sawyer, East Tennessee State University, USA
'World-Wide Shakespeares is undoubtedly a valuable and timely addition to our understanding of what artists are doing to and with Shakespeare across the globe and how their work signifies both locally and internationally.' - Robert Ormsby, of LiteratureAbout the Author
Sonia Massai is a Lecturer at Kings College London. She has published articles on Shakespearean appropriations and edited *Titus Andronicus* (New Penguin) and *The Wise Woman of Hoxton* (Globe Quartos). Her current projects include a book on Shakespeare and the Rise of English Drama in Print.