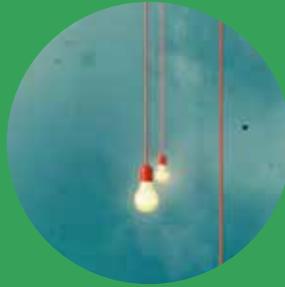


Literature and Cultural Studies

Highlights Catalog 2019



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Besides the most current developments can we boost of an expertise in Avant-Garde, Modernism and modern literatures. These have been well-established in our series on French literature, German literature, Hispanic literature, Slavic literature and English literatures, and typically for our program have branched out to cover worldwide modernisms. Behind the scenes, Brill has embarked on a unique journal mapping the global avant-gardes in the arts.

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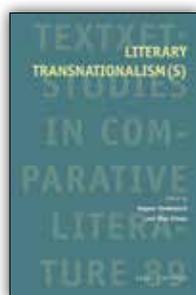
SERIES

Textxet: Studies in Comparative Literature

Series editors: Theo D'haen, University of Leuven, Karen Laura Thornber, Harvard University, Zhang Longxi, City University of Hong Kong, C.C. Barfoot, University of Leiden, and Hans Bertens, University of Utrecht

Textxet welcomes research results within the broad category of Comparative Literature: theories of literature, world literature, works dealing with various literatures, and comparisons between the arts.

ISSN: 0927-5754

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New

October 2018
Hardback (279 pp.)
ISBN 9789004370852
Price € 115 / US\$ 139
E-ISBN 9789004370869
E-Price € 115 / US\$ 139
Textxet: Studies in Comparative Literature, 89
Imprint: Brill | Rodopi

Literary Transnationalism(s)

Edited by Dagmar Vandebosch, KU Leuven and Theo D'haen, KU Leuven

Literary Transnationalism(s) offers a series of reflections on how literary texts move between cultures via translation, adaptation, and intertextual referencing, thus entering the field of world literature. The texts and subjects treated range from Caribbean, American, and Latin American literature to European migrant literatures, from the uses of pseudo-translations to the organizing principles of world histories of literature, from the dissemination of knowledge in the middle ages to circulation of literary journals and series in the nineteenth and twentieth centuries.

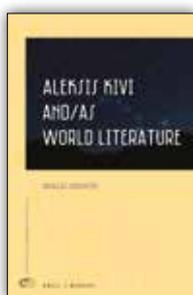
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Approaches to Translation Studies

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Approaches to Translation Studies promotes the scholarly study of translation. The notion of plural 'approaches' to translation and its study calls up images of scholarly explorers following untrodden paths to translation, or more cautiously (re)tracing the familiar routes.

ISSN: 0169-0523

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March 2017
Hardback (Approx. 325 pp.)
ISBN 9789004340213
Price € 121 / US\$ 140
E-ISBN 9789004340268
E-Price € 121 / US\$ 140
Approaches to Translation Studies, 44
Imprint: Brill | Rodopi

Aleksis Kivi and/as World Literature

Douglas Robinson, Hong Kong Baptist University

Aleksis Kivi (1834-1872) is Finland's greatest writer. His great 1870 novel *The Brothers Seven* has been translated 59 times into 34 languages. Is he world literature, or not? In *Aleksis Kivi and/as World Literature* Douglas Robinson uses this question as a wedge for exploring the nature and nurture of world literature, and the contributions made by translators to it. Drawing on Deleuze and Guattari's notion of major and minor literature, Robinson argues that translators have mainly "majoritized" Kivi—translated him respectfully—and so created images of literary tourism that ill suit recognition as world literature. Far better, he insists, is the impulse to minoritize—to find and celebrate the minor writer in Kivi, who "sends the major language racing."

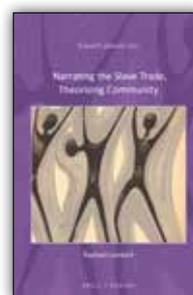
SERIES

Cross/Cultures

Series editor: Bénédicte Ledent and Delphine Munos
Founding editor: Gordon Collier

The series *Cross/Cultures* consists of readings in the Post/Colonial Literatures in English and includes the ASNEL/GAPS Papers (Association for Anglophone Postcolonial Studies) subseries.

ISSN: 0924-1426

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New

January 2019
Hardback (xii, 244 pp.)
ISBN 9789004377585
Price € 119 / US\$ 143
E-ISBN 9789004389229
E-Price € 119 / US\$ 143
Cross/Cultures, 207
Imprint: Brill | Rodopi

Narrating the Slave Trade, Theorizing Community

Raphaël Lambert, Kansai University, Osaka

In *Narrating the Slave Trade, Theorizing Community*, Raphaël Lambert explores the notion of community in conjunction with literary works concerned with the transatlantic slave trade. The recent surge of interest in both slave trade and community studies concurs with the return of free-market ideology, which once justified and facilitated the exponential growth of the slave trade. The motif of unbridled capitalism recurs in all the works discussed herein; however, community, whether racial, political, utopian, or conceptual, emerges as a fitting frame of reference to reveal unsuspected facets of the relationships between all involved parties, and expose the ramifications of the trade across time and space. Ultimately, this book calls for a complete reevaluation of what it means to live together.

SERIES

Literary Modernism

Series editor: Gernot Wimmer,
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ISSN: 2405-9315

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July 2017
Hardback (Approx. 545 pp.)
ISBN 9789004341791
Price € 149 / US\$ 172
E-ISBN 9789004341807
E-Price € 149 / US\$ 172
Literary Modernism, 4

Interbellum Literature

Writing in a Season of Nihilism

Cor Hermans, University of Amsterdam,
The Netherlands

In *Interbellum Literature* historian Cor Hermans presents a panorama of modernist writing in the ominous period 1918-1940. The book offers, in full scope, an engaging synthesis of the most stimulating ideas and tendencies in the novels and plays of a wide circle of writers from France (Proust, Gide, Camus, Céline, Tzara, Aragon, Simone Weil), England and Ireland (Virginia Woolf, Orwell, Joyce, Beckett), the USA (Scott Fitzgerald, Arthur Miller, O'Neill, Hemingway), Austria-Hungary (Musil, Broch, Kafka, Zweig, Roth), and Germany (Hesse, Jünger, Böll, Thomas Mann). Caught between world wars, they nevertheless succeeded in creating some of the best literature ever.

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ISSN: 1871-689X

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May 2019
Hardback
ISBN 9789004394209
Price € 105 / US\$ 126
E-ISBN 9789004394216
E-Price € 105 / US\$ 126
Spatial Practices, 29
Imprint: Brill | Rodopi

Artistic reconfigurations of Rome

An alternative guide to the Eternal City, 1989-2014

Kaspar Thormod

In this book Kaspar Thormod examines how visions of Rome manifest themselves in artworks produced by international artists who have stayed at the city's foreign academies. Structured as an alternative guide to Rome, the book represents an interdisciplinary approach to creating a dynamic visual history that brings into view facets of the city's diverse contemporary character. Thormod demonstrates that when artists successfully reconfigure Rome they provide us with visions that, being anchored in a present, undermine the connotations of permanence and immovability that cling to the 'Eternal City' epithet.

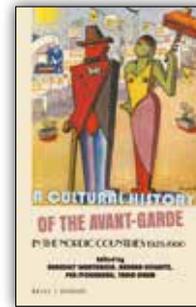
SERIES

Avant-Garde Critical Studies

Series editors: Geert Buelens, Hubert van den Berg, Günter Berghaus, Sascha Bru, and Ljiljana Kolešnik

Avant-Garde Critical Studies (founded in 1987) is a series for themed-anthologies and monographs on all aspects of avant-garde and avant-gardism in modern literature, theatre, music, visual and applied arts, architecture and design from the late nineteenth century to the present.

ISSN: 1387-3008

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February 2019
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ISBN 9789004366794
Price € 199 / US\$ 239
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E-Price € 199 / US\$ 239
Avant-Garde Critical Studies, 36
Imprint: Brill | Rodopi

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950

Edited by Benedikt Hjartarson, Andrea Kollnitz, Per Stounbjerg and Tania Ørum

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950 is the first publication to deal with the avant-garde in the Nordic countries in this period. The essays cover a wide range of avant-garde manifestations: literature, visual arts, theatre, architecture and design, film, radio, body culture and magazines. It is the first major historical work to consider the Nordic avant-garde in a transnational perspective that includes all the arts and to discuss the role of the avant-garde not only within the aesthetic field but in a broader cultural and political context: the pre-war and wartime responses to international developments, the new cultural institutions, sexual politics, the impact of refugees and the new start after the war.

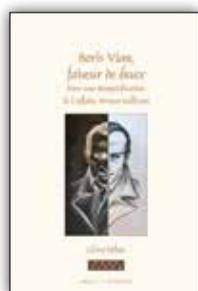
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ISBN 9789004385276
Price € 94 / US\$ 113
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E-Price € 94 / US\$ 113
Faux Titre, 432
Imprint: Brill | Rodopi

Boris Vian, faiseur de hoax *Pour une démystification de l'Affaire Vernon Sullivan*

par Clara Sitbon, University of Sidney

*Boris Vian, faiseur de hoax : pour une
démystification de l'Affaire Vernon Sullivan*
propose la première véritable théorie
du canular, ou hoax littéraire : Qu'est-
ce qu'unhoax littéraire ? Comment
se manifeste-t-il ? Quelles en sont les
conséquences sur la fonction de l'auteur ?

*Boris Vian, faiseur de hoax : pour une
démystification de l'Affaire Vernon Sullivan*
offers the first comprehensive theory of
literary hoaxes: What are they? How can
recognise them? How do they work? What
are their consequences on the notion of
authorship?

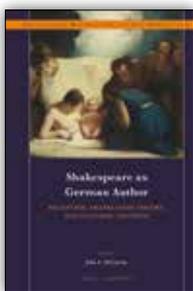
SERIES

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is a series for themed-anthologies and
monographs offering state-of-the-art
research in the field of German-language
literature(s) and cultural studies from 1700
onwards.

ISSN: 0304-6257

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March 2018
Hardback (Approx. 240
pp.)
ISBN 9789004361584
Price € 105 / US\$ 121
E-ISBN 9789004361591
E-Price € 105 / US\$ 121
*Amsterdamer Beiträge zur
neueren Germanistik*, 90
Imprint: Brill | Rodopi

Shakespeare as German Author

*Reception, Translation Theory, and
Cultural Transfer*

Edited by John A. McCarthy, Vanderbilt
University

Shakespeare as German Author revisits in
particular the formative phase of German
Shakespeare reception 1760-1830. Following
a detailed introduction to the historical
and theoretical parameters of an era in
search of its own literary voice, six case
studies examine Shakespeare's catalytic
role in reshaping German aesthetics and
stage production. They illuminate what
German speakers found so appealing (or
off-putting) about Shakespeare's spirit,
consider how translating it nurtured new
linguistic and aesthetic sensibilities, and
reflect on its relationship to German Geist
through translation and cultural transfer
theory. In the process, they shed new light,
e.g., on the rise of Hamlet to canonical
status, the role of women translators, and
why Titus Andronicus proved so influential
in twentieth-century theater performance.

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studies, minority literatures, ecology,
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studies in English literature as a discipline.

ISSN: 0165-9618

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February 2018
Hardback (175 pp.)
ISBN 9789004360020
Price € 90 / US\$ 104
E-ISBN 9789004360044
E-Price € 90 / US\$ 104
Costerus New Series, 223
Imprint: Brill | Rodopi

Ethics and Aesthetics in Toni Morrison's Fiction

Mariangela Palladino

*Ethics and Aesthetics in Toni Morrison's
Fiction* investigates Morrison's aesthetics
in terms of narrative's ethical import.
Morrison's writing is concerned with
ethically debatable issues and it offers
a problematic representation of human
experiences in African American history.
Whilst previous critical studies consider
ethics in relation to events in the story,
Palladino explores its intersection with
aesthetics. Narrativizing the moral law,
Morrison's imperative is to relate the
past, and to find ways to tell what is often
unspeakable. The quest for ways to narrate
horrific facts is a quest for an aesthetics
which includes an appeal to the reader and
thus necessarily engages with the ethical.
This study foregrounds the equivocal as a
key feature of narrative ethics.

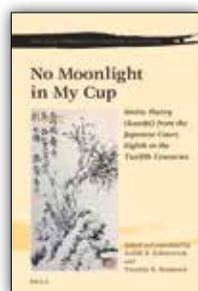
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East Asian Comparative Literature and Culture

Series editors: **Zhang Longxi** (City University of Hong Kong) and **Wiebke Denecke** (Boston University)

This book series publishes substantial comparative research on the literary and cultural traditions of premodern and modern East Asia and their relation to the world.

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ISBN 9789004387195
Price € 193 / US\$ 232
E-ISBN 9789004387218
E-Price € 193 / US\$ 232
East Asian Comparative Literature and Culture, 10

No Moonlight in My Cup Sinitic Poetry (*Kanshi*) from the Japanese Court, Eighth to the Twelfth Centuries

Translated and Edited with Introduction and Commentaries by **Judith N. Rabinovitch** and **Timothy R. Bradstock**

This work is an anthology of 225 translated and annotated Sinitic poems (*kanshi* 漢詩) composed in public and private settings by nobles, courtiers, priests, and others during Japan's Nara and Heian periods (710-1185). The authors have supplied detailed biographical notes on the sixty-nine poets represented and an overview of each collection from which the verse of this eminent and enduring genre has been drawn. The introduction provides historical background and discusses kanshi subgenres, themes, textual and rhetorical conventions, styles, and aesthetics, and sheds light on the socio-political milieu of the classical court.

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ISSN: 0925-8620

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April 2018
Hardback (360 pp.)
ISBN 9789004364073
Price € 107 / US\$ 129
E-ISBN 9789004364080
E-Price € 107 / US\$ 129
Foro Hispánico, 58
Imprint: Brill | Rodopi

Trans-afrohispanismos *Puentes culturales críticos entre África, Latinoamérica y España*

Editado por **Dorothy Odartey-Wellington**, University of Guelph, Canada

Trans-afrohispanismos is an innovative approach to Afro-Hispanic Studies. It focuses on the connections between peoples, territories, and media of expression at the confluence of Africa and the Hispanic world. The volume's contributors apply perspectives from their respective areas of specialization to their examination of transcultural interactions in a diverse range of contexts.

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ISSN: 0169-0175

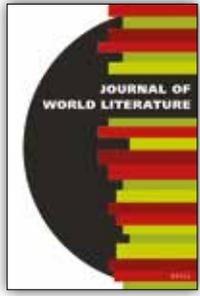
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December 2017
Hardback (226 pp.)
ISBN 9789004125865
Price € 110 / US\$ 127
E-ISBN 9789047401544
Studies in Slavic Literature and Poetics, Volume: 62

Vladimir Nabokov's Lectures on Literature *Portraits of the Artist as Reader and Teacher*

Editors: **Ben Dhooge** and **Jürgen Pieters**

This volume offers insight into Vladimir Nabokov as a reader and a teacher, and sheds new light on the relationship of his views on literary aesthetics to the development of his own oeuvre. The essays included focus on the lectures on European and Russian literature that Nabokov gave at a number of American universities in the years between his arrival in the United States and the publication of *Lolita*. Nabokov's treatment of literary masterpieces by Austen, Cervantes, Chekhov, Dickens, Flaubert, Gogol, Kafka, Joyce, Proust and Stevenson is assessed by experts on these authors.



Journal of World Literature

Editors-in-Chief: **David Damrosch**
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University of Leuven, **Jale Parla** Istanbul
Bilgi University and **Zhang Longxi** City
University of Hong Kong

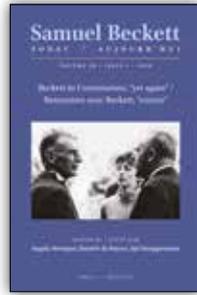
The *Journal of World Literature* (*JWL*) aspires to bring together scholars interested in developing the concept of World Literature, and to provide the most suitable environment for contributions from all the world's literary traditions. It creates a forum for re-visiting global literary heritages, 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.

The editorial board of the *JWL* has begun accepting submissions for open-call issues.

The introductions of the issues of the first two years are available Open Access to familiarize yourself with *JWL* and its applied scope.

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2019: Volume 4, in 4 issues
ISSN 2405-6472 / E-ISSN 2405-6480
Institutional subscription rate
Electronic only: € 430 / US\$ 525
Electronic + print: € 516 / US\$ 630
Print only: € 473 / US\$ 578
Individual subscription rate
Electronic or print only: € 143 / US\$ 174



Samuel Beckett Today / Aujourd'hui

A Bilingual Review / Revue Bilingue

Editors-in-Chief: **Sjef Houppermans**
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Engelberts** (University of Amsterdam)

A refereed bilingual journal, *Samuel Beckett Today / Aujourd'hui* (*SBT/A*) has established itself as one of the leading international journals in the dynamic field of Beckett studies. A guiding principle of the journal is its openness to diverse disciplinary domains, theoretical perspectives, and discourse styles of scholars writing on Beckett. Bilingual since its inception, it aims to foster dialogue across languages, cultures, and disciplines.

The *SBT/A* accepts submissions of individual articles in English and French at any moment, and publishes these on a regular basis twice a year after peer-reviewing. Proposals for thematic issues, whether based on conferences or not, are welcome; articles in these dossiers are peer-reviewed according to the same procedure as individual articles. Free space (for accepted individual articles that have been accepted for publication) is available in each issue.

The Samuel Beckett Today / Aujourd'hui was published as book series until end of 2015. All back volumes are still available brill.com/products/series/samuel-beckett-today-aujourdhui

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2019: Volume 31, in 2 issues
ISSN 0927-3131 / E-ISSN 1875-7405
Institutional subscription rate
Electronic only: € 204 / US\$ 249
Electronic + print: € 245 / US\$ 299
Print only: € 224 / US\$ 274
Individual subscription rate
Electronic only: € 68 / US\$ 83
Print only: € 68 / US\$ 83



Daphnis

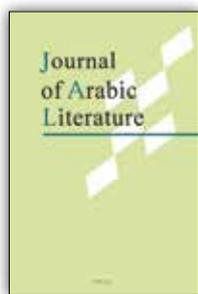
*Journal of German Literature and
Culture of the Early Modern Period
(1400-1750) / Zeitschrift für deutsche
Literatur und Kultur der Frühen
Neuzeit*

Editors-in-Chief: **Ulrich Seelbach** and
Tobias Bulang (University of Heidelberg)

From its foundation in 1972, *Daphnis* was conceived as a platform for the publication of research into German literature and culture of the early modern period (14th-18th century). Since then it has developed to take on board interdisciplinary and intercultural perspectives. It is considered today an outstanding international scholarly forum for research into the early modern period. From a comparative point of view it examines the relationship between German literatures and cultural history and the culture of other European (and non-European) countries in the period, as well as such phenomena as cultural transfer. It addresses problems pertaining to the early new high German language and to neo-Latin literature, as well as to new research fields such as intermediality, performance theories or gender studies. Within its four issues a year *Daphnis* offers the possibility of thematic volumes. With its double blind peer-review procedures, *Daphnis* is a platform which welcomes previously unpublished contributions (in German or English) under the headings: Research Articles, Miscellaneous Contributions, Bibliography and Book Reviews.

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2019: Volume 47, in 4 issues
ISSN 0300-693X / E-ISSN 1879-6583
Institutional subscription rate
Electronic only: € 360 / US\$ 439
Electronic + print: € 432 / US\$ 527
Print only: € 396 / US\$ 483
Individual subscription rate
Electronic or print only: € 120 / US\$ 146



Journal of Arabic Literature

Executive Editor: **Muhsin Jassim al-Musawi** (Columbia University New York)
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Asian Diasporic Visual Cultures and the Americas is a peer-reviewed journal that features multidisciplinary scholarship on intersections between visual culture studies and the study of Asian diasporas across the Americas. Perspectives on and from North, Central and South America, as well as the Pacific Islands and the Caribbean are presented to encourage the hemispheric transnational study of multiple Americas with diverse indigenous and diasporic populations.

Asian Diasporic Visual Cultures and the Americas is dedicated to the critical examination of visual cultural production by and about Asian diasporic communities in the Americas and largely conceived within a globally connected framework. The journal provides an intellectual forum for researchers and educators to showcase, engage and be in dialogue with this growing multidisciplinary area of investigation within the humanities and is published twice annually with one double issue.

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2019: Volume 50, in 4 issues
ISSN 0085-2376 / E-ISSN 1570-064x
Institutional subscription rate
Electronic only: € 385 / US\$ 443
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Matatu

Journal for African Culture and Society

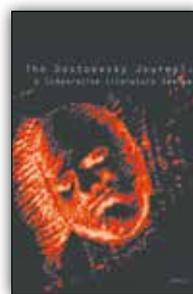
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Matatu is a peer-reviewed journal on African literatures and societies dedicated to interdisciplinary dialogue between literary and cultural studies, historiography, the social sciences and cultural anthropology.

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 Asian) 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.

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2019: Volume 51, in 2 issues
ISSN 0932-9714 / E-ISSN 1875-7421
Institutional subscription rate
Electronic only: € 267 / US\$ 326
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A Comparative Literature Review

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2019: Volume 14-15, in 1 issue
ISSN 2375-2122
Institutional subscription rate
Electronic only: € 100 / US\$ 123
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November 2018
Paperback (xvi, 280 pp.)
ISBN 9789004375482
Price € 80 / US\$ 96
E-ISBN 9789004376175
E-Price € 80 / US\$ 96
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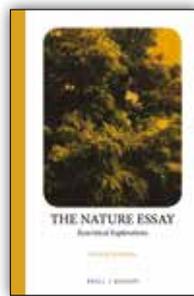
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April 2019
Hardback
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Price € 94 / US\$ 113
E-ISBN 9789004389274
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Nature, Culture and Literature, 14
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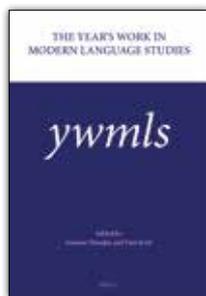


June 2017
Hardback (Approx. 220 pp. 18 ill.)
ISBN 9789004346338
Price € 100 / US\$ 116
E-ISBN 9789004346376
E-Price € 100 / US\$ 116
Themes in Theatre, 9
Imprint: Brill | Rodopi

Ethical Exchanges in
Translation, Adaptation
and Dramaturgy

Edited by Emer O'Toole, Concordia University, Andrea Pelegrí Kristić, Pontificia Universidad Católica de Chile / Paris Ouest Nanterre la Défense and Stuart Young, University of Otago

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2019: Volume 79, in 1 issues
ISSN 0084-4152 / E-ISSN 2222-4297
Institutional Subscription rates
Electronic only: EUR 368 / US\$ 424
Print only: EUR € 405 / US\$ 466
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Editor: **Hans Brandhorst**
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