



Baroque Tragedy and the Cinema

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Deadline for manuscript
submissions:

17 November 2024

Message from the Guest Editor

Baroque tragedy is a vibrant scholarly field that entered into an interdisciplinary realm in the mid to late 20th century once scholars began to concentrate on its affinities with the illusory tactics of cinema. Cinema affords space for overlaying metaphors and the trompe l'oeil effect so central to Baroque practice. Walter Benjamin, Bertolt Brecht, Wlad Godzich, Nicholas Spadaccini, and Gilles Deleuze were exceptional in exploring these connections. Filmmakers such as Raul Ruiz equally articulated the role of mnemonics in Baroque tragedy and in cinema. For this Special Issue, we invite the submission of papers on select Baroque tragedies and the stylistic particulars that distinguish them from Renaissance works; films or filmmakers who can be read as baroque in style; and scholars who have contributed to the crucial linking of the Baroque aesthetician with cinematic theory and practice. Also of interest would be exploratory papers on how cinematic practice allowed for a renewed interest in Baroque tragedy.





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Message from the Editor-in-Chief

We welcome contributions that address fundamental issues in the Humanities from any meaningful perspective, combining past and present concerns in order to blaze a path toward the future. Interdisciplinary approaches are particularly welcome. All submissions will be critically reviewed by peers, aiming for the highest possible scholarly level. Being an online journal, the published papers will reach their desired audiences faster, more reliably, and much more easily than traditional print versions, while upholding the same, if not even higher, scholarly standards.

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