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## SHAKESPEARE AND WORLD CINEMA

*Shakespeare and World Cinema* radically reimagines the field of Shakespeare on film, drawing on a wealth of examples from Africa, the Arctic, Brazil, China, France, India, Malaysia, Mexico, Singapore, Tibet, Venezuela, Yemen and elsewhere. Mark Thornton Burnett explores the contemporary significance of Shakespeare cinema outside the Hollywood mainstream for the first time, arguing that these adaptations are an essential part of the story of Shakespearean performance and reception. The book reveals in unique detail the scope, inventiveness and vitality of over seventy films that have undeservedly slipped beneath the radar of critical attention and also discusses regional Shakespeare cinema in Latin America and Asia. Utilizing original interviews with filmmakers throughout, it introduces new auteurs, analyzes multiple adaptations of plays such as *Macbeth* and *Romeo and Juliet*, and pioneers fresh methodologies for understanding the role that Shakespeare continues to play in the international marketplace.

MARK THORNTON BURNETT is Professor of Renaissance Studies at Queen's University Belfast. He is the author of *Masters and Servants in English Renaissance Drama and Culture: Authority and Obedience* (1997), *Constructing 'Monsters' in Shakespearean Drama and Early Modern Culture* (2002) and *Filming Shakespeare in the Global Marketplace* (2007; 2nd edn 2012) and the editor of *The Complete Plays of Christopher Marlowe* (1999) and *The Complete Poems of Christopher Marlowe* (2000). His co-edited publications include *Screening Shakespeare in the Twenty-First Century* (2006), *Filming and Performing Renaissance History* (2011) and *The Edinburgh Companion to Shakespeare and the Arts* (2011). He is Director of the Sir Kenneth Branagh Archive, has held fellowships at the Huntington Library and the Harry Ransom Humanities Research Centre, and has taught at the Folger Institute on the National Endowment for the Humanities programme 'From the Globe to the Global: Shakespearean Relocations'.

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*To Henry John Burnett*

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### *A note on titles*

How film titles are referred to is a notoriously inconsistent business. For first citations, I have used the non-English title followed by the English translation provided for international distribution. In subsequent references, I use the non-English title alone. There are some world cinema titles that go only by an English-language title; in these instances, there is no necessity for translation. Other films, possibly because they never received international distribution, are referred to by a title in the original language. There is inevitably a certain amount of titular variation in response to local contexts and conventions.

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