

DR. CARMEN ANDRAȘ AND PLAGIARISM

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Dr. Carmen Andraș, senior researcher at the Romanian Academy's 'Gheorghe Sincai' Institute for Social Sciences and the Humanities, Târgu Mureș, Romania, has plagiarized our work. In two separate but very similar incidents, she has excerpted parts of scholarly texts published by us, inserted them with minor adaptations but without acknowledgement into texts of her own, and published them under her own name. See the demonstrations appended below.

Dr. Andraș is quite well known in English Studies circles in Romania. Her earlier book, *România și imaginile ei în literatura de călătorie britanică* [Romania and its images in British travel literature] (Cluj-Napoca: Editura Dacia, 2003), was well-received, winning the Comparative Literature prize of the Romanian Association for General and Comparative Literature.

When one of us (Dr. Drace-Francis) published a demonstration of the first plagiarism in the review *Observatorul cultural* (nr. 452, 4 dec. 2008), Carmen Andraș replied serenely (in *ibid.*, nr. 454-455, 18 dec. 2008) that plagiarism constituted 'strong language' (*cuvinte tari*) to describe what she claimed were unconscious borrowings (albeit ones that she 'cannot manage to explain to myself'), and that Dr. Drace-Francis's objections were merely a product of a national characteristic, namely his country's condescending attitude to Romania and Romanian culture.

We hope the Romanian academic community will not accept such a light and obfuscatory response to what constitute serious breaches both of intellectual property and of scholarly practice. We would also like to make it clear that our protest derives in no way from a generalized negative attitude towards Romanians. On the contrary, we wish to defend the admirable editorial work of the Romanian scholars who have been embarrassed by Dr. Andraș's unscrupulous working methods: they accepted her work in good faith but were not in a position to verify her references. From all points of view apart from that of Dr. Andraș's contribution, the volume *Bonnes et mauvaises mœurs dans la société roumaine d'hier et d'aujourd'hui*, edited by Ionela Băluță and Constanța Vintila-Ghițulescu (Bucarest: New Europe College in collaboration with the Ecole doctorale française,

2005), is an entirely respectable, interesting and indeed ground-breaking book, edited by two promising and professional scholars, the outcome of a conference organised by two well-regarded academic bodies. Likewise, the review *Caietele Echinoc* enjoys a well-deserved reputation in the fields of literary and cultural history. The editors of the volume, the director of the New Europe College, and the editors of *Caietele Echinoc*, have expressed their sincere regret. We cannot see that they can be held in any way responsible for what happened.

We would imagine that these unpleasant incidents would give most scholars reason to consider carefully the further implications of working with Dr. Andraş or her publications.

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Appendix I

DRACE-FRANCIS 2000 = Sex, Lies and Stereotypes: British Images of Romania since 1945. In *Romanian and British Historians on the Contemporary History of Romania*, ed. George Cipaianu and Virgiliu Târau. Cluj-Napoca: Cluj University Press, pp. 87-110.

ANDRAŞ 2005 = Balkanist Stereotypes, Gendered Nations and Literarization of Romania in Contemporary British Literature. In *Bonnes et mauvaises mœurs dans la société roumaine d’hier et d’aujourd’hui*, vol. coordonné par Ionela Băluță et Constanța Vintila-Ghițulescu. Bucarest: New Europe College, pp. 271-302.

1. DRACE-FRANCIS 2000, 89-90: What follows, then, is not a systematic book-by-book treatment of all “literature” dealing with Romania, but a first attempt to examine a few themes which recur within British images, and to suggest directions for further research. I have tried to look at themes beyond the obvious - vampires, political instability, “Balkanism” - which have already received a degree of attention, even if their explanation is by no means complete. This has led me to examine problems of sexuality, art, history and what one might call the “literarization” of Romania.

Cf. ANDRAŞ 2005: 289-90: It is not my intention to develop a thorough analysis of Balkanist stereotypes and their recurrence in British literature about Romania.

Obvious themes like Balkanism and vampires have already received considerable attention. Related to these, I intend to focus on a double mechanism of representing communist and post-communist Romania: the relationship between gender and national or ethnic identification and their literarization.

2. DRACE-FRANCIS 2000, 92: Romania is portrayed synecdochically as a helpless, victimized woman, equally let down by the sympathetic but uncommitted West and the brutal, abusive man that is the communist state.

Cf. ANDRAȘ 2005: 300: Romania is portrayed as a helpless, victimized woman, equally let down by the sympathetic but uncommitted West and the brutal, abusive East.

3. DRACE-FRANCIS 2000, 92: Paul Bailey's *Kitty and Virgil* (London: Fourth Estate, 1998) describes the intense and poetic love between a Romanian refugee poet and an Englishwoman working in publishing in London. The name of the principal Romanian character indicates not only his Romanness but his status as a kind of modern guide to the underworld.

Cf. ANDRAȘ 2005: 296: Paul Bailey's novel *Kitty and Virgil* describes the romantic love between a Romanian refugee poet and an Englishwoman. His name Virgil, stands not only for his Roman origin but also for his role as a kind of modern guide to the underworld.

4. DRACE-FRANCIS 2000, 93: the representation of Anglo-Romanian sexual relations [in Alan Brownjohn's novel] is quite possibly a spiritual affair, but the average liberal mind would still prefer to cast it as a dramatic sexual entanglement and/or an act of political defiance. Indeed, the whole question of interpretation and stereotype is problematized throughout the novel.

Cf. ANDRAȘ 2005: 296: Alan Brownjohn's novel represents a spiritual quest, but the average liberal mind would still prefer to cast it as a dramatic love relationship or an act of political defiance. The whole question of interpreting reality and stereotyping is discussed throughout the novel.

5. DRACE-FRANCIS 2000, 94: Thus Bel Mooney's Romanian characters cherish memories of Oltenian rugs or peasant *horas*, Moldavian monasteries, folklore and Mircea Eliade [și apoi în footnote 16: 'Mooney, *op. cit.*, p. 156 (rugs & *horas*); 193 (folklore); 23-26, 346 (monasteries); 421 (Mircea Eliade); 464 (*Miorița*). Romanian women's poetry such as is available in English, from Hélène Văcărescu to Ana Blandiana, is extensively quoted].

Cf. ANDRAȘ 2005: 300: She cherishes memories of Oltenian rugs or peasant *horas*, Moldavian monasteries, folklore, Miorița and poetry (especially Ana Blandiana)

6. DRACE-FRANCIS 2000, 94: Paul Bailey's novel works through a similar stock code of cherished cultural items by which his poet hero sets store: he quotes Romanian literature to his lover, teaches her Romanian words and proverbs, and waxes lyrical about the Transylvanian spring and the Village Museum in Bucharest [nota: Bailey, op. cit: Oltenian carpets, p. 26, 33; [...] plum brandy, pp. 35, 43; icons, p. 26; Lucian Blaga, pp. 29; Eminescu, pp. 50, 147, 181ff. [...], 251; Miorița pp. 51, 146, 251; [...] Roman ancestry meditated upon, pp. 84-85 (Virgil), 125 (Marcus Aurelius), 262 (Trajan), and *passim*; Village Museum, p. 268 [...], Brancuși, p. 237.]. Romantic, but less than realistic.

Cf. ANDRAȘ 2005: 296-7: Virgil's sometimes pathetic descriptions of his native country with Oltenian carpets, plum brandy, icons, village museums, Romanian sayings, national poets (Eminescu, Blaga) and writers (Ion Creangă), legends (Miorița) and Roman ancestry create the image of a folklorized, legendary, idyllic country no closer to reality than British negative stereotypes of Romania.

7. DRACE-FRANCIS 2000, 98: Numerous writers feel obliged to mention Ionesco and Dadaism, as some kind of invariable explanation for the parts of Romanian life they don't understand.

Cf. ANDRAȘ 2005: 300: Numerous writers feel obliged to mention Ionesco and Dadaism, as some kind of invariable explanation for the incomprehensible character of Romanian life.

Appendix 2

FOSTER 1990= Shirley Foster, *Across New Worlds: Nineteenth-Century Women Travellers and their Writings* (Harvester Press, 1990)

ANDRAȘ 2006 = Carmen Andraș, "Imagining Niagara: Victorian British Lady Travellers in North America". *Caietele Echinox* nr. 10 (2006)

With regard to the plagiarism of Dr Foster's work, in addition to a few other instances, almost all the material on Niagara in Dr Andras's article (the last several pages) has been drawn from the former publication. Considerable sections from FOSTER pp. 91, 92, 93, 95, 96, 97, 98, 99 and 100 have been plagiarized, often word for word or with very slight alterations. Examples of these follow, though the list does not cover every instance; bold highlighting indicates the changes that Dr Andras has made.

1. FOSTER 1990: 6: But in the same way that professionally – as writers, educationalists and doctors – they found it hard to gain recognition, so as travellers they often encountered if not outright hostility at least patronising ridicule. Kemble

quotes a satirical in a French review of the 1820s, picturing the English female traveller of that period [quotation follows]... .

... the difficulty women explorers experienced in gaining official acceptance by the Royal Geographical Society. Not until 1892 were some of the most notable, including Isabella Bird, Kate Marsden and May French Sheldon, admitted as Fellows; and this was a concession which the following year a Special General Meeting, endorsing Curzon's now famous opinion that the 'genus of professional female globetrotters...is one of the horrors of the latter end of the nineteenth century', rescinded by refusing to allow the election of any more female Fellows. It took another twenty years for this resolution to be overthrown, and only in January 1913 were women officially granted Fellowship privileges, an extraordinarily belated triumph for them.

Cf ANDRAS 2006: But in the same way that professionally – as writers, artists, educationalists and doctors – they found it hard to gain recognition, so as travellers they often encountered if not **total** hostility at least patronising **scorn**. **Frances** Kemble quotes a satirical article in a French review of the 1820s, picturing the English female traveller of that period {quotation follows}...the difficulty women explorers experienced in gaining official acceptance by the Royal Geographical Society. Not until 1892 were some of the most **outstanding**, including Isabella Bird, Kate Marsden and **Mary** French Sheldon, admitted as Fellows; and this was a **compromise** which the next year a Special General Meeting, endorsing Curzon's now **renowned** opinion that the "genus of professional female globetrotters...is one of the horrors of the latter end of the nineteenth century", rescinded by refusing to allow the election of any more women Fellows. It took another twenty years for this resolution to be overthrown, and only in January 1913 were women officially granted Fellowship privileges, an **extremely delayed victory** for them.

2. FOSTER 1990: 13: The transformation from invalidism to vigorous strength effected by the excitement of travel was often only temporary: once away from the stimulus of foreign novelty, the traveller frequently reverted to her previous state of physical debility. ...Bird offers the most extreme example of this phenomenon. As an adolescent she underwent an operation to remove a tumour on her spine and suffered from back trouble for the rest of her life, but this never prevented her from undertaking some of the most intrepid female expeditions of the century. The symptoms never actually disappeared – she frequently remarks that her back is so painful she has to dismount and rest, or walk instead – but she never allowed them to hinder her progress. Yet on her return to Britain she reverted to a kind of genteel invalidism; without a satisfying outlet for her energies, she could express her frustration only by capitulating to suffering once more.

Cf ANDRAS 2006: The transformation from invalidism to vigorous strength effected by the excitement of travel was often only temporary; once away from the

stimulus of foreign novelty, the traveller frequently reverted to her previous state of physical debility. **Isabella** Bird offers the most extreme example of this phenomenon. As an adolescent she underwent an operation to remove a tumour on her spine and suffered from back trouble for the rest of her life, but this never prevented her from undertaking some of the most intrepid female expeditions of the century. The symptoms never actually disappeared – she frequently remarks that her back is so painful she has to dismount and rest, or walk instead – but she never allowed them to hamper her progress. Yet on her return to Britain she **regressed** to a kind of **refined** invalidism; without a **rewarding** outlet for her energies, she could express her **annoyance** only by capitulating to suffering once more.

3. FOSTER 1990: 93: For early and mid-nineteenth century visitors, Niagara itself represented the apotheosis of their encounters with ‘uncivilised’ America. Like Vesuvius, it exemplified all the supreme magnificence of untamed nature, mysterious, alluring and challenging, and indeed several of the women who had previously travelled in Italy connect the two sights in this regard. The young Victoria Stuart-Wortley comments that the raging water reminds her of the tumultuous eruption of the volcano which she had seen the previous year.

Cf ANDRAS 2006: For early and mid-nineteenth century visitors, Niagara itself represented the **climax** of their encounters with “uncivilised” America. Like Vesuvius, it **illustrated the absolute majesty of wild** nature, mysterious, alluring and challenging, and indeed several of the women who had previously travelled in Italy connect the two sights in this regard. The young Victoria Stuart-Wortley comments that the **furious** water reminds her of “the tumultuous eruption of the volcano which she had seen the previous year”.

4. FOSTER 1990: 96: [Scriitoarea britanică] Kemble consciously exploits all the potential drama of the situation. She gives two versions of the event, one in her *Journal*, published in 1835, the other in her later *Record of a Girlhood* (1878), which itself draws on letters which she wrote at the time. In the former, she builds up the reader's suspense by depicting her own: “My mind was eagerly dwelling on what we were going to see: that sight which [Trelawney] said was the only one in the world which had not disappointed him. I felt absolutely nervous with expectation... [when I heard] the voice of the mighty cataract... [a] frenzy of impatience seized upon me: I could have set off and run the whole way”. Kemble's prose almost stumbles over itself with its own fervour, and she carries us along with her frantic momentum as she describes how, without staying for anyone else, she leapt out of the carriage, rushed through the hotel hall and garden, down a steep and narrow rocky footpath and sprang on to the Table Rock, where finally, at

the brink of the abyss, “I saw Niagara - oh God! who can describe that sight?” (Frances Kemble, *Journal*, II, pp. 285-7). At this point, with a deliberately tantalizing (and literal) cliff-hanger, she breaks off and the *Journal* ends. In the *Record of a Girlhood*, however, Kemble allows us to share her vision, as she follows up her prologue (which up to this point in the later work is an almost word-for-word repetition of the earlier version) with an extended and powerful depiction of the Falls themselves which, as we shall see, conveys all the passion of her response.

Confrontation with Niagara symbolised a process of self-discovery for many of these women, both bodily and psychically. Though less physically challenging than Vesuvius, the Falls could provide excitement and a sense of risk for the adventurous lady tourist not content with merely viewing them from the safety of the American or Canadian bank. Walking under the rapids themselves, for example, was a thrilling and potentially dangerous undertaking. The more intrepid women, forewarned by stories of visitors swept to their deaths after one false step on the slippery path, were at once frightened and allured by the expedition.

Cf. ANDRAS 2006: Frances Kemble, **as a most talented actress, deliberately** exploits all the **latent** drama of the **moment**. She gives two **reports** of the event, one in her *Journal*, published in 1835, and the other in her later *Record of a Girlhood* (1878). In the former, she **prepares the reader's expectancy by giving a picture of** her own: “My mind was eagerly dwelling on what we were going to see: that sight which [Trelawney] said was the only one in the world which had not disappointed him. I felt absolutely nervous with expectation... [when I heard] the voice of the mighty cataract... [a] frenzy of impatience seized upon me; I could have set off and run the whole way”. **Her text** almost stumble over itself with its own **enthusiasm**, and she carries us along with her **frenzied** momentum as she describes how, without **waiting** for anyone else, she leapt out of the carriage, rushed through the hotel hall and garden, down a steep and narrow rocky footpath and sprang on to the Table Rock where finally, at the brink of the abyss, “I saw Niagara - oh God! who can describe that sight?” (Frances Kemble, *Journal*, II, pp. 285-7) At this point, **within a deliberate moment of suspense**, the *Journal* ends. In the *Record of a Girlhood*, however, allows us to share her **visualization**, as she follows up her prologue with an extensive and powerful representation of the Falls themselves which **suggests** all the “passion of her response”.

[...]Confrontation with Niagara symbolised a process of self-discovery for many of these women, both bodily and psychically. Though less physically challenging than Vesuvius, the Falls could provide **thrill** and a sense of risk for the adventurous lady tourist not **satisfied** with **simply** viewing them from the safety of the American or Canadian bank. Walking under the rapids themselves, for example, was an **overwhelming** and potentially dangerous undertaking. The more intrepid **ladies** were at once frightened and allured by the **journey**.

5. FOSTER 1990: 100: Characteristically, Jameson and Kemble most passionately identify with the natural environment here....Recalling her solitary vigil at Table Rock in the moonlight, she images 'those wild, impatient, tumultuous rapids' (*Winter Studies*, II, p.67) as a terrible creature, a tiger at play, which hypnotises her into a volitionless state yet also rouses in her intensely physical feeling. It is not hard to recognise the personal implications of her response in the context of her recent awareness that her marriage was beyond redemption: the waters, 'whirling, boiling, dancing, sparkling along... rejoicing as if escaped from bondage' (II, pp. 52-3), become an image of her own new freedom and energies, now harnessed to a bold venture into the wilds of Canada; Niagara, 'girdle[d]' with greenery and 'breathing perfume' (II, p.38), enclosing 'that furious embrace of the waters above and the waters below' (I, p.86), symbolises sexual fulfilment which for her has now been sublimated into physical daring and self-discovery.

Cf ANDRAS 2006: Characteristically, **Anna** Jameson and **Frances** Kemble most **ardently** identify with the natural **surroundings** here. **Remembering** her solitary **meditation** at Table Rock in the moonlight, Anna Jameson **imagines** "those wild, impatient, tumultuous rapids" as a terrible creature, a tiger at play, which hypnotises her into an **unconscious** state yet also arouses in her intensely physical feeling. It is not hard to recognise the personal implications of her response in the context of her recent awareness that her marriage was beyond redemption: the waters, "whirling, boiling, dancing, sparkling along...rejoicing as if escaped from bondage", become an image of her own new freedom and energies, now harnessed to a bold venture into the wilds of Canada; Niagara, "girdle(d)" with greenery and "breathing perfume", enclosing "that furious embrace of the waters and the waters below", symbolises sexual fulfilment which for her has now been sublimated into physical **audacity** and self-discovery.