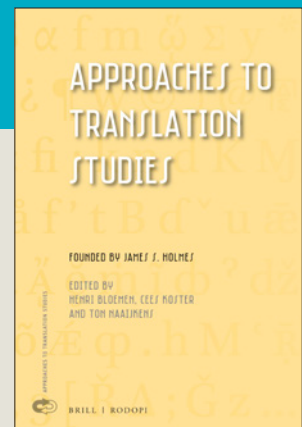
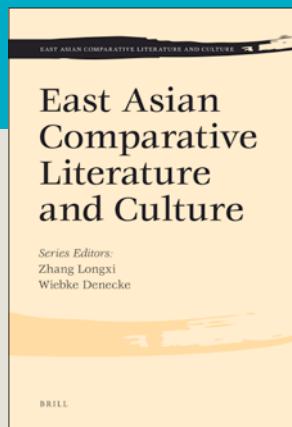
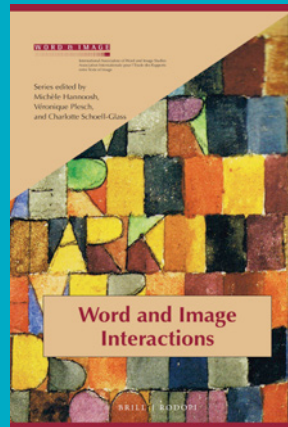
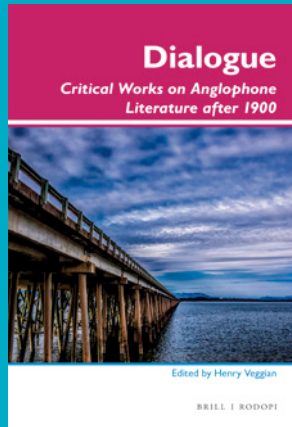


# Literature and Cultural Studies



## Contents

- 1 Literatures in English
- 4 French, Francophone and Hispanic Literature
- 7 Germanic and Slavic Studies
- 9 Asian and Arabic Literature
- 14 Literary Themes
- 19 Classical Reception Studies
- 21 Literature and the Arts
- 23 Journals
- 29 Online Resources
- 30 Authors Index
- 33 Order Information and Contact Page

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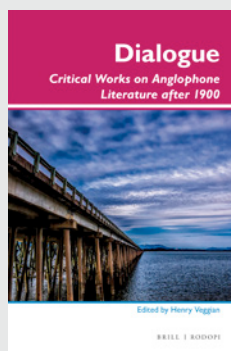
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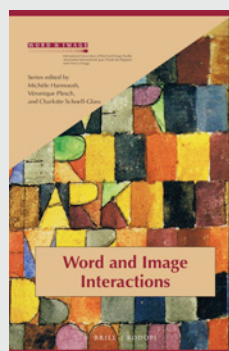
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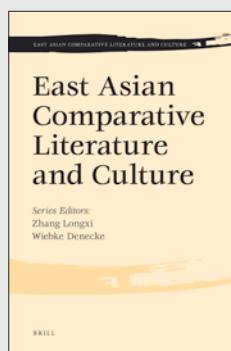
See p. 2



See p. 22



See p. 7



See p. 9



See p. 1



See p. 14



See p. 23



See p. 24



See p. 24

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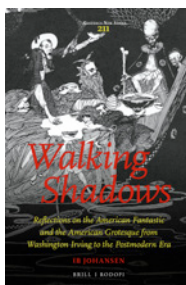
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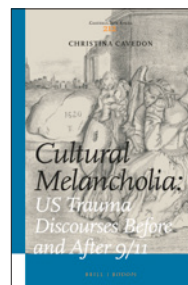
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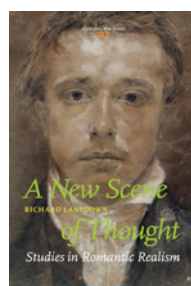


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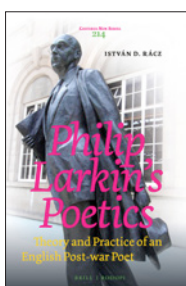


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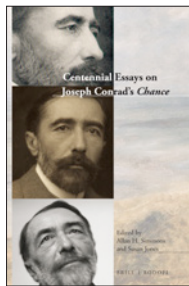
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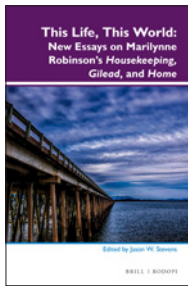


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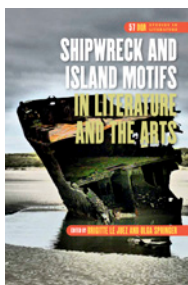
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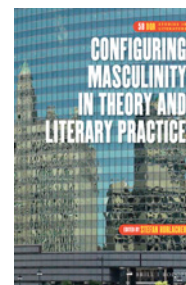


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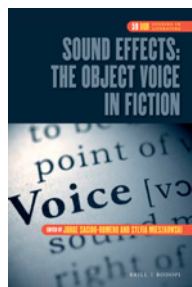
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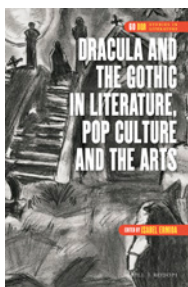


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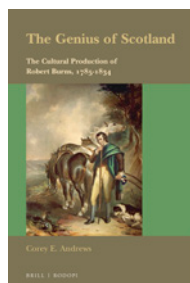


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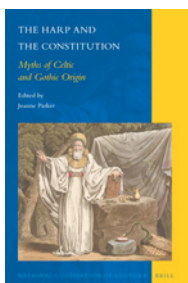


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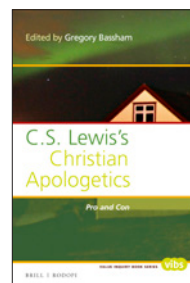


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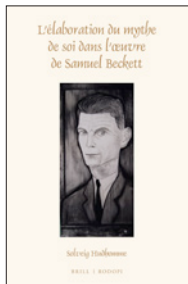
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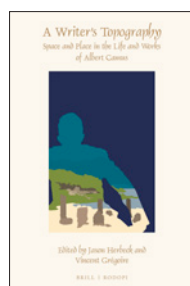


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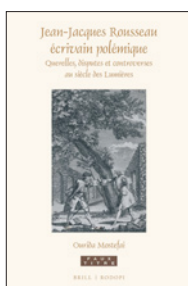
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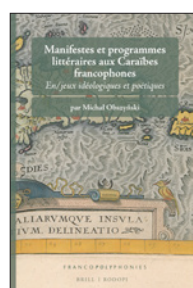


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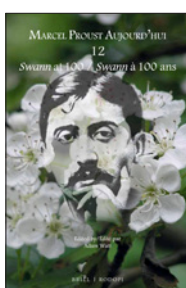
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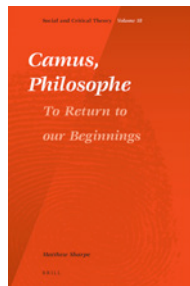
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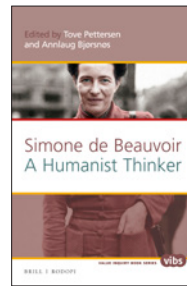




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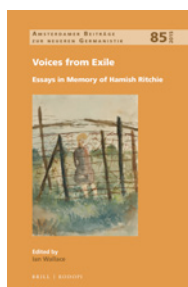
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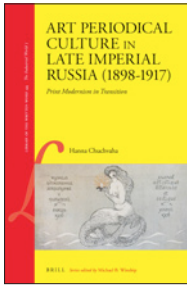
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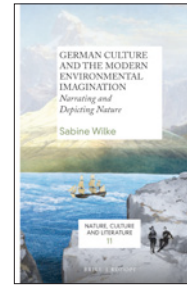


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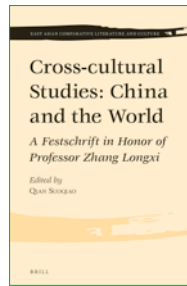
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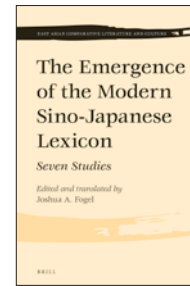
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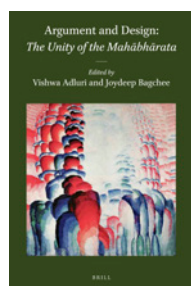
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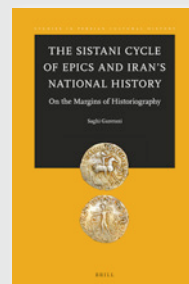
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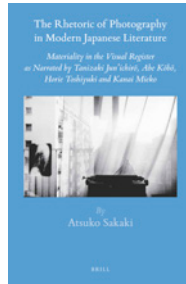
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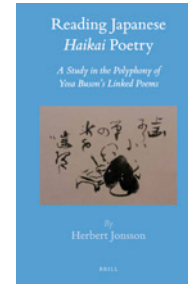
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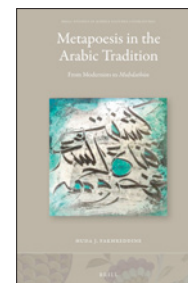
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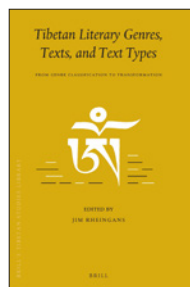
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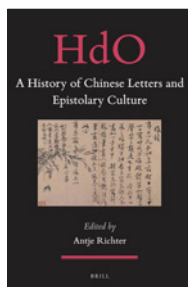
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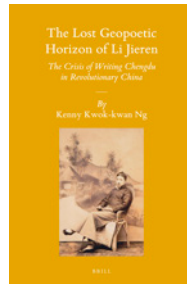
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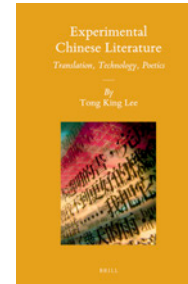
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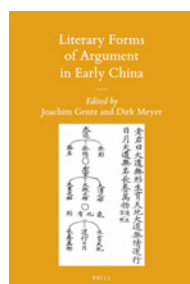
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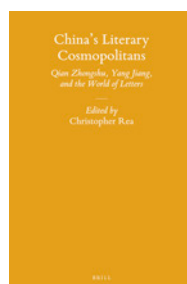


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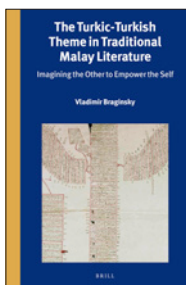
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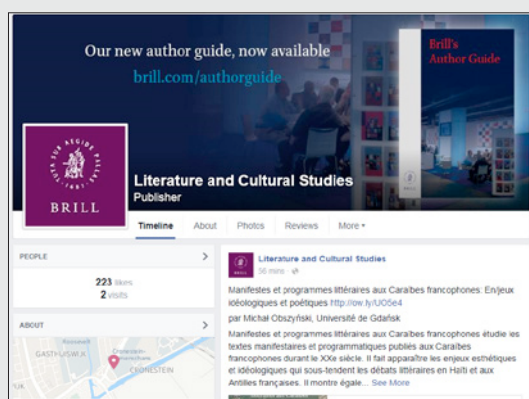
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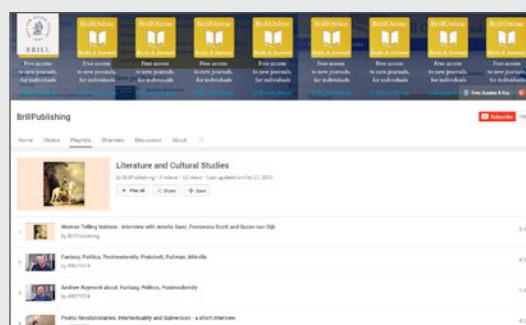


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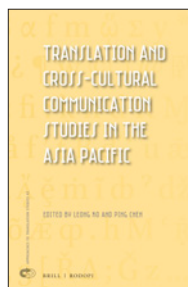
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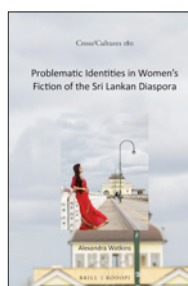
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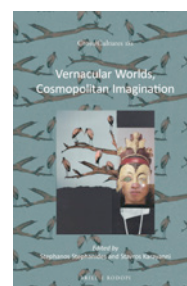
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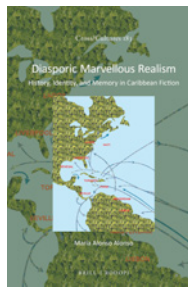
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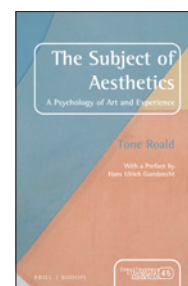
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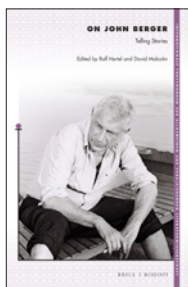
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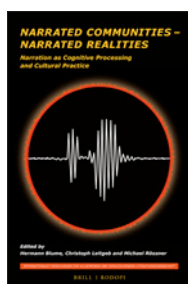


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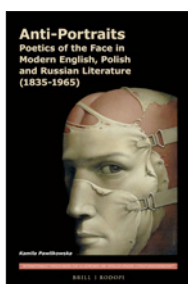
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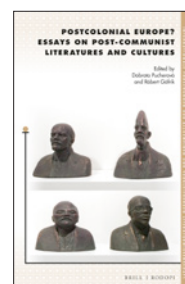


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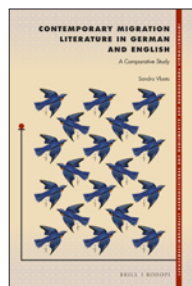


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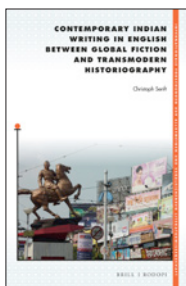
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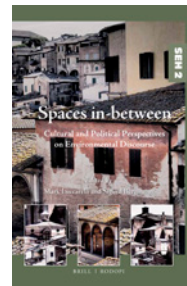


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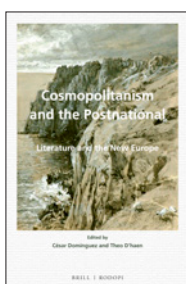
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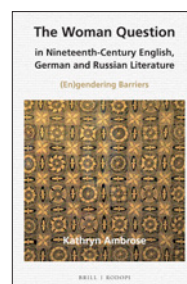
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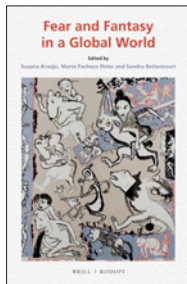
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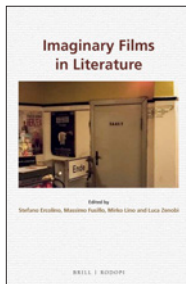


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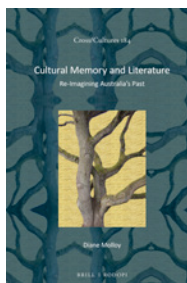
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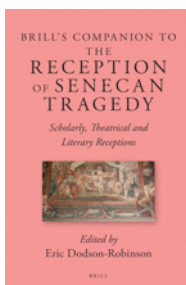
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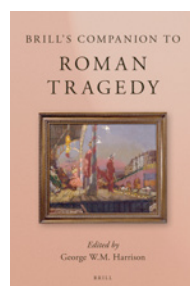


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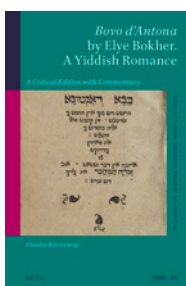


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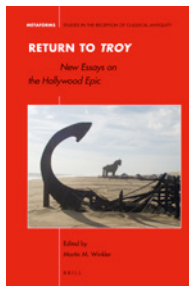
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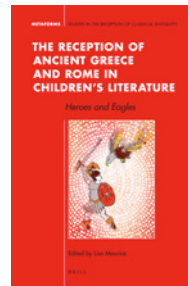


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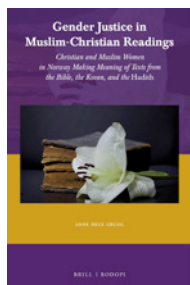


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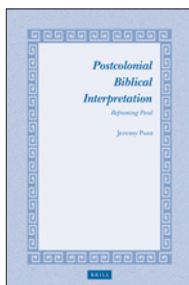
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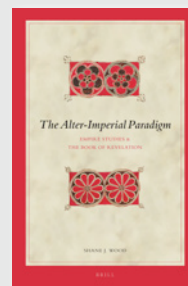
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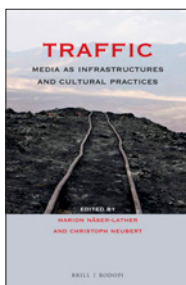
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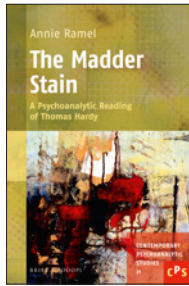
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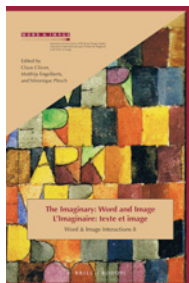


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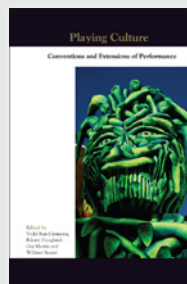
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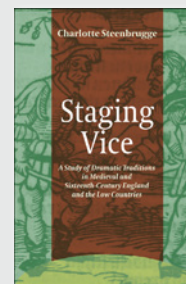
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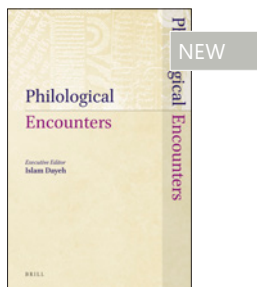
The *Journal of World Literature* (JWL) aspires to bring together scholars interested in developing the concept of World Literature, and to provide the most suitable environment for contributions from all the world's literary traditions. It creates a forum for re-visiting global literary heritages, discovering valuable works that have been undeservedly ignored, and introducing aspects of the transnational global dissemination of literature, with translation as a focus. The journal welcomes submissions that can concurrently imagine any literary tradition, in any language, moving beyond national frames to simultaneously discuss and develop the cosmopolitan threads of a variety of literary traditions. It also welcomes contributions from scholars of different research backgrounds working collaboratively as well as from group research projects interested in showcasing their findings, in order to meet the challenge of a wider and deeper discussion of literature's networks.

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Chief Editor: **Ulrich Seelbach**  
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Der *Daphnis* ist als Organ für die Erforschung der deutschen und neulateinischen Literatur vom Ausgang des 14. Jahrhunderts bis zur Mitte des 18. Jahrhunderts konzipiert worden. Er berücksichtigt darüber hinaus unter komparatistischem Aspekt auch die Beziehungen der Mittleren Deutschen Literatur zu den europäischen Literaturen dieses Zeitraums und widmet sich Problemen der frühneuhochdeutschen und neulateinischen Sprache. Im *Daphnis* können vorher nicht veröffentlichte Beiträge zu den Rubriken "Abhandlungen", "Miszellen", "Kleinere Textfunde", "Berichte über Arbeitsvorhaben", "Forschungsberichte", "Bibliographien", publiziert werden. Breiter Raum steht für ausführliche "Rezensionen" und kürzere "Anzeigen" unmittelbar einschlägiger Monographien und Editionen sowie wichtiger Neuerscheinungen aus den angrenzenden Bereichen der Theologie, Philosophie, Geschichte und Bildenden Kunst zur Verfügung. Der *Daphnis* wurde im Jahre 1970 als *Zeitschrift für Mittlere Deutsche Literatur* von einem Kreis internationaler Literaturwissenschaftler ins Leben gerufen und erscheint seit 1972, zuerst in Berlin, dann ab Jahrgang 5 (1976) in der Niederlande.

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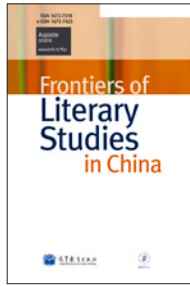
Since its inception in 1970 the *Journal of Arabic Literature* has provided an international scholarly forum for the discussion of Arabic literature and has secured its position at the forefront of critical and methodological debate. The journal publishes literary, critical and historical studies, as well as reviews and bibliographies, on a broad range of Arabic materials – classical and modern, written and oral, poetry and prose, literary and colloquial. Studies that seek to integrate Arabic literature into the broader discourses of the humanities and social sciences take their place alongside technical work of a more specialized nature. The journal thus addresses itself to a readership in comparative literature and literary theory and method, in addition to specialists in Arabic and Middle Eastern literatures and Middle East studies generally.

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*Frontiers of Literary Studies in China* provides a forum for peer-reviewed academic papers in literary studies within and outside of China in order to promote communication and exchanges between scholars working in different institutional settings and along different cultural and intellectual traditions. It seeks to reflect advances in independent research and theoretical thinking in the field of literary analysis and interpretation broadly defined and in dialogue with critical discourses on issues of common and shared intellectual and social concerns of today's world. It is this publication's duty to introduce to the world fresh academic achievements from the field of Chinese literary studies. Equal editorial attention and effort will be given to showcasing productivity and innovation in both China and abroad.

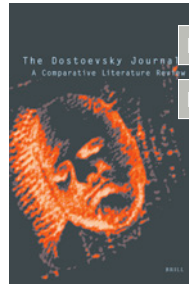
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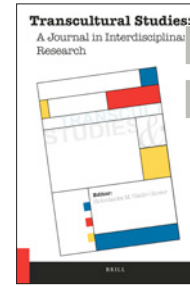
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Associate Editors: **Irene Zohrab**, Victoria, University of Wellington, New Zealand and **James Phillips**, UNSW, Sydney, Australia

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Edited by **Gordon Collier, Geoffrey V. Davis, Christine Matzke, Aderemi Raji-Oyelade, Wanjiku wa Ngugi, Ezenwa-Ohaeto<sup>†</sup>** and **Frank Schulze-Engler**

*Matatu* is a journal on African literatures and societies dedicated to interdisciplinary dialogue between literary and cultural studies, historiography, the social sciences and cultural anthropology.

*Matatu* is animated by a lively interest in African culture and literature (including the Afro-Caribbean) that moves beyond worn-out clichés of “cultural authenticity” and “national liberation” towards critical exploration of African modernities. The East African public transport vehicle from which *Matatu* takes its name is both a component and a symbol of these modernities: based on “Western” (these days usually Japanese) technology, it is a vigorously African institution; it is usually regarded with some anxiety by those travelling in it, but is often enough the only means of transport available; it creates temporary communicative communities and provides a transient site for the exchange of news, storytelling, and political debate.

*Matatu* is firmly committed to supporting democratic change in Africa, to providing a forum for interchanges between African and European critical debates, to overcoming notions of absolute cultural, ethnic, or religious alterity, and to promoting transnational discussion on the future of African societies in a wider world.

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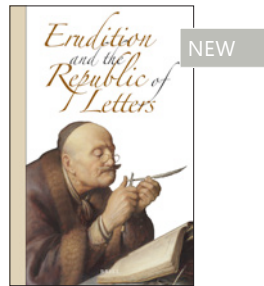
Herausgegeben von **Guus Kroonen**, **Erika Langbroek**, **Arend Quak** und **Annelies Roeleveld**

The journal *Amsterdamer Beiträge zur älteren Germanistik* includes studies on the older Germanic languages.

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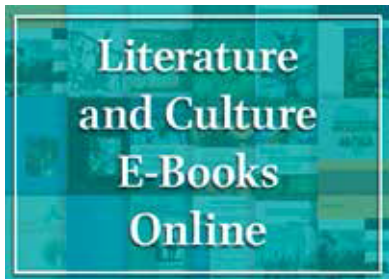
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