

TEZĂ DE DOCTORAT  
*Reception of American Literature in the Balkans*  
(„Receptarea literaturii americane în Balkani”)  
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SUMMARY

This thesis aims to explain various aspects regarding the reception of American literature in five Balkan countries: Macedonia, Bulgaria, Romania, Serbia and Greece. All these countries, thanks to their own intellectual elite, managed to introduce a great number of remarkable American writers in the literary landscape of their respective countries: James Fennimore Cooper, Mark Twain, Washington Irving, Jack London, Theodore Dreiser and many others. Conditions differ from country to country because the old mountainous Balkan area was, is and always will be included in the calculations of the great powers for their spheres of influence. That is the main reason why each of these countries was confronted with different situations in the process of reception. However, despite the frequent dissimilarities, there is one common element connects all these countries – the huge desire for freedom, unification and independence. Lead by this cosmopolitan idea, they used the American writers, their literary works and especially their libertarian ideas in order to emancipate their own peoples and to prepare the population for unification and independence from the Ottoman or Austro-Hungarian rule. This idea, mixed with many other fascinating facts about all these countries, will give a clear picture about America and its literary reception in Macedonia, Bulgaria, Romania, Serbia and Greece.

The first country to talk about is Macedonia, a country that, for more than 500 years, was under cruel Ottoman domination. After its division, it was a part of the Kingdom of the Serbs, Croats, and Slovenians, then a part of Tito's Yugoslavia, and in 1991 became an independent country. Definitely, it is about a country which deep in itself possesses numerous labyrinths, interesting for research. A part of these labyrinths also refers to the American literary reception in this country.

In Bulgaria, America and its literature managed to find their own place and role. Bulgaria was under the strong and cruel Ottoman domination. In such situation, each hand willing to help was welcome. Benjamin Franklin, Harriet Beecher Stowe and their worldwide known works proved greatly valuable for Bulgaria, its people and fight for final national liberation, unification and independence. Benjamin Franklin and his strong faith in the Christian values immediately found a place in the Bulgarian perception of a foreign literature, emancipating and at the same time motivating Bulgaria and its people to resist in the difficult but, at the end, successfully fight against the Ottomans.

Stowe's ideas about women and their role in the family and society played a decisive part, teaching the Bulgarian women to give birth to and educate brave Bulgarian sons, ready to do everything for a unified and independent Bulgaria. The role of Benjamin Franklin and Harriet Beecher Stowe in the final foundation, unification and liberation of the Bulgarian state is detailed in the chapter describing Stowe's and Franklin's importance for Bulgaria and its people.

Romania is a country where great American writers found their place and had an important role not only in the emancipation of the common people, but also in the establishment of official and diplomatic relations between the USA and the national authorities. Thanks to its intellectual elite from the 19<sup>th</sup> century, Romania had numerous American works translated from German or French. So, intentionally or not, Romania built an inevitable literary and cultural triangle, made up of Romania, USA and France. Thanks to this triangle, especially to the translations from the French versions of the American works, made by Romanian authors from the 19<sup>th</sup> century, Romanian literature became richer. The name that caught the attention of the Romanian intellectuals was the American literary legend Edgar Allan Poe, especially his poem *The Raven*. In addition to his worldwide known masterpiece *The Raven*, also other poems written by Poe in the 19<sup>th</sup> century were interesting to the Romanian intellectual elite of the time.

Serbia is another territory that used to be a part of the great Ottoman Empire and a part of the ex-SFRJ. This country also belonged to the Kingdom of the Serbs, Croats, and Slovenians. In both systems – tsarist Serbia and communist Serbia – the American TV and theatrical dramas found their deserved place on the Belgrade theaters, TV and radio. Important American playwrights,

producers, directors, and their TV dramas and theatre adaptations were favorably received by the audience.

Saul Bellow was an American writer translated into different languages, including the Serbian. Important Serbian and Yugoslav critics wrote about Bellow and his outstanding literary activity. According to some reviewers, he was a great writer, but others brought arguments for the opposite idea. RadeVojvodic, ZoranGluscevic, JaraRibnikar and their colleagues managed to write a lot about Saul Bellow and his literature, introducing him to the readers of Yugoslavia.

Herman Melville was an American short story writer, poet and novelist. The importance of this author for the process of the American literary reception in Greece is enormous. He was the first American writer who had that opportunity to visit Greece and to be among the simple Greek people. In his journals, he wrote a lot about Greece, especially regarding the island Syra and the Greek people he saw and met.

Demetra Vaka, also known as Demetra Kenneth Brown, was a Greek-American writer, born in the Ottoman Empire who created a literary and cultural connection between Greece, USA and Turkey. Vaka's *Unveiled Ladies of Stamboul* and her *Haremlik* define that literary and cultural sphere. These two literary works were written in different times. The first one was written at a time when the Ottoman Empire still represented a great and powerful Empire, at the beginning of the 20<sup>th</sup> century. The second one was written when the Ottomans faced the threat to lose even Istanbul and Minor Asia. It is about the war between Greeks and Turks from 1919 to 1922. In her works, Demetra Vaka wrote about the term harem and modern Turkish society. More or less, she showed particular interest in the ideas regarding a greater Greece. Her opinion and attitude about this thing caused great discussions and polemics among the Greek and Turkish writers and intellectuals.

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This research theme represents something new in the field. For the first time, a particular study shows an interesting process that demonstrates how American literature had an impact on the various nations in the Balkans. Our intention was to achieve three major objectives:(1) to demonstrate how different ethnic groups, whose languages belong to different linguistic classes,

managed to translate various American writers, playwrights and poets; (2) to demonstrate how Macedonians, Bulgarians, Romanians, Serbians and Greeks as well, understood writers like Mark Twain, James Fennimore Cooper, Lack London, Theodore Dreiser, Edgar Allan Poe and other American legends; (3) to show that here in the Balkans, despite all difficulties imposed by the cruel history, still live people ready to give their concrete contribution to the worldwide literary treasure and its constant enrichment as well as refresh it with new additions.

Taking into account the complexity of the topic, and the main complementary approaches, the cultural, linguistic and political direction, this work is limited by certain restrictions that must be applied. First, we could not cover the whole spectrum and complexity of the theme, so the research was limited to the main features and certain key-writers of the time, in order to expand the relationship and stress the position of some American writers in the literature of the Balkan countries. Second, it has not been my intention to cover the whole list of American authors, selecting a limited number of works that I considered to be most suitable for my purpose. In addition, my research activity has been limited by the fact that this theme is new – a challenge that I accepted from the very beginning – so there were no predecessors to inspire me while analyzing the contexts and projections of each author in the Balkan culture and society.

CHAPTER I: *American Literature and the Common Macedonian Reader* details the reception and translation of the American Literature and American literary works in Macedonia. Normally, the American literature would appear much later, after America was discovered. The period between antiquity and 1913, the year that marks the beginning of the Balkan wars and unfortunate historical circumstances for Macedonia and its ethnographic territory, is a period marked by historical changes for Macedonia, its people and its territory. The American missionaries played an important part in this process of self-discovery, as they were the first American citizens that made the first contacts with the ordinary people of the Balkans region, including the Macedonian people.

CHAPTER II: *Reception of American literature in Communist Macedonia* is about Hemingway, James Fenimore Cooper, William Faulkner, Mark Twain, Jack London, Theodore Dreiser, Irwin Shaw and the impact they had on the common Macedonian reader during the communist period. Hemingway's *The Old Man and the Sea* is the first American novel to be translated into

Macedonian. The specialist who translated this novel to the benefit of the ordinary Macedonian reader was ZivkoGeorgievski, followed by SandeStojcevski, Fihri Kaya, VladaUrosevich, Mile Boseski, and many others who contributed different translations. With the permission from the authorities, this literary work was introduced in the Macedonian and Yugoslav educational system as a compulsory piece that had to be read by the students in the primary school.

*The Snows of Kilimanjaro* is another important literary work written by Hemingway and translated in Macedonian in 1987, when Macedonia was still a part of the Socialist Federative Republic of Yugoslavia. It was translated by Irina PanovaKaranfilovska. This new translation was the result of the general policy of Brotherhood and Unity imposed by Marshal Tito, just as *The Old Man and The Sea*.

James Fennimore Cooper's novels *The Last of The Mohicans* and *The Deer Slayer* were translated by ZivkoGeorgievski and published immediately after the *The Old Man and The Sea*, in 1955. The geopolitical circumstances in which *The Last of The Mohicans* and *The Deer Slayer* were translated in Macedonian are similar with the geopolitical circumstances of *The Old Man and The Sea*. Both novels are introduced as works with a historical character dealing with life around the border in the early American days. William Faulkner's *Light in August* was translated in 1978 by SvetoSerafimov, an important Macedonian man of letters who translated numerous novels written by American authors.

The third American author presented in this chapter is Mark Twain. His literary works are translated in different languages, including in Macedonian. Twain's popularity and his great literary contribution remain undeniable, even nowadays. Samuel Langhorne Clemens, best known as Mark Twain, is considered a classic American writer, extremely popular nowadays. Mark Twain's best literary work is a worldwide known literary trilogy *Tom Sawyer*, *Life on the Mississippi* and *Huckleberry Finn*. This series contains numerous adventure elements. Mark Twain's literary trilogy criticizes the life that occurred beyond Mississippi at that time. For Mark Twain and his literary works the morale, the loyalty to democracy and individualism are the most important things. Using his humorous satirical style, Mark Twain actually makes fun of the European aristocratic culture.

One more American author made Macedonian literature richer: Jack London. Despite the historical obstacles, some of London's novels were translated into Macedonian during the eighth decade of the twentieth century. In this part of the thesis, we will introduce and explain some important details related to Jack London's translation into Macedonian, with a special reference to the period in which the translations occurred.

Theodore Dreiser's works were translated in Macedonian by Sveto Serafimov in 1982, the same year when Jack London's novels were published in this country. Thanks to Sveto Serafimov's solid intellectual effort, the Macedonian and Yugoslav audience were thus able to come in touch with one of the internationally known American writers, Dreiser.

Another important American and worldwide writer, playwright, screenwriter, novelist and short-story author translated in Macedonian is Irwin Shaw. His first novel translated in Macedonian language is the worldwide known literary work *Rich Man, Poor Man*. This masterpiece was translated in 1982, by Sveto Serafimov. His translation of Irwin Shaw's *Rich Man, Poor Man*, again confirms his great importance or the affirmation and translation of the Anglo-Saxon writers in Macedonia.

CHAPTER III: Reception of American literature in post-Communist Macedonia brings important details about the American literary reception in Macedonia after 1991, after the collapse of SFR Yugoslavia and the entire communist system.

First, we analyzed the reception of the American literature in independent Macedonia. Unfortunately, the number of translated American literary works in Macedonia during its independence is not so great. *For whom the Bell Tolls* (2000), *The Narrative of Arthur Gordon Pym of Nantucket* (2003), *The Raven* (2005), *The Sound and the Fury* (2008) and *Selected Stories* (2013) were the most translated and elaborated literary works in independent Macedonia until nowadays. Taking into account the existing geopolitical circumstances and thanks to the efforts of notable Macedonian writers, Macedonia and its people became richer with five more worldwide known works. Some talented Macedonian literary writers, despite all the intolerable conditions, managed to translate several American masterpieces in Macedonian language, after 1991. *For Whom the Bell Tolls* was translated by Blagoya Korubin. *The Narrative of Arthur*

*Gordon Pym of Nantucket* was translated by LilyanaEftimova, *The Raven* was translated by GaneTodorovski. *The Sound and the Fury* was translated by NikolceMickoski and *Selected Stories* was translated by OfeliyaKovilovska. After a detailed explanation of the geopolitical circumstances, this part of the thesis presents the methods used by the Macedonian writers to introduce those American literary giants to the ordinary audience.

CHAPTER IV: Macedonian films based on the American missionary and diplomatic presence deals with *Miss Stone*, a Macedonian historical film which exemplifies the difficult situation in Macedonia under Ottoman domination and control. This film describes an important historical event. It is directed by ZivoradZikaMitrovic, a Serbian film director and screenwriter in 1958, produced by Vardar Film. This film was directed in the time when Macedonia was a part of the new formed federative Yugoslavia, when the policy of brotherhood and unity was the most important thing for each citizen and government under the leadership of MarshalJosip Broz Tito. “Miss Stone” doesn’t represent only a clear picture of the rough Ottoman yoke on the shoulders of all the peoples in the Balkans, but also a great review of the strong will and determination to fight for the holiest and dearest thing to each human being, the human freedom.

“Miss Stone” actually represents a vanguard to “Macedonian Blood Wedding”. Well-known actors not only from Macedonia but from whole Yugoslavia took active participation in the realization of this Macedonian and Yugoslav film. Actors who took active participation in the realization of this film are the well-known PavleVuisisc, JanezVrhovec, RistoSiskov, PetrePrlicko, DragiKostovski, ZafirHadzimanov, Dragomir Felba, ZvezdaAngelovska, KoleAngelovski and Vera Cukic. All of them are famous names from the Macedonian, Serbian and Yugoslav cinematography. “Macedonian Blood Wedding” reflects the extremely difficult and unbearable situation of the Macedonian people under roughly Ottoman slavery.

CHAPTER V: American literature and its role in the foundation of the Bulgarian state deals with the first magazines and newspapers through which the ordinary Bulgarian readers for the first time came in touch with foreign literatures and cultures, despite the extremely tough conditions during the 19<sup>th</sup> century in Bulgaria. Of course, one of the foreign literatures and cultures was the American literature and culture. The first schools and their opening were extremely important for the successful beginnings of the printing activity in Bulgaria. In 1835

was founded the so called “Gabrovo’s school”. After the foundation of this school, many things started to change – in a positive meaning.

The first writer translated in Bulgarian is the American writer, scientist, politician, postmaster, inventor, freemason, diplomat, political leader, civic activist, leading author, printer and one of the Founding Fathers of the United States of America – Benjamin Franklin. The first recognized literary work translated from English into Bulgarian is *Poor Richard’s Almanac*, published as “МудростдобрагоРичарда – Wisdom of the good Richard”, published in Budapest, and translated from French to Slavic/Bulgarian by G. Krstevich in 1837.

Other translated works in Bulgarian are related to Geography, Psychology, education of children, and other fields: “General Description of the Universe”, “Geography”, “Psychology” and “Holy Things for Teaching Children”. All these works are translated in Smyrna between 1840 and 1855. At the time when they were translated on the international geopolitical and literary scene, Elias Riggs, an American missionary from New Jersey brought his great contribution to the Bulgarian national affirmation and liberation. It is true that Elias Riggs wasn’t translated in Bulgarian, but his concrete contribution is very important. Actually Elias Riggs did a lot for the Bulgarian cause, by his translation of the Bulgarian grammar entitled “Notes on the Grammar of the Bulgarian Language”. This translation was very important not only for the Bulgarian national affirmation, but also for better relations between the two countries. The man who helped Elias Riggs in his translations was NeofitRilski.

Another American missionary who has an important role in the reception of the American Literature in Bulgaria is Albert Long, who helped with the translation of the Holy Bible in Bulgarian. Albert Long is one of the few American writers, translators or missionaries whose works were translated from the original English text. In 1863, Albert Long’s “Conversation between two friends” was translated by M. Stoyanov. In 1864, the Bulgarian protestant magazine “Zornitsa - Moring Star”, several American stories whose characters have religious instructive tasks etc. One of these works is “One new story” written by the American preacher Spurgeon.

The post-communist period was marked by strong negation of the historical communist past. The new Bulgarian theatre’s scene massively attacked the communist past of Bulgaria and its theatre.

During the post-communist period five new Tennessee's plays were performed. "Sweet Bird of Youth" performed in 1999, "The Night of the Iguana" performed in 1991, "Summer and Smoke" performed in 1995, "Clothes for a Summer Hotel" performed in 1998 and "Kingdom of Earth" performed in 2001.

In CHAPTER VI: American writers and their reception in Romania we have considered the first contacts of 19<sup>th</sup>-century Romanian writers with American literature, with a special stress on Mihai Eminescu's interest in Edgar Allan Poe and his contribution to Poe's reception in Romania. Eminescu was one of the few Romanian intellectuals who knew the American soul from any possible point of view. In 1876 Mihai Eminescu wrote some reviews to Edgar Allan Poe's "Morella", translated by Ana Câmpeanu (aka Veronika Micle). Ana Câmpeanu was an Austrian-born Romanian poet, influenced by Romanticism, and best known for her love affair with Eminescu. The translation of Edgar Allan Poe's "Morella", is done from a version written in French by Baudelaire. For Eminescu, Edgar Allan Poe's literary work and life, was quite known from his studies in Germany, Berlin. Actually, Baudelaire's version of "Morella" was published in 1856, in Baudelaire's *Histories extraordinaires*. During the 19<sup>th</sup> century the Romanian intellectual elite formed the Romanian literary movement named Junimea. Titu Maiorescu was the president of this literary movement. Titu Maiorescu together with Mihai Eminescu, Ion Luca Caragiale, Veronica Micle and the others started translating American literary works, mostly using French versions of American translated works. A special section of this chapter is devoted to the different translations of Poe's renowned poem "The Raven", while the last section deals with the reception of Harriet Beecher Stowe's novel *Uncle Tom's Cabin* and its contribution to the perception of race in Romania.

CHAPTER VII: American TV and theatrical dramas; its broadcasting on the Belgrade TV, radio and theater in the Kingdom of Yugoslavia and SFRJ – SR Serbia deals with other important aspects regarding the reception of American literature in another ex-Yugoslav republic, Serbia. The Belgrade radio and television and the start of its official work definitely opened the gates for the American TV dramas and theatrical dramas for the entire Yugoslavia. The first American TV drama belongs to Paddy Chayefsky (1923-1981). In comparison with the number of the American TV dramas, the number of the American plays and their adaptations on Belgrade's TV is significantly larger. The reason for this difference in numbers is simple. In

comparison with TV dramas, the theatrical dramas are more accessible and have longer tradition. The man who opened the gates for the American drama in Yugoslavia was Veiller Bayard (1869-1943). The name of this American screenwriter, playwright, and film director wasn't unknown to the audience of Belgrade and the entire Yugoslavia. His drama "The Trial of Meri Dugan" was one of the eight American dramas played on the Belgrade's theater's scene between 1918 and 1941. The official premiere of this drama was in the People's Theater of Belgrade in 1929, two years after the official premiere in New York. The TV adaptation in Tito's Yugoslavia was done on 19<sup>th</sup> of June, 1961. That year the wide Yugoslav audience was able to see Veiller Bayard's "The Trial of Meri Dugan" on TV, more than 30 years after its first premiere in 1929, a time when Yugoslavia was not a communist country but the Kingdom of Yugoslavia. Besides all historical details and geopolitical situations in the world, especially here on the Balkans, it is interesting to note that American dramas were present in the Balkans almost every year before the Second World War.

In the same year another American playwrights was introduced to the Yugoslav peoples – Thornton Wilder (1897-1975), winner of two Pulitzer Prizes for drama. Thornton Wilder's slapstick "The Matchmaker" was staged in Belgrade theatres in 1957, three years after its premiere in New York. After its premiere in the national theatre, "The Matchmaker" was broadcast on the small screens. Thornton Wilder's drama "Queens of France" was performed in Belgrade in 1931, and on the small screens 35 years later, in 1966, in communist Yugoslavia. The popularity of "Queens of France" was significantly weaker; for this reason, a short time since its premiere, the broadcasting was expelled from the repertoire.

During the period between 1958 (when the Belgrade radio and TV officially started) and 1991 (the collapse of Yugoslavia), as many as 17 dramas by 14 American writers were broadcast. Despite the socialist character of the country, the American TV or theatrical dramas managed to receive the approval of the Yugoslav audience. It was all part of the Yugoslav policy to build good relations with each country from Europe, Asia, Africa, America and Australia, and the result of Tito's determination to keep Yugoslavia out of the world division into political blocks. This acceptance of American literary works from any genre was a good opportunity to build good relations with the USA.

CHAPTER VIII: Saul Bellow and His Literary Perception in SR Serbia, SFR Yugoslavia and FR Yugoslavia is a case study of the huge success of Saul Bellow's novels in Yugoslavia and their reception by the literary criticism. Thus, RadeVojvodic – РадеВојводич published several articles about Saul Bellow and his *Henderson the Rain King* in "Duga – Дуга (Rainbow)" which he expressed his personal attitude about the novel in one of the numerous Yugoslav magazines. One of these magazines was the Serbian and Yugoslav magazines known as. For RadeVojvodic, *Henderson the Rain King* is a very interesting novel which, through the interweaving of reality with fiction, represents a world of humor, very well-conceived and considered. He confidently and securely supports the idea that it will become a novel with a great number of devotees, one of the rare novels which offers to any reader moments of peacefulness and calmness.

Yugoslavia was a communist country and each translation was exposed to detailed verification by the party censors, but Yugoslavia has never left its citizens without the latest news about the most recent literary events in the USA or Western Europe. Saul Bellow's *Herzog* was highly praised, and for Yugoslavia – which, as a country, had always insisted to have positive relation with the two world super powers, *Herzog's* popularity in the USA and abroad was another good motif to have it translated. MirkoMiloradovic also mentions other novels written by Saul Bellow and translated in SFR Yugoslavia: *The Adventures of Augie March*, *Seize the Day* and *Henderson the Rain King*.

Saul Bellow's presence in Yugoslavia was manifested with greater intensity after the moment when he was awarded the Nobel Prize in Literature, in 1976. As a result, numerous magazine articles, prefaces and columns dedicated to Saul Bellow and his literary work were published. Despite these great praises of Saul Bellow and his novels, there was one Yugoslav intellectual who doesn't agree with the positive reviews of his colleagues – BozidarMilidragovic – БожидарМилидрагович; another Serbian and Yugoslav intellectual, born in Djakovica – Таковица located in Kosovo and Metohia, a territory which despite all interventions and the bloody war still doesn't have a final defined status.

Until 1992, the most widely-read of Saul Bellow's novels in communist and the newly-formed Federative Republic Yugoslavia was Saul Bellow's *More Die of Heartbreak* (1987), as well as *The Dean's December*. Together, these two novels until 1992 were mentioned 4130 times, while

*The Adventures of Augie March*, *The Bellarosa Connection* and *Dangling Man* were not even close to the level of the other two. In 1993, *The Deans' December* maintained its high level of popularity among the readers in the Federative Republic of Yugoslavia, while *Dangling Man* and *The Adventures of Augie March* maintain its low level of interest among the simple readers. In 1994, *More Die of Heartbreak* became the most popular of Saul Bellow's novels in former Yugoslavia, and will remain so for many years to come.

CHAPTER IX: Herman Melville, Demetra Vaka and their literary reception in Greece deals with Greece and some significant aspects of the reception of American literature. Melville decided to turn to the classical Golden Age in order to combine the context of the western civilization with his contemporary American experience as a whole. For Melville, the artistic treasures of the pagan past represent the divided consciousness of 19<sup>th</sup> century man. In some of his writings – “The Pantheon”, “The Apparition”, “The Attic Landscape”, “Greek Architecture” and others – the ancient Greek temples occupy an extremely important place. He greatly admires the ancient Greek temple and its design. For him, the combination of different contrary elements, such as religious and aesthetic themes, architecture and sculpture, static and dynamic forms, human and animal figures as well, represent something unbelievable.

Demetra Vaka, or Demetra Kenneth Brown, was a Greek-American writer whose literary works were to enjoy worldwide recognition. She was able to see from close almost all the justice and injustice in the Ottoman Empire, and her writings refer to the Ottoman tradition and customs. Demetra Vaka was a fierce opponent to the prearranged marriages in the Ottoman Empire. For this reason she escaped from the Turkish Empire, arriving in America where she met Kenneth Brown and became his wife. Thanks to her personality, her internationality, her cosmopolitan character and her courage to express her free thought, even in front of the great and powerful Ottoman Empire, Demetra Vaka definitely even today remains to be the subject of writing for different intellectuals, academics, professor and writers from Greece and abroad. Demetra Vaka's energy to write about Istanbul, its streets as well as its harems, was motivated by her hope for better future for Istanbul in Greater Greece.

The chapter of CONCLUSIONS rounds up the discussion and brings a final motivation to our efforts devoted to the reception of the American literature in five different countries from the

Balkans: Macedonia, Bulgaria, Romania, Serbia and Greece. In each country, different or sometimes similar circumstances or conditions greatly influenced the process of reception.

In Macedonia, the first contacts with the American literature were subject to the complex circumstances under which the American literary works were translated, maybe were the worst in the Balkans. In Bulgaria the situation is a bit different: the works of notable Americans like Benjamin Franklin were translated, adapted and published in order to emancipate its people, and thus created a more stable and more developed state. Benjamin Franklin, Harriet Beecher Stowe and their literary texts definitely had a great importance for the Bulgarian intellectual elite from the 19<sup>th</sup> century, from different points of view. Romania is a country which traditionally has stronger relations and connections with France, more than all the other countries mentioned in this thesis. It is a country where the national intellectual elite translated numerous foreign literary works using mostly French and German versions, including American works.

We have devoted ample space to the reception of Saul Bellow in Serbia and ex-Yugoslavia, and a detailed analysis of the American dramas that found their way to the stage of the Belgrade theatres, or were broadcast by the national radio and television. The number of the American dramas performed on the stages of the Serbian capital Belgrade is larger than those for radio and TV. The most important thing when it's about American TV and theatrical dramas as well, is that a part of the American dramas were performed even in the time of the Kingdom of the Serbs, Croats and Slovenians (1918-1943); what really matters is the wide appeal of the American dramatic production and its presence in the ex-Yugoslav space. Saul Bellow was an outstanding American presence in the Yugoslav literary landscape during the Communist period. He was sometimes criticized, and sometimes praised. However it's quite normal for the literary critics to express their positive or negative attitude about a particular foreign writer. What matter most is that Saul Bellow's work, despite the communist rule, was translated and widely read.

As for Greece, we have selected for analysis two authors – one American (Herman Melville), the other a naturalized American – apparently unconnected, but with a significant presence in the literary landscape of 19th-century Greece (Demetra Vaka, Americanized after her marriage with Kenneth Brown) she brought to the attention of the world the social conditions in the Ottoman Empire, of which Greece was a part.