

Impact case study (REF3)

Institution: University of Worcester		
Unit of Assessment: 27 English Language and Literature		
Title of case study: Shakespeare Connected – Page, Stage, Classroom		
Period when the underpinning research was undertaken: 2010-2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Nicoleta Cinpoeş	Professor of Shakespeare Studies	September 2007 to date
Period when the claimed impact occurred: 2014-2020		
Is this case study continued from a case study submitted in 2014? No		
1. Summary of the impact		
<p>Cinpoeş' research has impacted on knowledge, awareness and understanding of Shakespeare in Romania and beyond. Specifically, her research has impacted on the practice, processes and activities of professional theatre-makers, critics and teachers through her core involvement in the transformation of the biennial International Shakespeare Festival, Craiova (Romania) into a locus for dialogue and learning. Her research has further impacted on the practice and processes of directors, actors, and translators through her involvement in supporting and promoting the completion of Shakespeare's <i>Complete Works</i> in 'clean' Romanian translations, and has impacted on the use of "surtitling" in non-Romanian productions of Shakespeare.</p>		
2. Underpinning research		
<p>Cinpoeş' research in Shakespeare and Renaissance studies primarily focuses on Shakespeare staged, on the screen, in the classroom, on the internet, translated, appropriated, adapted and recycled. She works on the ways in which Shakespeare in performance is viewed as site-, time- and media-specific (References 4 and 5). Her research takes place through reconstructing productions, writing theatre history and reading performance hermeneutics, all of which are intrinsic to critical and cultural production and the reception and teaching of Shakespeare's works.</p> <p>A key strand of her research has focused on <i>Hamlet</i> (Reference 1). Her research proposed a study in cultural memory that explored <i>Hamlet</i> as a locus for understanding the synergy between translation, performance and appropriation, and as an instrument for recovering past and censored history. This addressed two old yet pressing issues confronting the approach to <i>Hamlet</i>/Shakespeare in Romania and Romanian (and in all countries and languages where Shakespeare has been co-opted for political purposes): it placed into dialogue the page, the stage and critical reception of Shakespeare, and it legitimised these approaches to understanding Shakespeare within the wider subject of Shakespeare Studies.</p> <p>Cinpoeş subsequent research established that Shakespeare plays with almost no stage footprint can provide the opportunity to examine and change practices of critical analysis, translation, staging, and teaching in European countries. Cinpoeş' research found that <i>Titus Andronicus</i> embodied the 'form' and 'pressures' of the time, thus taking the role previously occupied by <i>Hamlet</i> (Reference 6). Following the play's return on the mainstream and fringe stages, Cinpoeş' work took note of the company it kept. In the UK, it played alongside one of its early modern contemporaries, Thomas Kyd's <i>The Spanish Tragedy</i>, another blockbuster of the 1590s that had largely disappeared from the stage (Reference 3). On mainland Europe, it played alongside Heiner Müller's 1985 <i>Anatomy Titus Fall of Rome – A Shakespeare Commentary</i>. In discussing</p>		

the recent stage life of this play in Europe, Cinpoeş has argued that its topicality resided in its exploration of dis(-)membering and re(-)membering, and that it was no coincidence that *Titus Andronicus* productions were staged at key points at which Europe itself has been redefined, re-membered and dis-membered (Reference 2).

A core mechanism by which Cinpoeş' research has led to impact is through her contributions to the biennial Craiova International Shakespeare Festival. Specifically, she has coordinated a series of workshops and seminars at the 2014, 2016 and 2018 festivals, including:

- 'Everyone's Shakespeare' (2014) which connected speakers and audiences with a range of research interests – translating, acting, staging, and teaching Shakespeare.
- 'Shakespeare in Romania – Shakespeare in the World' (2016) which brought together influential cultural organisations: the Romanian Academy, the Museum of Romanian Literature, the Romanian Cultural Institute. Mobilised for the anniversary occasion, they collaborated on a two-day event hosted by the Museum of Romanian Literature. Two resulting volumes: *Shakespeare in Elysium: Romanian Afterlives* (Constanta, 2016) and *Shakespeare in Romania, Shakespeare in the World* (Bucharest, 2017) connected previously separate research strands into collective Romanian expertise in Shakespeare Studies.
- 'European Directors of Shakespeare' (2016) which attracted 28 speakers (audience c.350) to discuss current directorial interventions, while also signalling that new directing trends elicit new translations.
- 'Viewing & Reviewing' (2018) broke new records in terms of breadth of input and participation (41 reviewers, c.1,000 participating in workshops) and new ground in terms of effecting new knowledge and changes in practice.

3. References to the research

1. N. Cinpoeş (2010). *Shakespeare's Hamlet in Romania 1778-2008: A Study in Translation, Performance, and Cultural Adaptation*. The Edwin Mellen Press, Lewiston, NY.
2. N. Cinpoeş (2014). 'The Aesthetic and Political Background of Silviu Purcărete's *Titus Andronicus*', in Jerzy Limon and Agnieszka Zukowska (eds), *An Anatomising Theatre* (Gdansk: Slowo/Obraz Terytoria), pp.135-143.
3. N. Cinpoeş (2016) *Doing Kyd: Essays on The Spanish Tragedy*. Manchester University Press, Manchester.
4. N. Cinpoeş (2017) 'Romeo and Juliet - The East Side Story. A Note on Romania. In: *Romeo and Juliet in European Cultures*. John Benjamins Press, pp. 177-195.
5. B. Sokolova, and N. Cinpoeş (2017). 'The 'Cumberbatch' Hamlet (1): The Very Age and Body of the Time His Form and Pressure'. *Cahiers Élisabéthains*, 93 (1), pp. 124-132. <https://doi.org/10.1177%2F0184767817703813>
6. N. Cinpoeş (2018). 'From New to Neo Europe: *Titus redivivus*.' *Cahiers Élisabéthains*, 96 (1), pp. 214-230. <https://doi.org/10.1177/0184767818775904>

References 3, 4, 5 and 6 have been included in the unit's output submission for REF 2021. These outputs were identified as of at least 2* quality through the processes for output selection set out in the University's REF 2021 Code of Practice.

Reference 1 was part of the University's REF2014 submission to English Language and Literature, in which over 77% of outputs were rated as 2* or above.

Reference 2 is available on request.

4. Details of the impact

Cinpoeş has a longstanding involvement (since 2008) with the biennial Craiova International Shakespeare Festival which brings together theatre makers, critics and Shakespeare productions from across the world. Public-facing, with an extensive local as well as international following, each Festival has attracted audiences of around 35,000, hosting productions, workshops, exhibitions and book launches, as well as an extensive community programme. Active participants include school children and students, actors, directors, and critics. It is funded

by the Romanian Ministry of Culture, the Craiova Municipal Council, the General Council of Bucharest, the Romanian Cultural Institute and the Romania Theatre Union, and others (Source A).

Professor Michael Dobson, Director of the Shakespeare Institute (Source D), recognises ‘the immense impact Cinpoeş has had on the performance, study and dissemination of Shakespeare in Romania and across Europe, principally through the transformative work she has carried out at the biennial Craiova International Shakespeare Festival. Shakespearean performance studies, the community of Shakespearean performers and theatregoers in Romania and beyond, and the audiences of the Festival have all gained immeasurably from her ideas and her practical and diplomatic skill in implementing them.’

Cinpoeş’ research transformed the International Shakespeare Festival (ISF), Craiova, into a key locus for regular dialogue, and has thus impacted on the knowledge, awareness and understanding of professional theatre-makers, critics, teachers and the public on current directions in Shakespeare studies. According to the translator George Volceanov (Source B), Cinpoeş ‘has been instrumental in changing the landscape of Shakespeare performed in Romania and has impacted significantly on the reception of Shakespeare’s works in Romania’ (Source B). Volceanov also testifies that the festival created a cultural space in which the *Complete Works* project (see below) could ‘grow and gain visibility beyond academia when she brought it into the theatre world.’

Ilarian Ștefănescu, current festival director (Source C), points out that Cinpoeş’ work ‘informed and directly incentivized’ the Festival’s programme and outreach, which has continued to grow. Professor Dobson (Source D) advocates that Cinpoeş facilitated ‘a significant change to the Festival’s culture’. According to Daria Moskvitina (Source E): this ‘helped not only to build a strong and vibrant community of Shakespeareans from Europe and beyond but also to map new lands (e.g. Ukraine) on to Shakespeare’s globe’. Sorin Cazacu (Source H) testifies that Cinpoeş’ work transformed the ESRA Shakespeare in Performance seminar, embedded in the festival programme, into ‘a hub for collaboration and exchange on Shakespeare performed in diverse languages and traditions.... Her research, work, vision and determination brought together academic and non-academic constituencies in 21st century exploration, understanding and enjoyment of Shakespeare in Romania.’

Cinpoeş’ innovative workshops in 2018 changed individuals’ participation in Shakespeare. This was a landmark experience which for Janice Valls-Russell (Source G) ‘show[ed] how multi-voice reviews achieve important goals’, namely ‘plurality of perspectives’ and ‘insights...into audience responses’. Cinpoeş’ role has been ‘fundamental in developing this vital locus for performative and pedagogical exchange’, and her research and practice has impacted performance criticism methodology by ‘building performance criticism networks’ and ‘experiment with new forms of writing’ through collaboration (Source F).

Cinpoeş’ work has also supported the completion of Shakespeare’s *Complete Works* in ‘clean’ translations. Through this, Cinpoeş has impacted on public knowledge, awareness and understanding. These translations have been disseminated to (and used by) wide audiences. The new translations impacted on the practice and processes of directors, actors, and translators, and Cinpoeş’ work has impacted on the promotion of the use of surtitling (projections of translated text) in non-Romanian productions, thus diversifying and increasing ‘readership’ (Source B). This surtitling practice has been adopted by the Hungarian State Theatre, Cluj, whose use of the new translations is key to attracting wider Romanian-speaking audiences. Professor Dobson (Source D) writes that the new translation ‘has already been widely used, both in university and school classrooms and in theatres: there have been some 26 stage productions of these new translations to date.’ Furthermore, Daria Moskvitina (Source E) testifies: ‘It is generally acknowledged, that translation is one of the key factors that is supportive of a national language and literature development.’

Overall, according to Professor Dobson (Source D): 'Professor Cinpoeş' work over the last decade [...] has made the Craiova festival the marker and generator of a new cultural space for Shakespeare in Romania, the centre of discussions about the meanings and artistic and social possibilities of the plays which bridge what used to be chasms between the stage, the printed page, and the classroom. She has been instrumental in bringing Shakespeare, and the translation, study and analysis of Shakespeare, to new publics, informed by international perspectives, and she has made Craiova a place for regular discussions between theatre-makers, scholars and teachers. This has much altered the practice of the festival organizers, of theatre companies, and of scholars. For Valls-Russell (Source G), Cinpoeş' research 'has had an international impact on teaching Shakespeare, providing methodologies that academics have taken back to their own countries.' Finally, for Sir Stanley Wells CBE (Source I) Cinpoeş 'has had a major impact on the reception of Shakespeare in the country and has revitalized the performance of his plays, encouraging the use of authentic, unbowdlerized and intelligently edited texts.'

5. Sources to corroborate the impact

- A. Festival Programmes 2014, 2016, 2018 (hard copy)
- B. George Volceanov, Translator
- C. Ilarian Ștefănescu, Director of International Shakespeare Festival, Craiova
- D. Professor Michael Dobson, Director of The Shakespeare Institute, Stratford-upon-Avon
- E. Daria Moskvitina, Research Fellow, Ukrainian Shakespeare Centre
- F. Francesca Rayner, Assistant Professor, Universidade do Minho, Portugal
- G. Janice Valls-Russell, Institut de recherche sur la Renaissance, l'Âge Classique et les Lumières
- H. Dr Sorin Cazacu, Vice-dean for International Relations, Faculty of Letters, University of Craiova, Romania
- I. Sir Stanley Wells, Professor Emeritus, University of Birmingham