

## Early Translations of Graham Greene: Communist Censorship and Translation Policies

### Les premières traductions de Graham Greene. La censure communiste et la politique concernant les traductions

### Primele traduceri din Graham Greene. Cenzura comunistă și politica privind traducerile

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#### Abstract:

*The purpose of this article is to provide an outlook on the reception of Graham Greene's novels in our country during the communist period through the translations of Petre Solomon and Anton Lupan. The author's novels translated in our country are discussed in the communist socio-cultural context which on the one hand facilitated the translation of impressive number of novels by Graham Greene but on the other hand it maintained a selective attitude towards his work. We consider Petre Solomon and Radu Lupan's attempts to give a complex and comprehensive critical evaluation of Greene's work seeks to restore Graham Greene's image from that of an agile storyteller to that of a revolutionary writer who probes into the depths of human nature.*

#### Résumé:

*Le but de cet article est d'offrir une perspective critique sur la réception de l'auteur anglais Graham Greene en Roumanie pendant la période communiste, ce qui a été possible grâce aux traductions faites par les critiques Petre Solomon et Anton Lupan. Les romans de l'auteur traduits dans notre pays ont été discutés dans le contexte socio-culturel du Communisme qui d'un coté a facilité la traduction d'un grand nombre de romans de l'auteur et de l'autre a maintenu une attitude sélective envers son œuvre. Nous apprécions la critique des traducteurs Petre Solomon și Radu Lupan comme étant la plus en mesure à reconstruire l'image de l'auteur britannique de celle de narrateur agile vers celle d'écrivain complexe capable de sonder les profondeurs de l'être humain.*

#### Rezumat:

*Scopul acestui articol este de a oferi o privire asupra receptării lui Graham Greene în țara noastră în perioada comunistă care a avut loc datorită traducerilor angliștilor Petre Solomon and Anton Lupan. Romanele autorului traduse la noi în țară sunt discutate în contextul socio-cultural al comunismului care pe de o parte a facilitat traducerea unui număr impresionant de romane ale autorului iar pe de altă parte a menținut o atitudine selectivă față de opera scriitorului. Considerăm încercările traducătorilor Petre Solomon și Radu Lupan de a oferi o perspectivă critică complexă asupra operei autorului ca fiind capabilă să reconstruiască imaginea autorului de la cea de povestitor abil la cea a unui scriitor complex capabil să sondeze adâncurile ființei umane.*

**Key words:** translations, Graham Greene's reception in Romania, communist censorship, translation policy, Petre Solomon, Anton Lupan, criticism

**Mots clefs:** *traductions, réception de Graham Greene en Roumanie, censure communiste, politique des traductions, Petre Solomon, Anton Lupan, critique littéraire*

**Cuvinte cheie:** *traduceri, receptarea lui Graham Greene în România, cenzura comunistă, politica traducerilor, Petre Solomon, Anton Lupan, critică literară*

**Introduction:** The reception of the English author Graham Greene in Romania leads us to an impressive inventory of translations and criticism which testifies to his success and popularity among both the average and the competent Romanian reader. Moreover, the existing translations and critical studies made after his work can be divided into two distinct periods, the first prior to the 1989 revolution and the second after it, distinction made on grounds of critical considerations. From this perspective the receptability of Graham Greene's work in our country is to be discussed in the context of the communist socio-cultural context which on the one hand facilitated the translation of an impressive number of novels by Graham Greene but on the other hand it maintained a selective attitude towards his work.

### **Graham Greene's Themes and Political Censorship**

The fact that in his youth Graham Greene supported the communist ideology and for a short period of time was a member of the communist Party must have had a resonance with the policies of publishing houses which supported the translation of an important number of his novels. In the following we will present the list of Graham Greene novels translated into Romanian in chronological order:

- *The Quiet American* (Americanul liniștit)- translated by Radu Lupan (Editura Straină pentru literatură și artă) in 1957 and republished at Editura Polirom in 2003
- *Our Man in Havana* (Omul din Havana)- translated by Radu Lupan (Editura pentru literatură și artă, 1960); the same translation was republished by Editura Polirom in 2005 with a slight correction of the title which now became "Omul nostru din Havana"
- *The Ministry of Fear* (Ministerul Groazei)- translated by Petre Solomon and published at Editura pentru Literatură Universală in 1963; the translation was republished by the same publishing house two years later in 1965 with a foreword from the translator and it appeared later at two different publishing houses Editura Sirius in 1991 and Editura Polirom in 2006.
- *The Confidential Agent* (Agentul Secret)- translated by Petre Solomon and published at Editura tineretului in 1963; the translation was republished by the same publishing house in 1965 with a foreword by the same Petre Solomon
- *The End of the Party* (Sfârșitul serbării)- translated by Petre Solomon, Editura tineretului, 1967
- *A Burnt Out Case* (Un caz de mutilare)- translated by Petre Solomon, Editura pentru Literatură Universală, 1968 with a foreword by the translator
- *The Comedians* (Comedianții) – translated by Petre Solomon, Editura pentru literatură Universală, 1969 and Editura Polirom 2003
- *The Heart of the Matter* (Miezul lucrurilor)- translated by Liana Dobrescu, Editura București Univers, 1979 and Editura Lider 2001
- *A Gun for Hire* (Ucigașul plătit)- translated by Petre Solomon, Editura Univers București, 1973
- *Travels With My Aunt* (La drum cu mătușa mea) - translated by Petre Solomon first for Editura București Univers, in 1982 and then reedited in two different editions, first in 1992 at Editura Divers Press and subsequently in 2003 in the Editura Polirom collection.
- *The Captain and the Enemy* (Capitanul și inamicul)- translated by Petre Solomon, Editura București Univers, 1991

- *The Tenth Man. Doctor Fisher from Geneva* (Al zecelea om. Doctorul Fisher din Geneva)- translated by Petre Solomon, Editura București Univers, 1987; the novel Doctor Fisher from Geneva was also translated by Anca Gabriela Sârbu in a separate edition at Editura Polirom in 2008
- *The End of the Affair* (Sfarșitul unei iubiri)- translated by Doina Ceraceanu, Editura Polirom, 2003
- *The Power and the Glory* (Puterea și Gloria)- translated for the first time by Alexandru Vlad, Editura Polirom, 2004
- *The Honorary Consul* (Consulul Onorific)- translated for the first time by Andrei Gorzo, Editura Polirom, 2004
- *The Human Factor* (Factorul Uman)- translated for the first time by Andrei Gorzo, Editura Polirom, 2005
- *Stambul train* (Expresul de Stambul) –translated for the first time by Alexandru Vlad, Editura Polirom, 2005
- *Brighton Rock* (Brighton Rock)- translated for the first time by Andrei Gorzo, Editura Polirom, 2006
- *England Made Me* (Patria m-a facut om)-translated for the first time by Andrei Gorzo, Editura Polirom, 2008

Beyond the shadow of doubt, the previous list of translations proves two distinct things: first, that the author's reception in Romania is a rather incoherent one, both translations and criticism being shaped by the Communist censorship policy which determined a certain cultural configuration and reception of the author in Romania and secondly that Graham Greene's novels enjoyed a considerable success in our country which can be easily seen from the large number of books translated.

From this perspective, Graham Greene's reception in our country was governed by different historical and political factors which in our opinion made it difficult to bridge the gap between the accomplished writer figure of Graham Greene which dominated the English and European canon and that of the "agile storyteller" which ensured Graham Greene great success in our country but doesn't do him much justice.

Graham Greene's massive reception through translations unquestionably took place in the communist period. In order to evaluate Graham Greene's reception during this period it would be necessary to say a few words about the Communist policy regarding translations and the general orientation of Romanian cultural life at the time.

The cultural atmosphere in Romania during the Communist years is inevitably linked to the concept of world literature which testifies to the opening of Romanian cultural life to the outside world. The promotion of a new educational reform by the communist political regime with emphasis on the acceptance of foreign literary values constituted a new cultural direction which expanded rapidly from the 1960's on. This process as Rodica Dimitriu claims resulted in the setting up of a "clearly outlined translation policy with precise objectives to fulfil." [1]

The new translation policy according to the same author facilitated younger generations' access to foreign literary values and a more tolerant position on foreign literary writing which was not concerned with politics. An instrumental role in the dissemination of foreign literature was played by the foundation of different state owned publishing houses that printed foreign literature exclusively such as "Editura pentru Literatură Universală" (World Literature Publishing House), "Editura Univers" (Univers Publishing House), "Biblioteca pentru Toți" (Everybody's Library). The review "Secolul 20" (Twentieth Century) along with other cultural periodicals such as "Vatra", "Steaua" and "Tribuna" dealt with translations which were serialized before being published as books testifying once again to the importance which was assigned to translations in the communist period. Thus, for example the program of translations of foreign literature for the year 1965 has included

works by such writers as F. Scott Fitzgerald, Ernest Hemingway, Albert Camus, Graham Greene and Kafka. [2]

However, along with this broadening of cultural horizons the manipulation of literary production in a certain direction never ceased to exist. All literature which was judged inappropriate such as literary productions which relied too heavily on sex, religion or politics was banned. This is how Rodica Dimitriu in her 2000 study *Translation Policies in Pre-Communist and Communist Romania*, best describes the situation regarding translation and censorship policies before 1989:

The state publishing houses were, of course, in control of what was translated but this time the criteria of selection were entirely different from those of the inter-war years. Since the state was financing the whole enterprise, the publishers and literary critics who were in charge of the publishing houses and of the literary magazines could finally put forward translation programs which took into account the literary importance of source texts. In this way, many of the world masterpieces received an appropriate Romanian version. “The institutionalization of translation”, states Gelu Ionescu, led to “the achievement of a corpus of translations as a result of logical, conscious and mature coordination. It also led to the setting up of a group of professional translators and critics of foreign literature that could best meet the needs for competence and analysis (...) of this phenomenon”. [3]

Within this context we must also admit to the remarkable role that translators and literary critics have played in boosting culture. According to Rodica Dimitriu “the remarkable achievement in the field of translation in the communist period” was certainly due to a “wise” policy of recruiting translators among writers and critics. [4]

Such names as Leon Levitchi, Petre Solomon, Anton Lupan, Mircea Ivanescu, Antoaneta Ralian and Frida Papadache – to cite only a few, contributed to the rehabilitation of foreign cultural contacts in spite of the publishers’ attitude of great care in the selection of novels waiting to be published.

In spite of this, the general attitude accompanying the liberalization of literary translations was also hampered by subjection to censorship in the case of authors or novels considered to be ideologically inappropriate.

This strategy which favoured translations which suited the interest of the regime helped create a distorted image of the author’s personality and art which overshadowed the religious and psychological dimension of his work.

Among the novels with a political or psychological setting which were admitted for translation were *Our Man in Havana*, *The Quiet American*, *A Burnt Out Case*, *The Heart of the Matter* and *The Comedians*. We may at this point consider that this was due to the fact that on the one hand there is a very thin line separating politics from deeper humanistic concerns in Graham Greene’s novels while on the other hand all literature with an anti-bourgeois label which warned against alienation in capitalist society was considered acceptable by Romanian authorities.

This is why, if we take for example the novel *The Quiet American* we can fully comprehend why it was one of the novels which were among the first to be translated in Romania, being published for the first time in 1957 under the careful translation of Radu Lupan at *Editura Străină pentu Literatură și Artă*.

Taking into account the novel *The Quiet American*, which is considered to be the author’s most polemical novel, often being criticized for its anti-American fervour, one cannot but sense the priority the author gives to the metaphysical question of individual’s freedom of choice in a world dominated by the cult of power. In fact, all of Graham Greene’s novels manage to compress political or religious issues to the differences that exist between human beings, inviting thus the reader to see between the lines rather than get involved or accept convictions inculcated by education, society or religion.

## Critical Opinions Expressed by the Translators Petre Solomon and Anton Lupan

Having delineated some aspects necessary to the understanding of the Romanian socio-cultural context, we can now proceed with an analysis of the translators' critical opinion on Graham Greene's work as it is expressed in the foreword or afterword of the novels translated.

Graham Greene is one of the few modernist writers read by scholars as well as "common readers" all over the world. Yet, the Graham Greene we know speaks a different language when translated into our cultural context. Accordingly, our aim is to study the framing of Graham Greene's writings as they appear in the published Romanian translations before 1989.

Our endeavour will focus mainly on the fore and afterword written to the author's novels as we consider they provide a significant context for the translator's work and help us identify the responses of the readers.

Since only five of Graham Greene's Romanian translations were accompanied by critical studies namely *A Burnt Out Case* (Un Caz de Mutilare), *The Ministry of Fear* (Ministerul Groazei), *The Confidential Agent* (Agentul Secret) and *Travels with my Aunt* (La drum cu matusa mea), four of them translated by Petre Solomon while for the fifth, *Our Man in Havana* (Omul din Havana), it was Anton Lupan who provided the translation, we will continue our analysis by briefly highlighting some of the most important critical opinions expressed in them.

The first critical opinion we will focus on is to be found in the preface written by Petre Solomon to *A Burnt Out Case*. It is a very well documented, well written piece of criticism which offers a complex insight into the ever-changing universe of Graham Greene's writings.

The author starts his analysis of Graham Greene's work drawing the reader's attention to the fact that Graham Greene's novels can be best defined if divided into distinct chronological periods. The critic then proceeds with his analysis by describing a few aspects of utmost importance in moulding the author's literary vocation and continues with a presentation of his early period when he wrote his debut novels which were considered as his first experiments in dealing with the psychology of characters.

Petre Solomon's attempt to give a short evaluation of the author's early writings as well as other books unknown to the Romanian public is noteworthy as it shows a constant preoccupation to expand the Romanian readers' perception of Graham Greene beyond that of a good writer of "thrillers".

Moreover, we feel the translator embarks on a double mission: on the one hand he sets out to introduce the Romanian readership to the most valid aspects of Graham Greene's work while on the other hand he seeks to restore Graham Greene's image to that of a revolutionary writer who probes into the depths of human nature.

Contrary to most critical evaluations surrounding the British author's work in the communist period, Petre Solomon's endeavour focuses primarily on the prevalence of the psychological and religious dimension in Graham Greene's work. In this respect, although we praise his approach of the religious aspect in the novelist's work, we also have to notice he concentrates on exposing the author's bizarre and tensioned relationship with the Catholic Church. His perspective is centred upon underlining the way in which the writer has always proclaimed his independence with respect to religion, a religion which he has accepted as a spiritual dimension of his soul. Here is what the exegete has to say in regard to Graham Greene's unorthodox catholic vision:

Se simte în toate declarațiile lui Greene o enervare provocată nu numai de simplismul unor critici amatori de etichete, ci și de dificultatea scriitorului de a împăca exigențele vocației sale literare cu exigențele religiei sale de adopțiune. Căci principala cauză a contractului spiritual încheiat de Greene cu biserica catolică a fost libertatea de mișcare înlăuntrul dogmelor și concepțiilor catolice de bună voie acceptate (dogma păcatului originar etc.) și încorporate de el într-o viziune personală despre lume, destul de eretică în raport cu doctrina.

[5]

The critic continues his analysis of Graham Greene's work with an appraisal of the author's adherence to the method of objective writing. Petre Solomon states that Graham Greene belongs to the generation of writers for whom the visible world never ceased to exist. For this generation of writers the stresses was laid on such issues as the survival of the individual self in the world of technological culture and mass politics. Significantly, as Petre Solomon points out, a further proof which underscores the author's preference for objective writing is the fact that the first novel published after his debut novel was *Stambul Train*. Conceived as an ambitious project, the novel recreates the moral and political atmosphere in a Europe devastated by war. According to Petre Solomon the universe of Graham Greene's novels unravels to us as a powerful fictional universe although perfectly integrated in the spiritual geography of the era.

Noteworthy in this respect is also the description he provides to Graham Greene's masterpiece *The Power and the Glory* which although beyond the reason of doubt is the author's most appreciated book, did not receive a Romanian translation until 2004.

The critic's perspective in trying to depict the predominant theme in *The Power and the Glory* was to focus on the two radically opposed conceptions or worldviews as expressed through the eyes of the novel's main protagonists: the whisky priest, the last priest left in the region of Tabasco and the lieutenant hunting him, the representative of the local power. The exegete notes how, although the two characters are very different, ambiguity surrounds their depiction as we find out in the lieutenant's character one side of the priest's personality and vice-versa. Thus, as we acknowledge on the day the priest is captured the two men are more alike than they are different. From the priest's perspective we find out he considers the lieutenant as being a good man in spite of his anti-religious views. The priest respects his involvement in securing social welfare for children and citizens while the lieutenant in his own turn salutes the priest's dedication to his religious cause. Good and bad in the two characters' depiction intermingle.

According to Solomon's critical analyze this ambiguity in character depiction translated into Marxist language becomes something similar to the dialectic of contraries while from the angle of literary fiction it becomes representative for the definition of the modern novel itself.

In trying to shed a light on the modern dimension of Graham Greene's work, the Romanian critic further compares his writings to those of other great novelists such as Balzac, Proust, Faulkner, Tolstoy or Dostoevsky. Graham Greene, the Romanian exegete suggests, follows the example of his illustrious predecessors when he refuses strict human typologies which separate characters into "good" or "evil" categories.

Apart from *The Power and the Glory*, the other novels which were unknown to the Romanian public before 1989 and on which the critic dwells are *The End of the Affair* and *Brighton Rock*. Furthermore, he analyses Graham Greene's masterpieces *A Burnt Out Case* and *The Comedians*, which received a Romanian translation, in terms of steps forward in the author's evolution, naming them the novels ending up the author's controversial relationship with the Catholic Church. Within this context it is only understandable why the above mentioned *The End of the Affair* and *Brighton Rock* did not receive a Romanian translation while Graham Greene's later period novels drawing on secular themes rendered through the portrayal of atheist characters, received the approval of the Romanian censorship authorities.

The next two analysis of Graham Greene's work we would like to focus on appeared in the forewords to the novels *The Confidential Agent* and the *Ministry of Fear*. Upon its publication, *The Confidential Agent* was called by *The New York Times* reviewers as "a magnificent tour de force" although the author claims he was so displeased with it that he tried to publish it under a pseudonym. The entertainment tells the story of D., a patriot from a country suffering a civil war, who is sent to England to secure a contract with a coal magnate, necessary for the protection of his country against fascist rebels.

Much in the same direction, *The Ministry of Fear* revolves around the dramatic character of Arthur Rowe whom is caught up against his will in a spy circle organized by Nazis' forces in England.

The aspect which draws our attention from the very beginning of Petre Solomon's critical endeavour is the exegete's remarkable intuition when he notes the way in which the metaphysical and the concrete dimensions blend in order to create allegorical significations in Graham Greene's novels. The Romanian critic's point is that the two novels provide us with an example of the way in which the theme of suffering can be approached from a concrete historical angle. Human misery is depicted in these novels, according to Petre Solomon, as the resultant of a monstrous socio-political system: the fascism.

In order to shed a light on the reception of the two novels in our country we have to assume one more time that the novels were selected for translation on the basis of their powerful anti-capitalist, anti-bourgeois message in spite of other works which received higher critical appraisal in the English and European canon. Once again, Petre Solomon's criticism finds Graham Greene's writings as providing a pertinent analysis of class structures and struggles brought to the forefront of our awareness through Graham Greene's method of objective writing.

Class struggle predominant in the background of these novels is used to highlight the metaphysic conflicts inherent in Graham Greene's typology of "haunted man" characters. We consider the following remarks belonging to the Romanian critic Petre Solomon as being central in highlighting our understanding of the British novelist's narrative techniques drawing on objective realism:

Graham Greene s-a afirmat ca „un scriitor pentru care lumea vizibilă n-a încetat să existe”, într-o perioadă când în proza engleză predomina cultul subiectivității, împins până la paroxism de către James Joyce sau Virginia Woolf-- pentru a nu-i cita decât pe cei mai înzestrați dintre foarte numeroșii adepți ai romanului în tip stream of consciousness (fluxul conștiinței). [6]

Atașamentul romancierului englez față de „metoda scrisului detașat și obiectiv”, și interesul lui constant față de „lumea vizibilă”, explică după părerea mea, izbânzile dobândite de-a lungul a peste trei decenii de activitate creatoare. [7]

The last critical evaluation belonging to Petre Solomon is to be found in the introduction to the Romanian version of *Travels with my Aunt* translated under the title “*La drum cu matusa mea*”.

From the very beginning the exegete centres his critical analysis upon the elements highlighting comedy both as a narrative technique and as a philosophy through the lens of which the world can be perceived. The Romanian critic also notes the way in which comedy as a symbol of humanity occupies a place of greater importance in the author's late writings. *A Burnt Out Case* is the first novel from this series where Graham Greene allows laughter an increased and prevailing role. Significant in this respect is the role laughter plays in the vindication of the novel's main protagonist Querry whom by the end of the novel manages to cure his egotistical self. The critic further notes how in *The Comedians*, horror combines with comedy in order to portray the bleak Haitian landscape of the Duvalier regime, while in *Our Man in Havana* comedy is most often associated with farce.

This is how Petre Solomon describes *Travels with my Aunt* one of the most appreciated and reviewed novels in the Romanian literary landscape:

Cartea pe care Graham Greene a scris-o „ca să se amuze”, are darul de a-l amuza copios și pe cititor; deși trivialitățile nu lipsesc, umorul e de cele mai multe ori de cea mai bună calitate, având totodată „un fond serios”. Regasim aici însușirile dintotdeauna ale scriitorului: capacitatea de a crea „atmosferă” cu ajutorul unor detalii pregnante, priceperea de a conduce „intriga” într-un mod nu numai convingător, dar și palpitant și mai ales

talentul de a-și însufleți personajele, punându-le în situații dramatice, care le obligă să acționeze și să-și dezvăluie identitatea în acțiune. [8]

Another important critic whose work approaches Graham Greene's writing from a different angle is that of the Romanian translator Radu Lupan.

His overview of Graham Greene's work is centred upon another essential feature of the author's writing namely irony. Specially employed to determine the reader to reconsider his conventional opinions about vice and virtue in the world he lives, Graham Greene's irony is a powerful weapon in coping with reality, often rendered through the technique of depicting paradoxical situations.

În romanul *Anglia m-a creat* (*England Made Me*, 1935) ironia lui Greene se exprimă în mod ascuțit prin crearea unor situații paradoxale, deosebit de semnificative. Și nu numai acest roman, dar și în alte scrieri, paradoxul este cu predilecție cultivat de scriitor pentru a ajunge dincolo de ceea ce arată aparențele, pentru a ajunge, atât cât îi stă cu putință, la realitate. (Lupan, *Americanul liniștit*). [9]

The critic Radu Lupan highlights the way in which Graham Greene resorts not only to paradoxical situations but also to the image of the ultimate paradox of the very human being who according to Greene is able to make humanly good intentions eventually turn out into their contrary.

Radu Lupan's critical enterprise, much in the same manner as Petre Solmon's endeavours, describes the way in which Graham Greene's artistic force manages to render the interior struggles of his characters who strive to find a solution to the ethical questions raised by the complexity of life in the bourgeois society. Furthermore, we appreciate Lupan's contribution in favouring a humanistic view of Graham Greene's writings which according to him gains complete force with the publication of the 1956 novel *The Quiet American*.

We also notice the way in which Radu Lupan draws the attention upon what critics generally consider as being the solution to the conflict between good and evil in Graham Greene's writings which is the position of taking sides or committing to an ideology:

Împotriva a ceea ce predicau romanele lui Greene de până acum, nu resemnarea în fața răului, nu acceptarea voinței divine sunt considerate a fi căi potrivite pentru rezolvarea acestui conflict sau pentru favorizarea victoriei binelui, ci alegerea, participarea.

[...] Se înțelege, nu se poate spune că desfășurarea faptelor din America liniștit proclamă aceasta în chipul cel mai categoric, rezervele scriitorului sunt încă vizibile, lipsește o înțelegere socială clară a evenimentelor, lupta de eliberare a maselor din Vietnamul de Sud nu e văzută în semnificația ei reală. Dar din paginile cărții reiese limpede poziția scriitorului de condamnare a războiului. „Urăsc războiul”, iată gândul eroului principal, Fowler, când vede ororile săvârșite de trupele colonialiste, idee care străbate, de fapt, întreaga acțiune a romanului. [10]

The ethical turn taken by Graham Greene's work starting with *The Quiet American* is also to be found in the author's next novel *Our Man in Havana*. Here too, the critic claims, the myths of respectability and honour falsified by today's society are brought to our attention, often being the object of satire for their lack of consistency. Lupan interprets the novel's conflict and irony as being centred upon the struggle of the ordinary man who doesn't want to act as a mere puppet in the "total war" envisioned by imperialist forces. [11]

In sum, Radu Lupan's critical enterprise remains essentially convincing although here and there the British author's radical edge is too much interpreted as hinting at the flows of capitalist society. Radu Lupan's interpretation of Graham Greene's novels manages to evince their powerful

humanistic message which doubled by the author's skilful mastery of satire and irony helps us better understand man in his modern setting.

**Conclusion:** in this paper we have tried to offer a brief presentation of Graham Greene's critical reception in Romania as it is rendered in the introductions which Petre Solomon and Radu Lupan provide to the translations of novels published in Romania before the revolution. We have also tried to highlight the criteria upon which this selection was operated.

We consider Petre Solomon and Radu Lupan's attempts to give a complex and comprehensive evaluation of Greene's work as well as their interpretations on the subject matter shows a deep knowledge and understanding of the British author's work and craftsmanship. Although the Romanian critics don't give a complete coverage of Graham Greene's work, they manage to provide us with an account of the author's most important writings for his evolution. Moreover, we appreciate their appraisal of the novels unknown to the Romanian public as the only solution which does justice to the complexities of Graham Greene's work and evolution over the years.

### Notes:

- [1] Herbert, Reed, Rumanian Cultural Life on the Eve of the Party Congress - A Survey. Open Society Archives, (17.07.1965). Web 02.03.2011  
<http://www.osaarchivum.org/files/holdings/300/8/3/text/51-1-211.shtml>
- [2] Rodica, Dimitriu, Translation Policies in Pre-Communist and Communist Romania. The Case of Aldous Huxley, *Linguistics and Literature*, Volume 1, Number 2/Dec, (2000), p. 186
- [3] Dimitriu, 172
- [4] Dimitriu, 187
- [5] Petre, Solomon, Foreword to Un caz de mutilare de Graham Greene, (București: Editura pentru Literatură Universală, 1968), p. XV.
- [6] Petre, Solomon, Foreword to Ministerul Groazei de Graham Greene, (București: Editura pentru Literatură Universală, 1965), p.8
- [7] Petre, Solomon, Foreword to La drum cu mătușa mea de Graham Greene, (București: Editura pentru Literatură Universală, 1982), p.9
- [8] Solomon, p.9
- [9] Radu, Lupan, *Foreword to Americanul liniștit*, (București: Editura Straină pentru literatură și artă, 1957) p, 6
- [10] Lupan, Foreword to Americanul liniștit, p 8
- [11] Lupan, Foreword to Americanul liniștit, p 9

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