

**UNIVERSITY OF THE WEST  
TIMIȘOARA**

**Department of English**

**International Shakespeare Centre**

**Interdisciplinary Centre of Gender Studies**

**“Eugen Todoran” Central University Library**

**THE SECOND SHAKESPEARE SYMPOSIUM**

**TIMIȘOARA, MAY 16, 2012**

**SYMPOSIUM ORGANISERS**  
**Department of English, University of the West, Timișoara**  
**International Shakespeare Centre**  
**Interdisciplinary Centre of Gender Studies**

**SYMPOSIUM COORDINATORS**

**Pia Brînzeu**  
**Reghina Dascăl**  
**Dana Percec**  
**Andreea Șerban**

## SYMPOSIUM PROGRAMME

### Wednesday May 16

10:00-11:00 Registration and coffee

11:00–12:30 **Opening address:**

Dr. Dana Percec, Dean, Faculty of Letters

Dr. Andreea Șerban, Secretary of ISC

Dr. Reghina Dascăl, Director of ICGS

**Plenary lecture:** Professor **Rowland Wymer**, Anglia Ruskin University, Cambridge  
*Shakespeare's Contemporaries on Film*

12:30 - 14:00 Lunch break

14:00 - 17:00 Paper presentations

17:00 - 17:30 Coffee break

19:30 Dinner at *Casa del Sole* Restaurant, 12, Romulus st.

## Friday, May 16, 14-17:00

| <b>SESSION 1</b><br><b>Room: 328</b>                                                                | <b>SESSION 2</b><br><b>Room: 522</b>                                                                                                                         |
|-----------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Moderator: Dana Percec</i>                                                                       | <i>Moderator: Reghina Dascăl</i>                                                                                                                             |
| <b>ECATERINA-LIA HANȚIU</b><br>Shakespeare, Campus Life and American Teen Movies                    | <b>AGNIESZKA SZWACH</b><br>‘Our remedies oft in ourselves do lie’<br>The Representation of a Female Healer in Shakespeare’s <i>All’s Well That Ends Well</i> |
| <b>GYÖRGY E. SZÖNYI</b><br>Shakespeare, the Psychologist. Al Pacino Looks at Richard III            | <b>ADRIANA RĂDUCANU</b><br>Testing/Empowering the Female in <i>Ramayana</i> , <i>The Winter’s Tale</i> and <i>Sitti Nusret</i>                               |
| <b>OANA – ROXANA IVAN</b><br>Hamlet and Don Quixote: Friends or Foes?                               | <b>DOREL-AUREL MUREȘAN</b><br>Reinterpreting Miranda’s Rape: William Shakespeare’s <i>The Tempest</i> and Marina Warner’s <i>Indigo</i>                      |
| <b>JANE MATTISSON EKSTAM</b><br>Teaching <i>Macbeth</i> to Undergraduates: Challenges and Pleasures | <b>ANDREEA POPESCU</b><br>Reformation Influences, Superstitious Beliefs in Shakespeare’s <i>Macbeth</i>                                                      |
| <b>LUIZA CARAIVAN</b><br>Taking Shakespeare to Business People                                      | <b>MONIKA SOSNOWSKA</b><br>To See and Hear Like Ophelia, Or How Not To Take Leave of the Senses? Representations of the Madwoman in YouTube Culture          |
| <b>RADMILA NASTIĆ</b><br>Child as Other in Shakespeare’s Plays                                      |                                                                                                                                                              |

## **ABSTRACTS**

**LUIZA CARAIVAN**

### **Taking Shakespeare to Business People**

The paper presents some methods of introducing Shakespeare's plays to a group of business people studying English. It offers an alternative to teaching Business English to adults and a way to motivate Romanian business people to read or watch (and appreciate) plays by English and Romanian playwrights.

**CATERINA-LIA HANȚIU**

### **Shakespeare, Campus Life and American Teen Movies**

By the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> centuries Shakespeare's everlasting impact on Hollywood had taken an unexpected direction: the teen movie. Shakespeare-inspired high-school students - athletes, cheerleaders and others came to life due to young stars like Amanda Bynes, Julia Stiles, Leonardo Di Caprio, Heath Ledger in movies like *O*, *10 Things I Hate About You*, *She's the Man* or Baz Luhrmann's *Romeo + Juliet*. The article discusses the specific features of these movies, such as the realistic contemporary teenage background and in most cases a discourse familiar to young people, which are elements supposed to help them better understand Shakespeare, themselves and each other.

**OANA – ROXANA IVAN**

### **Hamlet and Don Quixote: Friends or Foes?**

Hamlet and Don Quixote are two literary characters that deserve careful attention and analysis. Each of them became the protagonist of a literary creation and entered the collective memory of their culture, becoming a major event in literary history. As a literary experience, nothing is more difficult for a playwright and a novelist than to craft unforgettable characters.

**JANE MATTISSON EKSTAM**

### **Teaching *Macbeth* to Undergraduates: Challenges and Pleasures**

Based on my second-year undergraduate course on classic English literature at Kristianstad University, I discuss the special challenges and pleasures that *Macbeth* offers to undergraduate students with little experience of reading Shakespeare's plays. I consider activities that enhance students' understanding of the structure, themes and language of the play.

**DOREL-AUREL MUREȘAN**

### **Reinterpreting Miranda's Rape: William Shakespeare's *The Tempest* and Marina Warner's *Indigo***

This paper looks at Miranda's attempted rape and its reinterpretations in Marina Warner's novel *Indigo*. The past part of the novel depicts the rape of Ariel, while the present part is a reinvention of

Miranda's rape described in the violent encounter between Miranda and George. My aim is to present the male/female or native/colonizer constant shift of power.

**RADMILA NASTIĆ**

### **Child as Other in Shakespeare's Plays**

One the most devastating aspects in which institutional power exerts its lethal force is **violence** towards children. In some of Shakespeare's plays, especially the histories, the child figures as the hateful other, perceived as something to be insanely and irrationally feared and eliminated.

**ANDREEA POPESCU**

### **Reformation Influences, Superstitious Beliefs in Shakespeare's *Macbeth***

Shakespeare's *Macbeth* is a tragedy which blends the principles of the Reformation with the belief in supernatural forces. In an epoch of austerity due to the Presbyterian rule of James I Stuart the importance given to superstition is most challenging. The paper analyses the themes of predestination, punishment and retribution in the context of the assimilation of Renaissance and medieval concepts.

**ADRIANA RĂDUCANU**

### **Testing/Empowering the Female in *Ramayana*, *The Winter's Tale* and *Sitti Nusret***

In this paper, I intend to discuss three female characters belonging to different literatures, both in terms of geography and chronology. They are Sita (*Ramayana*), Hermione (*The Winter's Tale*) and Sitti Nusret from the eponymous fairy-tale. I focus on the universality of the trials they need to undergo, so as to prove their innocence, chastity and capacity to endure, both in front of their male counterparts and society at large.

**MONIKA SOSNOWSKA**

### **To See and Hear Like Ophelia, Or How Not To Take Leave of the Senses? Representations of the Madwoman in YouTube Culture**

Ophelia, fated to insanity, received interest incomparable with any other Shakespearean heroine. As an archetype of a madwoman (as Elaine Showalter suggests), Ophelia has been in the limelight of a wide range of proponents and adversaries, fans and anti-fans such as: literary critics, theatre and film directors, actors and actresses, psychiatrists, philosophers, writers, poets, painters, sculptors, photographers, feminist and gender revolutionist, and ordinary people, especially women wishing to act her story of losing the senses. The latter seem to fulfill their dreams of becoming a madwoman while posing as lunatic Ophelia and being either filmed or photographed. The destiny of these amateur films and photos is to be posted on YouTube.

**GYÖRGY E. SZÓNYI**

### **Shakespeare, the Psychologist. Al Pacino Looks at *Richard III***

It has been said about Shakespeare that, especially in his early plays, psychological analysis was of secondary importance for him. I argue that in *Richard III* he reached as complex psychological

presentation as was possible in the Renaissance. Al Pacino in his *Looking for Richard* sensed this well. I shall reflect on the film in relation to my own interpretation of the play.

## **AGNIESZKA SZWACH**

### **‘Our remedies oft in ourselves do lie’**

#### **The Representation of a Female Healer in Shakespeare’s *All’s Well That Ends Well***

This paper focuses exclusively on Helena, the daughter of a ‘skillful’ physician. An attempt is made to investigate to what extent this Shakespearean character is emblematic of Early Modern English female empirics. Further, the ‘remedies’ applied by Helena to cure the king’s fistula and her own love melancholy are expounded and presented within the context of medical history.

## **ROWLAND WYMER**

### **Shakespeare’s Contemporaries on Film**

If one discounts television dramatizations (and I will provide a checklist of these), there have been very few films derived from non-Shakespearean English Renaissance plays. For many years, the only examples were a 1940 French adaptation of *Volpone*, the Richard Burton/Elizabeth Taylor *Doctor Faustus* (1967), and Giuseppe Patroni Griffi’s version of Ford’s *‘Tis Pity She’s a Whore*, originally released in 1971 as *Addio, Fratello Crudele*. Derek Jarman’s radical adaptation of Marlowe’s *Edward II* (1991) inspired a small group of films at the turn of the twenty-first century (*Middleton’s Changeling* (1998), *Hotel* (2001), and *Revenger’s Tragedy* (2002)) which, in different ways, used plays by Middleton and Webster to project an image of the ‘Jacobean’ as ‘postmodern, spectacular, decadent, tasteless and excessive’ (Gordon McMullan).

After a brief examination of these films and the way they aggressively assert a ‘counter-Shakespearean aesthetic’ (Pascale Aebischer), I would like to give a more detailed account of an interesting but virtually unknown (because never commercially distributed) film which was made at about the same time. Peter Huby’s *Quietus* (2002) is described in the credits as ‘a film adapted from texts by JOHN WEBSTER’ and is primarily based on *The Duchess of Malfi*. Set in early-seventeenth-century Yorkshire, it is stylistically and morally a world away from the near-contemporary ‘Jacobean’ films directed by Marcus Thompson, Mike Figgis, and Alex Cox.

## LIST OF PARTICIPANTS

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**Wymer Rowland**, UK, Cambridge, Department of English, Communication, Film and Media, Anglia Ruskin University, Cambridge, Rowland.Wymer@anglia.ac.uk



## **The Second Shakespeare Symposium – Timișoara 16 May 2012**

### **Information for Participants**

Dear Participant,  
Please find below information about:

#### **Contact Details**

The Shakespeare Symposium Secretariat: 4, V. Parvan Bd., cafeteria (basement)  
office hours: Wednesday – 16.05, 10 – 14:00  
Mobile +40 723 963546

#### **Registration Fee**

For the payment of your registration fee, please contact the Secretariat.

You will receive your symposium badge and participant bag containing the programme.

**Participants are required to wear their badge throughout the symposium and social events.**

If you have any questions or require assistance at any time during the symposium, please ask a member of the symposium administration team, who can be identified by green badges.

#### **Local Transport**

Reliable taxis are: Tudo - tel. 0256-945; Radio - tel. 0256-940; Grup tel. 0256- 943  
Visit <http://www.timisoara.ro> to view useful information and the map of Timisoara.

#### **Symposium Venue**

The following events will be held in the main building of Universitatea de Vest: Timisoara, 4, Parvan Str.

- Registration (cafeteria in the basement)
- Plenary Session (Aula BCUT)
- Lunch (cafeteria in the basement)
- Refreshments (cafeteria in the basement)
- Elective Sessions (rooms according to the programme)
- Luggage Storage (Wednesday 16.05 only up to 14:00 – in the cafeteria )

Parking is available at the symposium venue.

#### **Symposium Opening Times**

Wednesday 10:00 – 17:30

lunch hours 12:30 - 14:00

coffee breaks 10:30-11:00; 17:00- 17:30

#### **Refreshments and Lunch**

Lunch is provided for all participants

If, at the time of registration, you stated that you require a vegetarian option or have special dietary requirements, an appropriate lunch will be available for you.

#### **Internet Access**

The lobby of the main building of the university has free Wi-Fi service.

### **Smoke Free Legislation**

Smoke free legislation states that virtually all enclosed public places and workplaces in Romania will be smoke free. This may include cafes, restaurants, bars, hotels and public institutions.

At the symposium venue smoking is only permitted outside the building.

### **Photocopy Service**

No free photocopying is available.

There are 2 photocopying services in the University building.

Opening hours: Monday – Friday 10:00 – 18:00

Pricing:

Black & White Photocopying A4 Single copy 10 bani

### **Information for Presenters**

#### **Presentation Date, Time and Room**

The timing and the room of your presentation will be confirmed by e-mail. The first figure in the room number indicates the floor.

#### **Presentation Rooms**

All presentation rooms have a theatre-style layout, i.e. tables or desks, and chairs are in rows facing the presenter and can each sit approx. 30 people.

#### **Presentation Equipment**

All presentation rooms have the following equipment:

- Laptop
- Data Projector/Beamer
- Whiteboard

#### **Presentation Equipment: Technical Specifications**

Every laptop has:

- Microsoft XP operating system (English language version)
- Microsoft Office 2002/2003 software, including PowerPoint, Excel and Word
- USB ports
- CD Rom drive
- Audio CD player
- DVD player

#### **Timing**

Speakers in elective sessions are allotted 20 minutes for their presentation and 10 minutes for discussions.

It is important that each presentation finishes at the time specified to allow the next presenter to start on time and have his/her full 20 minutes. The session moderator will assist presenters with their timing by holding a sign to indicate that it is nearing the end.

In every presentation room, a member of the symposium administration team will be available to assist participants before, during and after their presentation.

**Cancellation**

Should a presentation or attendance be cancelled for some reason, please inform symposium organisers as follows:

In advance of the symposium, by May 5. If a presenter hasn't registered one hour before the start of his/her presentation, it will be assumed that the presentation won't take place and a "cancelled" notice will be displayed.