

BRVKENTHAL. ACTA MVSEI XVIII. 5

BRUKENTHALIA

Romanian Cultural History Review

No. 13

Call for Papers

Imagining and Reimagining History through Fiction and Film (II)

During the twentieth century and in the early decades of the following century, history has been often imagined and reimagined through works of fiction inspired by actual historical events as well as through films, many of which have become iconic. Fantasy literature, apocalyptic and postapocalyptic narratives, and films based on the same topics are mainly concerned with presenting and analysing ages and historical periods, major historical processes: the Antiquity, dominated or consolidated by political and military personalities who are now prototypes of mentalities; the Middle Ages, heavily reinvented with the tools of oversimplification and binarism of the fantasy genre; the discovery of the Other through exploration and voyages; “the long modernity”, or the civilisation model of the Euro-Atlantic space; the empire-national state antithesis; the moral and societal backlash of the twentieth century; the motif of dooming power; the new millennial anxieties.

The cultural display which can be analysed is very generous and goes beyond the factological historical imagining. Themes such as those of the end of history and humanity are more and more frequently tackled, especially in popular culture, against the backdrop of the global crises which have had an impact on our world. The new political mythologies and uchronia are more and more present in imagining human history. Thus, the cultural motif of historical time travel or the individual return in history as a way to interfere with decisions and events which caused tragic global moments and changed the direction of human progress seems justified by the simplified and untraditional explanation of historical determinism. More often than not, these narratives include the idea that event history can be triggered by a detail, by chance, by chaos.

The process of rethinking from the perspective of the social justice carried by the figure of the Saviour, presenting the Multiverse as our world's chance of survival are cultural phenomena specific to the latest decades of cultural production. Cultural products about historical time and the end of history gain more and more influence and credit in the popular culture of our time. As a result of this reductionist cultural process, full of clichés and dominated by such genres as fantasy, science fiction and horror, people nowadays frequently regard human history as a doomed universe.

There are, on the other hand, films which faithfully reproduce the historical context. See, for example, the ever-lasting popularity of “period drama” and the way such adaptations imagine and reinvent Elizabethan England or Victorian Britain, “La Belle Epoque”, Tsarist Russia and the “golden ages” of national or global histories, by means of scenic design and image expressiveness. But the most interesting adaptations are those which borrow narratives from a certain historical and cultural space and extrapolate them in a civilisation that has no clear temporal or cultural connection with the template. This is meant to demonstrate mainly the universal character of some major historical and moral themes (such as, especially, the destiny of Shakespeare's plays or the works of Russian literature, which determined successive cinema re-adaptations).

Unfortunately, in the past several years, climate change, natural disasters, the restrictions and transformations imposed by the system with a view to resource preservation, the decline of consumerist society, corruption, the uncertainty about the future of the human species and of the planet, regional conflicts and the tense geopolitical context, deeper socio-cultural gaps, as well as millennial fears are stimuli for the fictional and sci-fi film production and their propensity for apocalyptic themes and postapocalyptic survival.

Traditionally, our journal encompasses a Miscellanea section, as well as one for reviews of scientific books, presentations of scientific conferences and international film festivals.

We welcome proposals for *Brukenthalia. Romanian Cultural History Review* until December 15, 2022, and after the selection has been made, we welcome the developed proposal until March 15, 2023.

Proposals shall be submitted in accordance with our guidelines stated in the *Guide for Authors* to:

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GUIDE FOR AUTHORS

General Instructions

1. *Brukenthalia. Romanian Cultural History Review* scientific journal receives contributions under the form of unpublished research papers, review papers written in English. The field of interest is Cultural History. The accuracy of translation is the author's responsibility.
2. The corresponding author should clearly state in a distinct document (To whom it may concern) that the submitted manuscript has not been published, submitted or accepted elsewhere and, if collective authorship, that all authors agree with the content and the submission of the manuscript.
3. The manuscript should be submitted as a single file in *.doc (Microsoft Word) format (or edited in Open Office) and shall contain: (1) to whom it may concern document, (2) manuscript, (3) list of illustrations and (4) tables (if required). Together with document the authors should attach *.jpeg or *.tiff format illustrations (legend marked inside text).
4. The manuscript should not exceed 20 pages, 4.000-15.000 words (bibliography included), written in Times New Roman (TNR), font size 11, justified, single row, 2 columns, A4 page format, 2 cm margins. The pages should not be numbered. The manuscript should contain an abstract and keywords in English and another one in Romanian (Romanian translation will be provided by editors if authors have no means under this respect).

Text arranging

The submitted manuscript should be arranged as follows: (1) title, (2) author's name, (3) author's affiliation and e-mail address, (4) abstract, (5) keywords, (6) manuscript, (7) references, (8) list of illustrations, (9) tables.

Title: The title should be concise, written in Times New Roman, size 11, with majuscules and centered.

Authors: Two rows below the title, write the full name(s) of author(s) in TNR, size 11, font bold, centered.

Affiliation: Write the affiliation(s), e-mail address in TNR, size 11, justified, below the author's name.

Abstract: Two rows under the author's name should be arranged the abstract comprising 100 – 500 characters, no abbreviations or reference citations. The abstract represents a summary of the paper that refers to the method, the main results and conclusions. The text should be written in TNR, size 11. The subtitle "Abstract" will be with bold.

The Romanian abstract has the same features. A translation of the title in Romanian should be added (bold).

Key words: Five to six keywords should be given below the abstract, the order being English version followed by the Romanian one.

Main text:

1. Please, follow the headings structure as shown below:
 - a. Primary subtitles (Capital the beginning of the first word, bold and lower case, left)
 - b. Secondary subtitles (Capital the beginning of the first word, italic and lower case, left)
 - c. Other (Capital the beginning of the first word, lower case, left)
2. Italics should be used for terms or abbreviations in other languages "et al.", "etc."
3. Weights and measures should observe International System of Units.
4. References citation:
 - a) References are cited in the text by the last name of the author and the year of publish (Luca, 1998). In the case of a citation of a paragraph, it will be put between quotation marks while the page will be cited (Luca, 1998, 17).
 - b) For references having two authors, use the names and the year (Luca, Gudea, 2010, 20) and for those with three or more authors, use the last name of first author followed by "et al". (Luca et al., 2003, 120).
 - c) References cited should be arranged chronologically; if there are more than one references for one author in the same year, use a, b, c etc. The references to same or different authors should be separated by semicolon: (Lazarovici, 1979, 85; Luca, 1998, 72; Luca, 2001a, 121; Luca, 2001b, 78).

References

1. The title "References" will be written in TNR, size 11, bold, centered, upper case

2. Include only references cited in the text, figures, captions and tables.
3. Arrange the references alphabetically by first author and then alphabetically by second author. If there are more than one reference to the same author(s), arrange them chronologically. For references with more than two authors, list alphabetically by first author and then chronologically.
4. For the most common cases, follow the examples:
 - a) Papers in periodical journals as follows:

Bourillon 2002	Bourillon, Florence, "Les Parisiens et la modernisation de la ville au XIXe siècle. Evaluer, transformer et construire la ville". In: <i>Revue d'histoire du XIXe siècle</i> , 24 (2002).
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- b) Books as follows:

Burke 2008	Burke, Peter, <i>What is cultural history?</i> Cambridge, Polity Press (2008).
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- c) Chapters in books as follows:

Stanzel 1999	Stanzel, Frank K., "Zur literarische Imagologie. Eine Einführung". In: Ingomar Weiler, Waldermar Zacharasiewicz (eds.), <i>Europäischer Völkspiegel. Imagologisch-ethographische Studien zu den Völkertafeln des frühen 18. Jahrhunderts</i> , Universitätsverlag C. Winter, Heidelberg (1999), p. 9-39.
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- d) Proceedings from symposiums and conferences as follows:

Karamberopoulos, Oeconomopolulos 2004	Karamberopoulos, D., Oeconomopolulos, Alexandra, "Greek medical manuscripts of the period of the 16th middle 19th century". Proceedings of the 39th Congress on the History of Medicine held at Bari (2004).
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- e) Unpublished thesis or reports as follows:

Roman 1958	Roman, Petre, <i>Grupa înmormântărilor cu ocră pe teritoriul RPR</i> , București (1958). Thesis (manuscript).
Diaconescu et al. 2011	Diaconescu, Dragoș, Dumitrescu-Chioar, Florian, Natea, Gheorghe, Șura Mică, com. Șura Mică, jud. Sibiu. In: CCA 2011 (campania 2010) (in press).

List of illustrations

A list of illustrations (numbered consecutively) should be arranged on a different page after the list of references. The legend should be added to the illustration number. The illustration list is to be translated in Romanian (Romanian translation will be provided by the Museum staff if authors have no means under this respect).

Illustrations

1. Inside the text, each illustration (maps, graphs, photographs) should correspond to the number of the illustration list.
2. The legend should be TNR 11.
3. The legend should comprise reference to first author name and year of publishing if required.
4. Maps must indicate the North, have at least two coordinate data on each axis, and have a graphic scale. Localities mentioned in text, should be marked on maps.
5. Good quality jpeg or tiff format (300 dpi), clear black and white contrast photographs are acceptable. If colour, please note that the decision of black and white or colour publishing will be communicated to you afterwards by the editors.
6. References to illustrations in the text should appear as "Figure 1".

Tables

1. Tables should be arranged on a different page, numbered consecutively.
2. References to tables in text should appear as Table 1.

Brukenthalia is a supplement of Brukenthal. Acta Musei, enjoying the same scientific status (CNCS B). The Brukenthal. Acta Musei academic journal is included in several international databases:
2009 INDEX COPERNICUS

<http://journals.indexcopernicus.com/Brukenthal.+Acta+Musei,p9181,3.html>

2010 EBSCOHOST

<https://www.ebscohost.com/titleLists/tnh-coverage.htm>;

2011 SCIPPIO

<http://scipio.ro/web/brukenthal.acta-musei>

2012 SCOPUS

<https://www.elsevier.com/online-tools/scopus/content-overview>

2015 ERIH PLUS

<https://dbh.nsd.uib.no/publiseringskanaler/erihplus/periodical/info?id=484924>