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Nota di contenuto	Acknowledgments and preface -- Introduction -- The wicked major : embodying cultural difference -- Lance Spearman : the African James Bond -- Black Titanic : pirating the White Star liner -- Vice and videos : Kanywood under duress -- Dar 2 Lagos : Nollywood in Tanzania -- Branding bin Laden : the global "war on terror" on a local stage -- Master and mugu : orientalist mimicry and cybercrime -- "Crazy white men" : (un)doing difference in African popular music -- Coda.
Sommario/riassunto	Why would a Hollywood film become a Nigerian video remake, a Tanzanian comic book, or a Congolese music video? Matthias Krings explores the myriad ways Africans respond to the relentless onslaught of global culture. He seeks out places where they have adapted pervasive cultural forms to their own purposes as photo novels, comic books, songs, posters, and even scam letters. These African appropriations reveal the broad scope of cultural mediation that is characteristic of our hyperlinked age. Krings argues that there is no longer an "original" or "faithful copy," but only endless transformations

that thrive in the fertile ground of African popular culture.
