

The 30th
Symposium of
Students in English

24-25 April 2026

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24 April 2026

09.30-9.45	Official address (Room A12) Prof. Dana Percec, Dean of the Faculty of Letters, History and Theology Dr. Gabriela Șandor, Head of the Department of Modern Languages and Literatures Prof. Cristina Chevereșan, Director of the American Studies Center
9.45-10.45	Keynote (Room A12) <i>"Nicht Nought Nothing," or What J.R.R. Tolkien Owed to Scottish Fairy Tale Collections</i> Dr. Sharin Schroeder, National Taipei University of Technology
10.45-11.15	Coffee break
11.15-12.50	Presentation sessions 1
1.00-2.40	Lunch break Jessica Reisch, UVT/ Fulbright: Invitation to Existing in Multitudes - exhibition at UVT Art Center / Galeria cu Platani
2.40-3.40	Workshops: Shira Shieken, Virginia Commonwealth University/ Amelia Harrington, UVT/Fulbright
3.40-4.10	Coffee break
4.15-6.00	Presentation sessions 2
8.00	Symposium evening (Nemesis. Str Hector 4 - Bastion) Reading: Comuna 30; Flavia Ardelean Theatre: <i>The Exorcism of Abigail Moor</i> , by Alexia Faur. With: Alexia Faur, Teodora Tănase, Anamaria Cvașa, Arintina Bobiț, Andrei Ilban, Andrada Nemeș, Amalia Secoșan, Laura Stavrat, Andrada Iancu Music: Amelia Harrington, Timeea Bleoju, Ioan Popovici Band feat. Karina Băncescu

25 April 2026

10.00-11.15	Presentation sessions 3
11.15-11.45	Coffee break
11.45-13.00	Presentation sessions 4
13.00-14.00	Closing session: Symposium30 Prize Draw

Organised by the Department of Modern Languages and Literatures at the Faculty of Letters, History, Philosophy and Theology, West University of Timișoara, in partnership with the American Studies Center (CSAM).

Special thanks to our student volunteers: Arintina-Maria Bobiț, Alexandra Chira, Raul-Ionuț Dumuslăuan, Daria-Maria Roman, Alexia Faur, Teodora Tănase, Mara Moldvai, Patricia-Daiana Freñți, Alexandra Manole, Oana-Maria Sarcină, Dariana Sârca, Maria Mitache, Andrei Ilban, Lisa Chirilă, Raluca Lador, Larisa Cioabă, Alexandru Bontilă, Damir-Patrik Frana, Cristina Secu, Alexandra Stănescu, Ana-Maria Dumitru-Aștilean, Maria Balaș, Ovidiu-Gabriel Moraru, Alexandra Gheorghiu, Alexandra-Ioana Negrea, Daria-Ioana Dragomir, Silvia Brînzei, Paula Drăgulescu, Ilinca Păiușan, Andreea-Daria Brad, Diana Belehuz, Alexandra-Victoria Mischie, Roxana Cotojman, Andrada Nemeș, Amalia-Marinela Secoșan, Andrada-Miriam Iancu

Friday April 24, 11.15-12.50 – Presentation Sessions 1

<p>AMERICAN LITERATURE Room: 207 Moderator: Mara Moldvai</p>	<p>BRITISH LITERATURE Room: 206 Moderator: Daria-Maria Roman</p>	<p>CULTURE Room: 308 Moderator: Maria Balaş</p>	<p>FILM STUDIES Room: 329 Moderator: Alexia Elena Faur</p>
<p>Paula Andreeea Drăgulescu <i>West University of Timișoara</i> The Ritual of Inevitability: Danse Macabre in Bergman's The Seventh Seal and Poe's "The Masque of the Red Death"</p>	<p>Daria-Maria Roman <i>West University of Timișoara</i> Love Without a Choice: Consent, Curse, and Emotional Autonomy in the Legend of Tristan and Isolde</p>	<p>Maria Balaş <i>West University of Timișoara</i> A Counterculture Movement Representative: Jim Morrison and How He Challenged Morality</p>	<p>Ana-Maria Dumitru-Aștilean <i>West University of Timișoara</i> Daddy's Little Girl Cracked in Thirty: A Discussion on Dean Winchester and Masculinity</p>
<p>Alexandra-Ioana Negrea <i>West University of Timișoara</i> Claustrophobia and the Grotesque in "The Cask of Amontillado" and "The Fall of the House of Usher" by Edgar Allan Poe</p>	<p>Robert-Alin Călin <i>West University of Timișoara</i> The shadow of Romeo</p>	<p>Andy Cîrcu <i>West University of Timișoara</i> Coca Cola and the representation of the American Dream</p>	<p>Damir-Patrik Frana <i>West University of Timișoara</i> Instances of Body Horror in Animated Shows. A Case Study on <i>Amphibia</i>, <i>Avatar: The Last Airbender</i> and <i>Steven Universe</i></p>
<p>Miruna-Teodora Todor <i>West University of Timișoara</i> "It's been hell for you, hasn't it?" An analysis of alcoholism and family dynamics in King's The Shining and Poe's 'The Black Cat'</p>	<p>Anamaria Silvia Costaniuc <i>West University of Timișoara</i> A Tale Of Two Frankensteins: A Comparative Study of Shelley and del Toro's Frankenstein</p>	<p>Mihaela Costache <i>University of Bucharest</i> The Concerning Reality of The Post-Truth Era: The Consequences of Conspiracy Theories</p>	<p>Alexia Elena Faur <i>West University of Timișoara</i> Not So Hidden Layers Underneath the Cantata. Palimpsestuous Textuality in <i>The Phantom of the Paradise</i></p>
<p>Mara Moldvai <i>West University of Timișoara</i> The Unholy Trinity: Reframing the Triad of Abusive Figures in Contemporary Southern Gothic Narratives (Ethel Cain, Gillian Flynn, and Camille DeAngelis)</p>	<p>Andrei Ilban <i>West University of Timișoara</i> The Importance of Being Radical: Oscar Wilde Against the Empire</p>	<p>Teodora Crișan <i>Babeș-Bolyai University, Cluj-Napoca</i> The Myth That Fails: Beckett's <i>Murphy</i> and the Ruins of Meaning</p>	<p>Maria Natalia Cuza <i>West University of Timișoara</i> Satirical humor and multimodal intersemiotic translation: Illustrations from <i>The Amazing World of Gumball</i></p>
<p>David-George Farcaș <i>University of Oradea</i> Ser Duncan the Tall: In a World of True and False Knights</p>		<p>Raisa Dănilă <i>West University of Timișoara</i> Romanian Students in the U.S.: Identity Formation Through "Work and Travel" Mobility Experiences</p>	<p>Elisabeta Maria Mârza <i>Babeș-Bolyai University, Cluj-Napoca</i> How grief alters the boundary between reality and fiction: <i>Fleabag</i> and <i>This Is Going to Hurt</i></p>

Friday April 24, 2.40-3.40 – Workshops

<p>Shira Shieken Virginia Commonwealth University <i>Intercultural Communication: How our Culture Influences our Personal, Professional, and Literary Communication</i> Room: A12</p>	<p style="text-align: right;">Amelia Harrington, West University of Timișoara, Fulbright TA, <i>Genres and How to Escape Them: A creative writing workshop</i> Room: 329</p>
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Friday April 24, 4.15-5.50 – Presentation Sessions 2

<p>AMERICAN LITERATURE Room: 207 Moderator: Arintina-Maria Bobiț</p>	<p>GENDER STUDIES Room: 206 Moderator: Alexandra Manole</p>	<p>CULTURE Room: 201 Moderator: Maria Balaș</p>	<p>FILM STUDIES Room: 329 Moderator: Amalia-Marinela Secoșan</p>
<p>Arintina-Maria Bobiț <i>West University of Timișoara</i> Survival of the Fittest - Illness and Health in Faulkner's <i>The Sound and The Fury</i></p>	<p>Alexandru-Daniel Bontilă <i>West University of Timișoara</i> Aestheticizing Domesticity: Hannah Neeleman's (Ballerina Farm) Construction of the "Tradwife" Ideal</p>	<p>Alexandra Deaconu <i>University of Bucharest</i> Trad Wives as Cyborgs</p>	<p>Ilinca Păiușan <i>West University of Timișoara</i> The White Devil and the Blue-Eyed Demon: A Study in Symmetry in <i>Blue Eye Samurai</i></p>
<p>Doru-Antoniou Szemcsuk <i>West University of Timișoara</i> Psychological trauma in <i>For Whom the Bell Tolls</i></p>	<p>Roxana Cotojman <i>West University of Timișoara</i> Flesh, Bone, and the Patriarchal Pivot: From Victorian Rib Lacing to Modern Bone Smashing</p>	<p>Luana-Aimee Ghicioi <i>West University of Timișoara</i> Humor Differences Across EU Countries</p>	<p>Cornelia Sorana Karetta <i>West University of Timișoara</i> How an Unjust Life Led Lady Lucille Sharpe to Living Unjustly</p>
<p>Ivan-Alin Păpariga <i>Babeș-Bolyai University, Cluj-Napoca</i> The Collapse of Meaning: Madness in Beckett's <i>The Unnamable</i> and Watt and Robert W. Chambers' <i>The King in Yellow</i></p>	<p>Iulia Florișteanu <i>West University of Timișoara,</i> Bergsonian Time and the Female Self in Kate Chopin's Short Fiction</p>	<p>Carla Hengelman <i>Babeș-Bolyai University, Cluj-Napoca</i> Hands That Speak: A Diachronic Study of British Deaf Culture and Its Digital Presence</p>	<p>Ana-Maria Sandu <i>University of Bucharest</i> When the Woods Watch Back: Ecogothic Landscapes and Natural Agency in Disney's Fairytale Adaptations</p>
<p>Daria-Ioana Dragomir <i>West University of Timișoara</i> Gender Representation of Memory in George Takei's <i>They Called Us Enemy</i></p>	<p>Patricia-Daiana Freñi <i>West University of Timișoara</i> Female Intellect and the Gothic Monster: Mina as the Detective and Carmilla as the Mastermind</p>	<p>Alexandra-Maria Ilaș <i>"Ștefan cel Mare" University of Suceava</i> Modern Myths: Memefying English Literature in the Digital Age – A Cognitive Study</p>	<p>Amalia-Marinela Secoșan <i>West University of Timișoara</i> Monsters with Feelings: From Dracula to Maleficent</p>
<p>Dariana Sârca <i>West University of Timișoara</i> The Blues Narrative: Trauma at the Intersection of Love and Violence in the Works of Toni Morrison and James Baldwin</p>	<p>Alexandra Manole <i>West University of Timișoara</i> The 'Feminine' Man and the 'Masculine' Woman - An Analysis of Gender Roles in <i>The Color Purple</i></p>	<p>Alexandra-Naomi Muraru <i>West University of Timișoara</i> Mary Pickford: The Zeitgeist of the 1920s and Its Representation in Tanizaki Jun'ichirō's Japanese Literary Work <i>Naomi</i></p>	<p>Grațiana Marilena Spiridon <i>West University of Timișoara</i> Self-made destiny in the American adaptation <i>Romeo + Juliet</i> (1996)</p>

Saturday April 25, 10.00-11.15 – Presentation Sessions 3

<p>AMERICAN LITERATURE Room: 203 Moderator: Ovidiu-Gabriel Moraru</p>	<p>BRITISH LITERATURE Room: 204 Moderator: Maya Ardelean Lăzărescu</p>	<p>GENDER STUDIES Room: 206 Moderator: Andrada Nemeş</p>	<p>LANGUAGE AND DISCOURSE Room: 308 Moderator: Anamaria Cvaşa</p>	<p>LITERATURES IN ENGLISH Room: 329 Moderator: Alexandra-Victoria Mischie</p>	<p>MEDIA STUDIES Room: 330 Moderator: Andreea Teodora Tănase</p>
<p>Diana-Lorena Bogan <i>University of Oradea</i> <i>The Bell Jar</i> and the Shattered Mirror: Identity Fragmentation and the Quest for Self in Sylvia Plath's Novel</p>	<p>Maya Rebeca Ardelean Lăzărescu <i>West University of Timișoara</i> Skin-deep Commentary: An Analysis on the Aesthetics of The Buried Giant: How Myths and Fables Are Reworked in Contemporary Literature</p>	<p>Ciprian-Florin Grigorean <i>"Ștefan cel Mare"</i> <i>University of Suceava</i> Gendered Digital Labor: Identity, Visibility, and Power in Online Economies</p>	<p>Arintina-Maria Bobiț <i>West University of Timișoara</i> The Art of Intrusion - How GenAI Hijacked Meaning</p>	<p>Timeea Bleoju <i>West University of Timișoara</i> New Historicism in Leonard Cohen's writings</p>	<p>Alexia Anamaria Cujba <i>West University of Timișoara</i> Slay the Princess: The Hand-Drawn Cage—Existentialism and the Projection of the Female Form</p>
<p>Ovidiu-Gabriel Moraru <i>West University of Timișoara</i> The Erasure of Woman: Vision in Sylvia Plath's "Mirror" and Dante's "Tanto Gentile" and "Paradiso"</p>	<p>Denisa Bejenari <i>"Ștefan cel Mare" University of Suceava</i> Circularity and Gendered Stasis in George Orwell's <i>A Clergyman's Daughter</i></p>	<p>Andreea-Diana Hosu <i>Babeș-Bolyai University, Cluj-Napoca</i> De-gendering desire: The beloved woman in Jeanette Winterson's <i>Written on the Body</i></p>	<p>Anamaria Cvaşa <i>West University of Timișoara</i> "Is The Sun a Lady?": Primordial Words and Shifting Genders in English and Japanese</p>	<p>Diana Maria Bodea <i>Babeș-Bolyai University, Cluj-Napoca</i> From Roadkill to Shared Vulnerability: Spill Simmer Falter Wither and the Reconfiguration of <i>Flesh and Skin</i> in the Age of Hyperautomobility</p>	<p>Daria-Nicola Surugiu <i>West University of Timișoara</i> Breaking the wishbone: how an analogy to Kafka's 'Metamorphosis' creates the perfect soundtrack to end the first season of <i>The Bear</i></p>
<p>Teodora Tohănean <i>Babeș-Bolyai University, Cluj-Napoca</i> The Immigrant Child and its Double Peripherality in Short Stories by Junot Diaz and Anthony Doerr</p>	<p>Ana Bugnariu <i>Babeș-Bolyai University, Cluj-Napoca</i> Sarah Kane and a Theatre of Limits: Staging the Ineffable, Extreme Violence and Poetry</p>	<p>Bogdan Ioja <i>West University of Timișoara</i> From the "Chauffeur-Type" to the Algorithm: Hermann Keyserling's Critique of American Culture in the Digital Age</p>	<p>Giulia-Maria Oneț <i>West University of Timișoara</i> From Shtetl to Kolombuses Medine: An Aanalysis of the Impact of Yiddish on Modern American English</p>	<p>Miruna Demian <i>West University of Timișoara</i> The Body as Currency in <i>Shanghai</i> and <i>Heart of Darkness</i></p>	<p>Ciprian Șerbu <i>Babeș-Bolyai University, Cluj-Napoca</i> Narrative Techniques and Female Characters in <i>Elden Ring</i></p>
<p>Shaowen Zhang <i>University of Szeged</i> When Silence Pays: The Double Rewards of Silence in <i>Everything I Never Told You</i></p>	<p>Amareliu Ilieș <i>University of Oradea</i> Three ways of seeing in <i>Enduring love</i> by Ian McEwan</p>	<p>Andrada Nemeș <i>West University of Timișoara</i> <i>The Last of Us</i>: Monstrous Identities</p>	<p>Lidia-Mihaela Scurtu <i>University of Oradea</i> British Trade, Colonial Contact, and the Linguistic Construction of China in English</p>	<p>Ionela-Anca Hălmăjan <i>University of Oradea</i> Elif Shafak's Approach to Identity: The Bastard is a Whole</p>	<p>Andreea Teodora Tănase <i>West University of Timișoara</i> Blurred Lines, Twisted Realities: Alternate Reality Games as Narrative Frameworks in Modern Horror</p>

Saturday April 25, 11.45-1.00– Presentation Sessions 4

<p>AMERICAN LITERATURE Room: 203 Moderator: Ovidiu-Gabriel Moraru</p>	<p>FANTASY AND THE FANTASTIC Room: 204 Moderator: Lidia Mihai</p>	<p>BRITISH LITERATURE Room: 206 Moderator: Paula-Andreea Drăgulescu</p>	<p>LANGUAGE AND DISCOURSE Room: 308 Moderator: Dariana Sârca</p>	<p>LITERATURES IN ENGLISH Room: 329 Moderator: Alexandra-Victoria Mischie</p>	<p>CULTURE Room: 330 Moderator: Andreea Teodora Tănase</p>
<p>Irina Maria Costache <i>University of Bucharest</i> Liberal Education or Dark Academia?: Representations of the University in <i>Stoner</i> by John Williams</p>	<p>Tudor Bucur <i>George Emil Palade University of Medicine, Pharmacy, Science and Technology of Târgu Mureș</i> Constructing Identity in Magical Realism: Franz Kafka's <i>The Metamorphosis</i> and Angela Carter's <i>Nights at the Circus</i></p>	<p>Paula-Andreea Drăgulescu <i>West University of Timișoara</i> Mapping Moral Worlds: The Rhetoric of Sin and the Manufacture of Authority in Dante's <i>Inferno</i> and Milton's <i>Paradise Lost</i></p>	<p>Raul-Ionuț Dumuslăuan, Daniel Buruian <i>West University of Timișoara</i> Participatory Culture and Advocacy: A Case Study of #FreeBritney</p>	<p>Maria-Elena Ionașcu <i>University of Craiova</i> Red Means Servitude: Symbols of Control in Margaret Atwood's Dystopian Writings</p>	<p>Gabriel-Valentin Măgulean <i>West University of Timișoara</i> Guilt and Redemption in American and English Comics</p>
<p>Iulia Covaci <i>West University of Timișoara</i> The Reality of a Dirty Old Man: Bukowski's Dirty Realism against Literary Elitism</p>	<p>Amira Anamaria Constantin <i>West University of Timișoara</i> Eco-Gynophobia: The Female Vampire as a Crisis of Patriarchal Control in <i>Carmilla</i> and <i>The Lady in the House of Love</i></p>	<p>Teofana Șimonca-Oprîța <i>West University of Timișoara</i> From Shared Suffering to Toxic Attachment: Reinterpreting the "Love Story" of <i>Wuthering Heights</i></p>	<p>Andreea-Lavinia Pascu <i>West University of Timișoara</i> When TikTok "Snitches": Automatic Translation and the Exposure of Algospeak</p>	<p>Alexandra-Victoria Mischie <i>West University of Timișoara</i> Racialized Urban Space in Zakes Mda's <i>Ways of Dying</i></p>	<p>Adrian Cristian Mihai <i>West University of Timișoara</i> The obsession of men being in control and the concept of a gym rat</p>
<p>Andreea Roxana Pop <i>Babeș-Bolyai University, Cluj-Napoca</i> Magic as a Refuge from the Patriarchy: The Exiled Feminine in Madeline Miller's <i>Circe</i></p>	<p>Lidia Mihai <i>Babeș-Bolyai University, Cluj-Napoca</i> <i>Chronicles of Narnia</i> as a Fairytale - A Tolkienist Perspective</p>	<p>Andreea Turturea <i>West University of Timișoara</i> The Poetics of the Unremarkable: Deconstructing the Rhetoric of Deception in Agatha Christie's Detective Novels</p>	<p>Dariana Sârca <i>West University of Timișoara</i> Emotionally Charged Language in Goodreads Reviews, or An Analysis of Subjectivity Based on Genre</p>	<p>Alexandra Chris Stănescu <i>West University of Timișoara</i> Western influences in Haruki Murakami's <i>Norwegian Wood</i></p>	<p>Andrada Nemeș <i>West University of Timișoara</i> We are All Dead and Living in Hell: Dead Internet "Theory"</p>
<p>Oana Spătăriuc <i>Babeș-Bolyai University, Cluj-Napoca</i> <i>Half His Age</i>: The Liminal and Violent Rite of Passage from Girl to Woman</p>	<p>Bianca-Teodora Savi <i>Babeș-Bolyai University, Cluj-Napoca</i> In Pursuit of Thrones and Rings: Gendered Narcissism in George R. R. Martin's <i>A Feast for Crows</i> and Tolkien's <i>Lord of the Rings</i></p>			<p>Gabriela-Denisa Suciu <i>Babeș-Bolyai University, Cluj-Napoca</i> "We never escape ourselves": The Effects of Fictionalizing Biographies in Colum McCann's <i>Zoli and Dancer</i></p>	

HOW DO I GET MY PAPER PUBLISHED?

In order for your paper to be considered for publication, it needs to be original research work and follow the following guidelines.

CHECKLIST FOR PUBLICATION:

Make sure you do the following before you submit your papers for publication – otherwise your papers will not be accepted:

- Make sure you are submitting original work! Please read <https://wts.indiana.edu/writing-guides/plagiarism.html> in order to make sure you don't plagiarize unintentionally.
- AI use is not permitted. Authors are responsible for the contents of their work. We reserve the right to reject any papers that are suspected of AI use or plagiarism.
- Write according to the format below; complete, accurate references done according to standard are essential.
- Check your spelling and language before you submit the paper – papers containing spelling and grammar mistakes will not be accepted for publication.
- Submit the paper in electronic format (by e-mail).
- Be prepared to review the paper at the request of the editors.

Deadline for Submission and Style Specifications for Papers

Deadline for Submission: *May 15, 2026*

Publication: *April 1, 2027*

Length of paper: A maximum of 10 pages (A4, 2.5 cm margins), including references and appendices.

Word codes:

1. **ITALICS** should be used for emphasis, book titles, etc. (but not for quotations).
2. **BOLD** should only be used for the title and (if you have any) subtitles.

Font: Times New Roman, 12 pt.

Line spacing: DOUBLE

Paragraph indentation: first line, by 0.5 cm

Layout: The name(s) and years of study of the author(s) should be stated at the top of the first page, before the title (name: aligned left, bold; title: Centered, bold capitals).

Please **do not** insert title pages or page numbering.

Example:

Ion Ionescu
3rd year, Languages and Literatures
West University of Timișoara

THE TYGER: WILLIAM BLAKE'S ART OF ALLITERATION

References:

1. All references used in the paper should be given in an alphabetical list at the end of the paper under the heading **References** (aligned left). **Do not** use bullets or numbering. Only include the works you have actually cited in the paper.

2. VERY IMPORTANT: REFERENCES in a publication need to be consistent.

Please use the **Harvard system** of referencing, and check <https://www.coventry.ac.uk/globalassets/media/documents/lanchester-library/guide-to-referencing-in-harvard-style-version-4.0-september-2017.pdf> for how to cite various types of sources and for further advice.

Examples:

Cook, G. (1989) *Discourse*. Oxford: Oxford University Press

Fillmore, C. (1978) 'On the Organisation of Semantic Information in the Lexicon.' in *Papers from the Parasession on the Lexicon*. ed. by Farka, D. Jakobsen, W. and Todrys, K. Chicago: Chicago Linguistic Society, 148-173.

Doyle, W. (1977) 'Learning the Classroom Environment: An Ecological Analysis.' *Journal of Teacher Education* 28, 51-55

Daniel, R.T. (1995) 'The History of Western Music.' *Britannica Online: Macropaedia* [online] available from: <<http://www.eb.com:180/cgi-bin/g:DocF=macro/5004/45/0html>> [15 March 2012]

3. References in the text should use the following format:

Examples:

(Cook 1989: 35-36)

"...as Cook (1989: 35-36) states..."

(Carlyle 1985 cited in Danson 1989: 75)

(note that only the family name of the author, the year and the page numbers appear in the parenthetical reference; *pay special attention to the punctuation within the references*)

4. The article should begin with an abstract of no more than 150 words.

Notes:

1. Please do not insert footnotes or endnotes.

2. If you are discussing a literary text, make sure it also appears in the reference list.

[Papers should be sent by e-mail to studentsymposium.tm@gmail.com](mailto:studentsymposium.tm@gmail.com) .

Contact person: Loredana Bercuci

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SEE YOU NEXT YEAR!