

A detailed oil painting of Lord Byron in traditional Greek dress. He is shown from the waist up, wearing a red and gold patterned jacket over a white shirt, a blue and red turban, and a dark blue shawl. He has a mustache and is looking slightly to the left. A sword is visible at his waist. The background is a soft, hazy landscape with a sunset or sunrise sky.

The 40th International Byron Conference

Conference Programme

“Byron Original and Translated”

Byron Society of Georgia

and

Tbilisi State University

23-28 June, 2014

Partners and Supporters of the 40th International Byron Conference



Tbilisi State University



British Council in Georgia



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Tbilisi State University and the Byron Society of Georgia

Welcome

The 40th International Byron Conference in Tbilisi

Tbilisi State University and the Byron Society of Georgia are both pleased and honoured to welcome the 40th annual International Byron Conference in Tbilisi.

This is the first time that the International Byron Conference has been held in Tbilisi and we are delighted to welcome 100 International Byronists from almost 20 countries worldwide.

Ivane Javakhishvili Tbilisi State University was established in 1918 laying the foundation for a European-type institution in Georgia, but based on Georgian educational traditions.

Georgia has an ancient tradition of education. Already in the 4th century there was the School of Philosophy and Rhetoric in Phazisi in Colchis. Also were established cultural centres in Palestine (5th c), Syria (6th c), Greece (10th-15th c), Bulgaria (11th c) and the Gelati and Iqalto Academies in Georgia in the 11th to 12th centuries. However, as the result of the decline in the political and economic importance of the country, which ended by the country becoming a colony of Russia, there was no national educational institution of higher education for the next few centuries.

The first-ever national university in the Caucasus was opened on February 8, 1918, the day of the commemoration of King David the Builder.

In 1989 Tbilisi State University was named after its founder and rector (1919-1926), Professor Ivane Javakhishvili (1876-1940), a Georgian historian whose voluminous works greatly influenced modern studies of the history and culture of this country.

Nowadays the University has five branches in different regions of Georgia, 6 faculties, approximately 60 scientific-research laboratories and centres, a scientific library (with more than 3,700,000 books and periodicals), 7 museums, a publishing house and printing press.

Over 18,000 students are enrolled and the total number of the staff and other collaborators is approximately 5,000.

Tbilisi University has close contacts with many foreign scientific and educational centres: the University of Saarland, Jena University, etc.



At Tbilisi State University

The Byron Society of Georgia was established at Tbilisi State University by Professor Innes Merabishvili in 1988 to mark the bicentenary of the poet's birth. The foundation of the Georgian Byron Society and its involvement with the International Byron Association, with the encouragement of British colleagues, opened the way to new contacts, to reappraisals of Byron's impact, to new research programmes and to new translations.

Alongside with a number of books published on Lord Byron, annual conferences, seminars and activities arranged by the Byron Society of Georgia there was also celebration of the 120th anniversary of the great Georgian poet Galaktion Tabidze (1891-1959), named the "Georgian Byron", in Canning House, Belgrave Square, London, on 23rd November, 2011.

In 1996 the part-time school named after Lord Byron was founded to promote English and cultural studies among Georgian children. Many former pupils of the Byron School study at the Alma Mater or other prestigious Universities in Georgia or abroad.

On 10 December, 2008 the Byron School of Tbilisi located at 2, Griboedov Street, opened the Ada Theatre within its premises.



At the Byron School of Tbilisi

The name of Lord Byron reached Georgian men of letters even in his lifetime. Since then he has been dearly loved and greatly esteemed in Georgia.

At the age of twenty-one Lord Byron published his famous satire *English Bards and Scotch Reviewers* where he set out the plans of his first journey:

*Yet once again, adieu! Ere this the sail
That wafts me hence is shivering in the gale;
And Afric's coast and Calpe's adverse height,
And Stamboul's minarets must greet my sight;
Thence shall I stray through beauty's native clime
Where Kaff is clad in rocks, and crown'd with
snows sublime.*



Here Kaff denotes the Caucasus, but under “beauty’s native clime” Byron meant Georgia. According to Lord Byron’s journals he saw the distant ridge of the Caucasus in 1810 and again in 1811. Byron referred to Georgia in his poetical works many times. In spite of his expressed desire to visit the country Lord Byron never reached Georgia. Today we are both happy and honoured to welcome among the delegates in Tbilisi our contemporary Lord Byron, and Lady Byron, and Lord Byron’s direct descendant from Ada, Earl of Lytton and Countess of Lytton in Tbilisi.

We express our gratitude to the board of the International Byron Association for the decision to hold the Byron Conference in Tbilisi and to all the institutions who kindly supported the conference and made it possible to realize the long lasting desire of Georgian Byronists to bring their international colleagues to Tbilisi.

We would love to convey our special thanks to all delegates who managed to travel to Georgia as speakers or non-speakers.

Besides its academic aim, the 40th International Byron Conference in Tbilisi also aims through forthcoming activities to introduce the history and culture of Georgia to the conference delegates.

Lord Byron’s image, progressive influence and humanity are his features to treasure and promote by the Byronists of Georgia.

On behalf of the Academic and Organizing Committee of the Conference

Professor Innes Merabishvili
Professor John Clubbe
Professor Naji Oueijan
Dr Nugzar B. Ruhadze

Special Guests of the Conference

Lord Byron & Earl of Lytton





*Newstead Abbey,
Lord Byron's Ancestral Home*



*"Lord Byron"
Bronze by Troemmi*

Full Conference Programme

All sessions at the Tbilisi State University, 1st building, No 1, Ilya Chavchavadze Avenue, Tbilisi

Monday 23 June	
14.00-15.00	REGISTRATION – TSU, 1 st building, 1 st floor, lobby of the Grand Hall
15.00-16.00	<p>Grand Event Hall (1st floor)</p> <p>THE OFFICIAL OPENING CEREMONY OF THE CONFERENCE:</p> <p>WELCOME ADDRESSES: President of the Byron Society of Georgia, Professor Innes Merabishvili; Minister of Culture of Georgia, Mr Guram Odisharia; Her Majesty’s Ambassador to Georgia, Ms Alexandra Hall Hall; Director of the British Council in Georgia, Mr Zaza Purtseladze; Joint President of the International Byron Association, Professor Naji Oueijan; the Lord Byron and the Earl of Lytton.</p> <p>Dr Nugzar B. Ruhadze’s presentation “Byron in Action in Georgia”.</p>
16.00-16.10	ARTISTIC FINALE
16.10-16.40	<p>Small Event Hall (1st floor) Tea and Coffee Break</p>
16.40-17.30	<p>Grand Event Hall (1st floor)</p> <p>PLENARY SESSION 1 Chair – Bernard Beatty, University of Liverpool, UK</p> <p>John Clubbe, University of Kentucky, USA “Byron and Revolution”</p>
17.30-18.30	<p>Grand Event Hall (1st floor)</p> <p>WELCOME SESSION 2 Chair – Allan Gregory, Irish Byron Society, Ireland</p>
17.30-18.00	<p>Innes Merabishvili, Plenary, Tbilisi State University, Georgia “Byron and Georgia through Original and Translated Versions”</p>
18.00-18.20	<p>Peter Nasmyth, author, UK “Observations of Byronism in Georgia, 1987 to 2014”</p>
19.45	DEPARTURE FROM THE UNIVERSITY CAMPUS FOR THE WELCOME DINNER IN A RESTAURANT
20.00-22.00	WELCOME DINNER OFFERED BY THE UNIVERSITY ADMINISTRATION

Tuesday 24 June	
09.00-10.15	<p>Petre Melikishvili Hall (ground floor, No 115) SESSION 3 <i>Byron in his Lifetime</i> Chair – Alice Nora Deschampsneufs, Director of the British Byron Society, UK</p> <p>Julia Markus, Hofstra University, USA “The Scottish Reviewer and the English Bard’s Wife” Tatyana Lazareva, Kurgan State University, Russia “Byron and Scott: History as a Bridge across a Precipice” Savo Karam, Notre Dame University, Lebanon “Ali Pasha and Byron’s Giaour”</p>
10.15-10.30	Tea and Coffee Break
10.30-11.45	<p>Petre Melikishvili Hall (ground floor, No 115) SESSION 4 <i>Discussing Translation</i> Chair – Naji Oueijan, Notre Dame University, Lebanon</p> <p>Maya El-Hajj, Notre Dame University, Lebanon “Byron: Translator or Traitor” Shobhana Bhattacharji, Member of the Advisory Board of the International Byron Society, India “Hindi Translations of Byron’s <i>The Vision of Judgment</i>” Danièle Sarrat, French Byron Society, France “Untired, Untamed, and Worse than Wild”: Byron’s “Mazeppa” Across the Channel”</p>
11.45-12.00	Tea and Coffee Break
12.00-13.00	<p>Petre Melikishvili Hall (ground floor, No 115) PLENARY SESSION 5 Chair – Joan Blythe, University of Kentucky, USA</p> <p><i>Byron Original and Translated</i> Bernard Beatty, University of Liverpool, UK “Byron: Original and Translated”</p>
13.00-14.00	Lunch Break
14.00-15.00	Ivane Javakhishvili Hall (ground floor, No 107) ADVISORY BOARD MEETING
14.00-15.00	DEPARTURE FOR SIGHTSEEING TOUR OF TBILISI N. B. The Board will depart at 15.00
14.00-18.00	SIGHTSEEING TOUR OF TBILISI
18.00-21.00	Evening Free Old Tbilisi offers a great choice of restaurants
21.00-21.30	Coaches will await the delegates at an agreed point in Old Tbilisi to depart for hotels

Wednesday 25 June	
10.00	A trip to Kakhetia: Alaverdi, Telavi, Signagi and Tsinandali
12.30-13.30	Lunch Break in Tsinandali (paid by the delegates)
18.00	DINNER AT SHUAMTA RESTAURANT (paid by the delegates)
19.30	Departure for Tbilisi
21.30	Arrival in Tbilisi

Thursday 26 June	
09.00-10.15	<p>Petre Melikishvili Hall (ground floor, No 115)</p> <p>SESSION 6 Discussing Translation Chair – Gregory Dowling, Ca' Foscari University of Venice, Italy</p> <p>Agustín Coletes-Blanco, University of Oviedo, Spain “Travelling and Translating: Byron as a Leitmotiv for Pedro Antonio de Alarcón’s from Madrid to Naples (1861)”</p> <p>Joselyn Almeida-Beveridge, University of Massachusetts, USA “Byron’s Posthumous Passage to South America: the Translations of Andrés Bello”</p> <p>Sona Seferyan, Yerevan State University, Armenia “The Armenian Translation of Byron’s “Cain” – with Special Reference to Biblical Allusions”</p>
10.15-10.30	Tea and Coffee Break
10.30-11.45	<p>Petre Melikishvili Hall (ground floor, No 115)</p> <p>SESSION 7 Cultural Translation Chair – David McClay, National Library of Scotland, Scotland</p> <p>Reiko Yoshida, Ryukoku University, Japan “Byron’s Originality in Terms of Theme: <i>The Deformed Transformed</i> Searching for Beauty as Most Valuable in Life”</p> <p>Denis Feignier, French Byron Society, France “Unexpected Byrons: a Lightweight Catalogue”</p> <p>Marcin Leszczyński, Nicolaus Copernicus University, Toruń, Poland “Byron and Byron Scholars in Tom Stoppard’s <i>Arcadia</i> and J. M. Coetzee’s <i>Disgrace</i>”</p>
11.45-12.00	Tea and Coffee Break

12.00-13.00	<p>Petre Melikishvili Hall (ground floor, No 115)</p> <p>ROUND TABLE SESSION 8a Discussing Translation Chair – Shobhana Bhattacharji, Member of the Advisory Board of the International Byron Society, India Carolyn Chamberlain, translator, UK “Lord Byron's Life in Italy” – an Examination of Michael Rees's Translation of Teresa Guiccioli's “Vie de Lord Byron en Italie” Siranush Seyranyan, Yerevan State University, Armenia “On the Translation of Lord Byron’s “The Prisoner of Chillon” into Armenian” Tinatín Margalítadze, Tbilisi State University, Georgia “Interpretation of Polysemy in some Russian and Georgian Translations of Byron’s Poems from a Lexicographer’s Perspective” Lali Jokhadze, Ilia Chavchavadze State University, Georgia “On the Issue of Translating Cognitive Concepts in the Poems of Lord Byron” Rosemarie Rowley, Irish Byron Society, Ireland “The Effect of Byron Translation Worldwide”</p>
12.00-13.00	<p>1st floor, room No 206</p> <p>ROUND TABLE SESSION 8b Cultural Translation Chair – Maria Kalinowska, Nicolas Copernicus University, Toruń, Poland</p> <p>Maria Gabriella Tigani Sava, University of Florence, Italy “A Byronist Priest, Vincenzo Padula” Zsuzsanna Varga, Glasgow University, Scotland “Following Byron in the Service of Reform: Hungarian Reform Age Travel Writers and Byronism in the Early 19th Century” Nina Bochkareva, Perm State Scientific Research University, Russia “A Debate on Byron: Reception and Interpretation” Inga Adamia, Batumi Independent University, Georgia “Byron’s Poetry and Georgian-Greek Mythology” Denyza Sumbadze, Tbilisi State University, Georgia “Byron and the Bible”</p>
13.00-14.00	Lunch Break
14.00-15.15	<p>Petre Melikishvili Hall (ground floor, No 115)</p> <p>SESSION 9a Discussing Translation Chair – Agustín Coletes-Blanco, University of Oviedo, Spain</p> <p>Irina Shishkova, A. M. Gorky Literary Institute, Russia “Byron Translated into Russian. Two Approaches” Nadezhda Prozorova, Kaluga State University, Russia “Ivan Bunin as a Translator of Byron’s Mystery Plays” Maria Kalinowska, Nicolas Copernicus University in Toruń, Poland “Polish Romantic Poem as an Interpretation of the Byronic Model”</p>

14.00-15.15	<p>1st floor, room No 206</p> <p>SESSION 9b Cultural Translation Chair – Alice Levine, Hofstra University, USA</p> <p>Allan Gregory, Irish Byron Society, Ireland “Byron’s Influence on Thomas Moore’s Orientalism and Moore’s Translation of Eastern Culture to a Western Readership” May Maalouf, Lebanese University, Lebanon “Cultural Translation: Jawdat Haydar and Lord Byron” Gregory Dowling, Ca' Foscari University of Venice, Italy “Dante, Byron, A. D. Hope and the Lament for Italy”</p>
15.15-15.30	Tea and Coffee Break
15.30-16.45	<p>Petre Melikishvili Hall (ground floor, No 115)</p> <p>SESSION 10a Text Interpretation Chair – Olivier Feignier, French Byron Society, France</p> <p>Amal Rizkallah, Notre Dame University, Lebanon “Byron’s <i>Don Juan</i>: A Postmodern Experience in the Nineteenth Century” Peter Dodge, lawyer, UK “Byron, Lord Eldon and the Language of the Law” Manana Gelashvili, Tbilisi State University, Georgia “Function of Detail in the Romantic Poetry from Blake to Byron”</p>
15.30-16.45	<p>1st floor, room No 206</p> <p>SESSION 10b Byron and Freedom Chair – May Maalouf, Lebanese University, Lebanon</p> <p>Irina Makarova, A.M.Gorky Literary Institute, Russia “Byron’s Capital Letters” Samvel Abrahamyan, Yerevan State University, Armenia “National Aspect in Byron’s Concept of Freedom” Hiroshi Harata, National University of Yamanashi, Japan “The Existential Suffering of the Observing Self: From Byron’s <i>Manfred</i> to Shelley’s <i>Prometheus Unbound</i>”</p>
16.45	Evening Free

Friday 27 June	
10.00	Departure for Jvari Monastery and Mtskheta
10.30-13.00	Sightseeing tour
13.00-14.00	Lunch Break in Mtskheta (paid by the delegates)
14.00	Departure for Uplistsikhe and Gori
15.30-18.00	SIGHTSEEING TOUR
18.00-20.30	DINNER AT NACHARMAGEVI RESTAURANT OFFERED BY THE GORI MUNICIPALITY

Saturday 28 June	
09.00-10.00	Petre Melikishvili Hall (ground floor, No 115) CLOSING PLENARY SESSION 11 Cultural Translation Chair – John Clubbe , University of Kentucky, USA Naji Oueijan , Notre Dame University, Lebanon “Oriental Transfersations in Byron’s <i>The Giaour</i> ”
10.00-10.15	Tea and Coffee Break
10.15-11.30	Petre Melikishvili Hall (ground floor, No 115) SESSION 12 Cultural Translation Chair – Jack Wasserman , Byron Society of America, USA David McClay , National Library of Scotland, Scotland “Artistic engagement with Byron’s Papers at the National Library of Scotland” Olivier Feignier , French Byron Society, France “Byron at the Keyboard <i>Original Poems and Translations into Music</i> ” Joan Blythe , University of Kentucky, USA “Madonnas and Magdalenes, Eros and Piety in Byron, Ribera, Puccini”
11.30-11.45	Tea and Coffee Break
11.45-12.15	Petre Melikishvili Hall (ground floor, No 115) LAUNCHING OF INNES MERABISHVILI’S BOOK: “ENCOUNTER WITH LORD BYRON”, TBILISI, 2014.
12.15-13.15	Petre Melikishvili Hall (ground floor, No 115) AGM
	Free afternoon
18.00	Departure from the University campus for the BYRON SCHOOL
18.15-19.45	FAREWELL RECEPTION WITH BUFFET kindly offered by Innes Merabishvili ADA THEATRE OF THE BYRON SCHOOL
20.00	GALA CONCERT AT THE GRAND HALL OF THE STATE CONSERVATOIRE WITH VOTE OF THANKS BY THE RECTOR OF TBILISI STATE UNIVERSITY, ACADEMICIAN VLADIMER PAPAVA
21.30	Departure for hotels

Biographies of Speakers and Abstracts

Plenary Speakers



Bernard Beatty is Senior Fellow in the School of English at the University of Liverpool and Associate Fellow in the School of Divinity at the University of St Andrews. He is the author of two books and has edited three collections of essays on Byron. He has written on Romanticism, the Bible, many major authors, and aspects of literary theory. He was editor of the *Byron Journal* from 1986-2004. Recent publications have been about Shelley and the theatre, Byron, Pope, and Newman, on Browning and Newman, and the consistency of *Don Juan*. Pending ones are on Romantic Decadence, Byron's temperament, and Byron and Italian Catholicism.

Byron: Original and Translated

My paper will have the same title as that of the conference itself. 'Byron: Original and Translated' refers in the first instance to the existence of Byron's writings in original and translated forms. But in the second instance, it invites attention to the nature of Byron's own writings in English some of which are direct translations in whole (*Hints from Horace*, *Morgante Maggiore*) or in part (sections of *The Curse of Minerva*, *Childe Harold's Pilgrimage*, *Don Juan* etc). Moreover the 'original' poems by Byron are always translated in its original Latin sense of 'transferred' for Byron criticises his fellow Romantics such as Southey for trying to write poetry without precedents. It is this second, broader sense of translation, where 'precedents' are translated into new and 'original' poems with which my paper will be concerned. I will discuss a large range of Byron's poems to try and track this deliberate use of translation which generates originality. Byron is a profoundly original writer and yet he sets himself and his work against the cult of originality which he sees emerging in the art of his time.



John Clubbe was trained in history and literature at Columbia. His main teaching positions have been at Duke University and the University of Kentucky. He served as Chair of the American Byron Society from 1974 to 1999 and as Joint President of the International Byron Society from 1986 through 2012. Published books include critical studies or editions of Thomas Hood, Thomas Carlyle, James Anthony Froude, *English Romanticism*, and *Byron*; he has written as well essays on all these subjects and many others on English and American literature. His interests in architecture and urban life resulted in *Cincinnati Observed: Architecture and History* (1992). His focus on Byron abetted by his love of art led to his most recent book, *Byron, Sully, and the Power of Portraiture* (2005), which was inspired by a newly-discovered portrait of Byron by the American artist, Thomas Sully. He is completing a book on Beethoven as a revolutionary, to be published by W. W. Norton, and is preparing further explorations of Byron's obsession with Napoleon.

Byron and Revolution

Upon hearing of the French Revolution the brilliant Whig leader Charles James Fox deemed it “the greatest event that ever happened in this history of the world.” Although there were only seven prisoners in the Bastille when a crowd stormed it on July 14, 1789, it became a talisman for breaking the bonds of oppression everywhere and at all times. Byron never made such a grand sweeping pronouncement about the French Revolution as did Fox, but along with others of his contemporaries, he unquestionably thought it the dominating factor of the age in which he lived. I argue that in spite of Byron’s at times qualified feelings about the Revolution it offers a key to understanding his being and creativity. Unlike Wordsworth who as a young man experienced the euphoric early times of the Revolution, Byron’s passion for the ideals of the French Revolution-- especially *liberté* -- and his abhorrence of the absolutist regimes stifling the human spirit across Europe were bound up with the figure of Napoleon who proclaimed himself the Revolution’s true heir. My examination of Byron’s varied responses both to Napoleon and to the Revolution focuses on Byron’s political poems of 1815-1816, *The Prisoner of Chillon*, and his masterpiece, *Don Juan*. I also include consideration of Beethoven for whom the Revolution, and even more so Napoleon, were also key to understanding the course of his creativity and his life. Both Byron’s and Beethoven’s greatest achievements were paeans to the human quest for freedom and a better world. When he was imprisoned in the Gulag at Kolyma, Varlam Shalamov, the great chronicler of the horrors there, wrote that in addition to the basic needs for food, shelter, and rest is humankind’s need for poetry. For over two hundred years Byron’s poetry has conveyed to a wide world audience not just the narrative of his time but the narrative of every time and land where the passion for freedom surges relentlessly against the dark shores of absolutist oppression.



Innes Merabishvili is a Full Professor at Tbilisi State University heading MA and PhD programmes on translation. In 1988 she founded the Byron Society of Georgia to commemorate Lord Byron's bicentenary and since then she has been its President. In 1996 she established the Byron School of Tbilisi as a school of English and Cultural Studies.

Professor Innes Merabishvili is the author of over fifteen books and monographs, including *Linguistics of Poetic Translation, Tbilisi, 2005*; *Translation as a Dialogue of Cultures, Tbilisi, 2005* and *Lord Byron's Thyrza, Tbilisi, 2007*. She contributed to *The Reception of Byron in Europe, Continuum Press, London-New York, 2004* with her chapter *Liberty and Freedom and the Georgian Byron*.

She translates Byron into Georgian and Galaktion Tabidze (1892-1959) into English (the latter was renowned as "the Georgian Byron"): *Lord Byron, Poems, Translated from English into Georgian and commented by Innes Merabishvili, Tbilisi, 2013*; *Galaktion Tabidze, Poems, Translated from Georgian into English and commented by Innes Merabishvili, Critical, Cultural and Communications Press, Nottingham, 2011*. Her most recent publication is *Encounter with Lord*

Byron, Tbilisi, 2014 dedicated to the 40th International Byron Conference of which she is the organizer.

Professor Merabishvili was awarded the Order and the title of International Ambassador by the International Biographical Centre in 2005 and recently the Georgian Writers' Union awarded her the Ivane Machabeli Prize for her translated versions.

Byron and Georgia through Original and Translated Versions

There is no necessity to prove that Byron is the only English poet, not even excepting Shakespeare, who has been a significant force in European political and cultural history. There is also no necessity to prove that such fame and influence were achieved both by his myth and poetical works in the original and when translated.

"Byron Original and Byron Translated" as the theme of the Byron Conference encourages us to review the ways of interpreting his text against the background of his reception both by native and foreign readers, but also to investigate the quality and achievements of translated versions, mainly from the point of view of translatology.

We observe two aspects of Byron's links with Georgia through his original and translated text. The first approach permits us to unveil Byron's reception in Georgia that actually started in his lifetime and continues until now, and the second being Byron's perception of Georgia. This aspect had never been studied until the establishment of the Byron Society in Georgia that led to a further development of his scholarship through involvement with the International Association of Byron Societies. This also adds to the poet's reception in Georgia.

The paper argues that translated versions that had a great impact on his reception were not always accurate or adequate. Moreover it appears that incorrect translation could be the result of text misinterpretation, even by native British literary scholars.



Naji Oueijan is Professor of English Literature at Notre Dame University, Lebanon, and Joint President of the International Byron Society. Oueijan is a member of several international literary organizations; he has published widely in international scholarly journals and periodicals; he has also published 10 books; the ones related to Byron are *The Progress of an Image: The East in English Literature* (1996); *A Compendium of Eastern Elements in Byron's Oriental Tales* (1999); *Lord Byron's Oriental World* (2012); and an edited volume, *Lord Byron and Genre* (2013).

Oriental Transferences in Byron's *The Giaour*

The term “transference” is an English derivative of the Latin *Trans* and *ferre* or “to bear across.” Transference is used in translation as a process of transforming meaning from a source language to nourish and revive a target language. In medical science it is a process of introducing free DNAs into cells. In literary writing, transference combines the processes of both translation and medical sciences, as its main function is to merge foreign cultural, and if need be, lexical DNAs into a native language. In Lord Byron's Oriental works, specifically *The Giaour*, Eastern cultural, stylistic, and lexical DNAs are injected into the cells of English culture and language to create a uniquely engineered poetic mosaic rarely fashioned by any of his contemporaries. An investigation of the solubility of such transferences in Byron's poetry is my main goal to expose Byron's remarkable Oriental poetic uniqueness in an era when Orientalization became a fashion rather than a cultural illumination. Byron's Oriental transferences flow smoothly and naturally into the body of his English verse much like blood transfusion nourishing the cultural DNAs of the East and the West.

Speakers



Samvel Abrahamyan is Associate Professor and Dean of the Faculty of Romance and Germanic Philology, Yerevan State University. He is Chairman of The Byron Society at Yerevan State University. He earned his PhD in British History at the Academy of Sciences, Moscow. He is the author of more than 50 scientific works, including papers on Byron presented at International Byron Conferences in Lebanon (2012) and London (2013).

National Aspect in Byron's Concept of Freedom

The idea of freedom predominates in the whole poetry of Byron. Already during his lifetime Byron achieved international distinction not just as a poet but as his epoch's most eloquent champion of freedom. Byron's concept of freedom (liberty) includes different aspects – individual, intellectual, political as well as national. The desire for liberty is a universal category, but for Byron it didn't mean neglect or disregard of national peculiarities; on the contrary he was very attentive to the history, culture and customs of different nations. Close acquaintance with the different nations helped Byron compare them and make general conclusions. In his poetry Byron reiterated the need for individual liberty as well as freedom for any nation. As an implacable foe of despotism in any form and “in every nation”, Byron argues the right of people and nations to control their own destiny. By his poetry and his personal participation in the national liberation movement in Italy and Greece, Byron inspired oppressed nations to struggle for their liberty and self-determination and laid foundations for national self-government in Europe.



Inga Adamia defended her doctoral thesis “Georgia in Byron's Works from Translatological Point of View” at Tbilisi State University in 2013. Her specific scholarly interests focus on English literature, especially on Byron's work. Byron's poetry and Georgia from the standpoint of translatology has never been a separate object of scholarly study. Investigations showed that in the Russian translations of Byron's poetry the lines that referred to Georgia were incorrectly interpreted. She has published works on her thesis, has taken part in international conferences and was awarded certificates and diplomas. She aims to popularize Lord Byron and his progressive ideas among the young generation of Georgia.

Inga Adamia graduated from the State University of Batumi and worked at the University of Georgia (Batumi Branch) and at Batumi Independent University.

Byron's Poetry and Georgian-Greek Mythology

It is impossible to appreciate literary heritage without considering its folklore and mythology.

For Byron, who was always interested in oriental culture, Hero and Leander appear to be of the same kindred spirit as Prometheus and Medea. Byron's poem “The Bride from Abydos” and the poem “From Sestos to Abydos” confirm this. Moreover, Byron imitated Leander when he crossed the Hellespont.

The legend of Hero and Leander appeared in Greece after Alexander of Macedonia arrived in the east. The same legend is to be found in Georgian folklore in the folk poem “The Handsome Lad of Paravani”. This of course speaks of Lord Byron’s spiritual closeness to Georgia, especially when we know that Byron fell under the spell of Colchis’s Medea and of Prometheus; the latter appears to be preceded by the Georgian myth of Amirani.



Joselyn Almeida-Beveridge is Associate Professor at the Department of English, University of Massachusetts, Amherst. Her work specializes on the transcultural archive of British and Luso-Hispanic cultures in the Romantic period. Almeida-Beveridge’s first monograph, *Reimagining the Transatlantic, 1780-1890* (Ashgate 2011), theorizes the pan-Atlantic as a region of political, material, and cultural interrelationality between Britain, Africa, and the non-Anglophone Americas. She is also the editor of *Romanticism and the Anglo-Hispanic Imaginary* (Rodopi 2010), a collection of essays that reassesses British Romanticism’s creative and polemical engagements with the Peninsular War, the

bid of Spanish American colonies to establish independence, and the impact of travel narratives about Spain and the Americas. Her articles have appeared in journals such as *Atlantic Studies*, *European Romantic Review*, *The Wordsworth Circle* and various essay collections.

Byron’s Posthumous Passage to South America: the Translations of Andrés Bello

Although translations of Byron into Spanish immediately invoke his longstanding relationship with Spain, recently analyzed by Cardwell, Saglia, and Perojo among others, the extent of Byron’s impact in South America has been largely overlooked. Byron himself thought of going in 1819, when he famously wrote to Hobhouse: “I have two notions—one to visit England in the Spring — the other to go to South America ...” (*L&J* 216). He did not, yet South America remained a symbol of political freedom after the restoration of Ferdinand VII turned Spain into one of post-Napoleonic disillusionment. As critics from Marchand to Heinowitz observe, Byron named his boat after Simon Bolivar, and extolled the Venezuelan patriot with Washington in *The Age of Bronze* (1824): “The prophets of young Freedom summoned far / From climes of Washington and Bólvivar” (VIII. 382-3).

This paper analyzes how the translations of Andrés Bello, considered by many the father of Latin American Literature, allowed Byron a posthumous passage to the largest Spanish-speaking region of the globe and made him part of its republican project. Bello came to know Byron’s work during his exile in London from 1810-1830, and once back in Chile, he undertook translations of *Marino Faliero* and *Sardanapalus*. Through these translations, Bello dramatizes Byron’s preoccupation with the state’s power to limit individual freedoms and the threats of executive overreach to the body politic. Bello’s translations of Byron had all the more resonance as South American nations undertook the fragile experiment that is nation building.



Shobhana Bhattacharji has been attending International Byron Conferences since 2000. Some of her papers have been published in the *Byron Journal* and proceedings of Conferences at Delaware, Kyoto, Moncton, Spain, and Beirut. She is a member of the Advisory Board of the International Byron Society. She retired in May 2013 from Jesus and Mary College, University of Delhi, where she taught from 1970. She was Visiting Professor, Indian Council for Cultural Relations Chair, at the Faculty of Intercultural Communication, Ryukoku University, Kyoto, from September 2013 to March 2014. Her other interests are travel writing, World War II, Indian Christianity, her granddaughters, and her dog. She lives in New Delhi.

Hindi Translations of Byron's *The Vision of Judgment*

These days Hindi translations of Byron are few, but a student of mine gave me a Hindi translation of Byron's *A Vision of Judgment*, which she found in an Agra bookshop that specialized in university textbooks. Agra was once the seat of the Moghul emperors, one of whom built the lovely sandstone city of Fatehpur Sikri, another the Red Fort and the Taj Mahal. It is now a crowded, busy city, as famous for leather shoes as Moghul buildings. But what was Byron doing here? Why was this poem translated? What problems did the translator face? How did he resolve them? My paper will be about these and similar issues.



Joan Blythe, Professor Emerita of the University of Kentucky, has written on medieval penitential handbooks, *Piers Plowman*, Spenser, Milton, Byron, Napoleon, and Chateaubriand, and on artists Jusepe Ribera, Antoine Watteau, J.M.W. Turner, and Thomas Moran. Her most recent publications are "Milton, Cromwell, and Napoleon in Chateaubriand and Hugo," in *To Repair the Ruins: Reading Milton* (Duchesne University Press, 2012), "Byron, Milton, and Garden History," in *The Place of Byron in World History* (Edwin Mellen Press, 2013), and "Byron, Milton, Chateaubriand and the Martyrology: Suffering for Truth's Sake" in *Lord Byron and Genre* (Notre Dame University Press, 2013). She is currently studying the influence of Byron's relationship with Teresa Guiccioli on Puccini's opera *Tosca* via Victorien Sardou's play *La Tosca*.

Madonnas and Magdalenes, Eros and Piety in Byron, Ribera, Puccini

The relation of Byron's works to music and especially to art deserves much more critical attention than it has received. At the Byron conference in Valladolid I spoke about the primacy of Jusepe Ribera among the ten Old Master painters described as hanging on the walls of Norman Abbey in Canto 13 of *Don Juan*. Scholars of Ribera have blamed Byron's lines on Ribera for undeserved negative attitudes toward the artist. In that paper I focused on Ribera's portraits of men arguing that the majority of them are not of Christian blood-dripping martyrs but rather of philosophers, of biblical and classical heroes, and of general human types. I therefore offered reasons why Byron characterized Ribera as he did.

In the current paper I draw attention to Ribera's portraits of women and his aesthetics of saintly feminine beauty, especially when painting Mary Magdalene and the Virgin Mary. While his Virgin Marys are deeply lovely, Ribera's most arrestingly beautiful woman is not the Virgin, but Mary Magdalene as realized in his "Assumption of Magdalene" of 1636 and "Penitent Magdalene" of 1640-41. The

connection between Eros and piety in these paintings is intensified when we learn that the model was the mistress of Don Juan of Austria. The erotic beauty of Magdalene and Ribera's other pious women correlate with Byron's references to women like them in his poetry, such as Frances Webster, alluded to in "Sonnet to Genevra," and Haidée and Aurora Raby in *Don Juan*. Byron's portrayals of his preferred heroines increasingly involve an aesthetics combining aspects of Eros and piety.

Continuing with the theme of Eros and piety related to Byron and Ribera I then take up Puccini's *Tosca*. The opera opens in June, 1800, inside a Roman church where the artist Mario Cavaradossi is painting a large picture of Mary Magdalene. I learned recently that the 1994 scene design for *Tosca* by John Conklin featured a huge image of Ribera's "Assumption of Magdalene." That prompted me to think about Byron and Ribera and to wonder about the possible influence of Byron on this opera. Although Byron's extensive influence on the Italian composers Rossini, Donizetti, and Verdi has been documented, as far as I know practically nothing has been written on Byron's influence on Puccini. The only exception I found was Charles Osborne saying that the source for Puccini's "Edgar" has a Byronic hero somewhat reminiscent of Conrad in *The Corsair*. *Tosca* is based on *La Tosca* a play by Victorien Sardou. According to the diary of Blanche Roosevelt, Sardou, while writing his play spoke with her a great deal about Byron and Teresa Guiccioli. Teresa after her marriage to the Marquis de Boissy was Sardou's neighbour in Paris. I explore possibilities that the characterizations of Floria Tosca, a high spirited and easily jealous famous Italian opera singer, and the passionately Bonapartist artist Cavaradossi may have been based, at least in part, on Teresa and Byron.



Nina Bochkareva (Russia) – Doctor of Philology, Professor of the Department of World Literature and Culture at Perm State University. The main fields of her scientific interests are Comparative Literature Studies, Poetics, Theory of Novel and Interaction of Literature and Visual Arts. Her main works are 7 monographs including "The *Künstlerroman* as the "Novel of Creation": Genesis and Poetics" (Perm University Press, 2000), 250 scientific articles and papers. She is a member of the Russian Association for English Studies, the Russian Society of American Cultural Studies and Der Russische Germanistenverband. She coordinates the funded project *Ekphrastic Genres in Classical and Contemporary Literature* (2012-2014).

A Debate on Byron: Reception and Interpretation

Why do Byron's works provoke a debate? Let us compare three points of view on the English poet that were presented and discussed at Perm State University in 1990-2000s. Prof. B.M. Proskurnin, a well-known Russian scholar of Victorian literature and culture, excluded Byron from the course list of English writers and poets, because the poet wasn't followed by the national tradition. Prof. R.F. Yashenkina valued Byron's "realistic" tendencies to complicated characters, especially in *Don Juan*. I like his "romantic" representations of the Bible, different myths, and arts. I mean "topoekphrasis" in *Childe Harold's Pilgrimage*. Different reception depends on our "horizon of expectation". That is why I would rather interpret Byron's *Childe Harold's Pilgrimage* as an ekphrastic poem and can propose arguments to explain this.

The paper received a grant from the Russian State Scientific Fund (№ 12-34-01012a1, *Ekphrastic Genres in Classical and Contemporary Literature*) as a kind of a grant. It is the first attempt to study the topic from the mentioned point of view.



Carolyn Chamberlain

She is an English/French/Italian interpreter/translator and member of the London Byron Society. She was a court interpreter in England for 25 years and is currently a sworn interpreter/translator attached to the Court of Appeal in Bordeaux. She has been living in South West France for the past ten years, studied for four years at Geneva University at the Ecole d'Interprètes after having spent a year at the Sorbonne, Paris.

Apart from interpreting, for 30 years she was a freelance industrial researcher travelling worldwide and interviewing industrialists in English, French and Italian.

She has been a member of the London Byron Society since 1988, the year when dear Elma Dangerfield put out an appeal for new members. She has known Michael Rees very well; they soon discovered they shared a love of French and Italian and all that that implies.

Three years ago she “lectured” at Tbilisi University when Professor Merabishvili asked her to give a talk to her advanced translation students on her experience as an interpreter.

“Lord Byron's Life in Italy” – an Examination of Michael Rees's Translation of Teresa Guiccioli's “Vie de Lord Byron en Italie”

This paper will examine Michael Rees's translation of Teresa Guiccioli's “Vie de Lord Byron en Italie”, the problems attached to its execution and the principles on which this translation is based. The paper will argue that the work is an exemplary instance of translation that is both accurate to the original and pleasing in the transferred language. It will open up the curious nature of Byron's linguistic relationship with Teresa and pay tribute to Michael Rees as a Byronist. The author of the paper is a professional translator so a number of practical problems in translating from one language to another will also be addressed.



Agustín Coletes-Blanco, Professor of English Studies, teaches at the University of Oviedo in Spain. He is also an Honorary Visiting Professor of Hull University in Britain. He has published widely on literary and cultural reception and on British travellers in Northern Spain. He is the editor and Spanish translator of Johnson’s *Journey to the Western Islands of Scotland* (2006), Byron’s *Mediterranean Letters and Poems* (2010) and, in co-authorship, *English Poetry of the Peninsular War* (2013). Recent work also includes *Literary Allusion in Johnson’s Journey to the Western Islands of Scotland* (2009) and several articles on Byron.

Travelling and Translating: Byron as a Leitmotiv for Pedro Antonio de Alarcón’s *From Madrid to Naples* (1861)

Pedro Antonio de Alarcón (1833-1891) was a nineteenth-century Spanish writer, traditionally considered by the critics as a transitional figure between late Romanticism and early Realism. Fairly prolific, he wrote novels, short stories, essays, poems and plays, together with war chronicles and travel books. Alarcón, who was also a politician and a diplomat in later life, is today mainly remembered as the author of some fine novels and short stories that have been constantly republished. However, it was the war chronicles that won him universal recognition in his lifetime.

The goal of this paper is to analyze Byron as a leitmotiv for *De Madrid a Nápoles* (1861). In this travelogue, Alarcón is glad to follow the poet’s footsteps especially when, on his way from the Spanish to the Neapolitan capital, he visits Switzerland and then Milan, Venice and Ferrara in Italy. The numerous

Byron memories and connections that characterize these places provoke an interesting response in Alarcón – one that combines genuine admiration for the poet, lively descriptions of the sights related to him, and eye-witness accounts of his life there. As an added bonus, we are also presented with Spanish translations of stanzas from *Childe Harold's Pilgrimage* (cantos III and IV) and lines from *Ode on Venice* which have hitherto passed unnoticed.



Peter Dodge is a commercial Chancery barrister at a set of chambers in Lincoln's Inn, the member of the Byron Society of Georgia. He practices in the areas of law which are the province of the Chancery Division of the High Court (the modern equivalent of the Court of Chancery), specialising in matters concerning banking and financial services, real property and professional liability. He read History at Corpus Christi College, Cambridge. His published work includes biographical articles on the original author of the oldest English legal text book still in publication: William Woodfall (1771-1806). He is the current member of the Byron Society of Georgia, which he joined in 2006.

Byron, Lord Eldon and the Language of the Law

On nine occasions between 1816 and 1828, legal proceedings were either commenced or contemplated in relation to the publication of unauthorised editions of works written by Byron. In a recent paper, a retired judge of the Federal Court of Australia has set out what he believes to be the first complete and accurate discussion of all nine sets of proceedings. He also refers to six further sets of proceedings which took place between 1816 and 1831 and which concerned or were connected with Byron. The venue for much of this litigation was the Court of Chancery. However, the problem remains that, to the modern reader (often even to the modern lawyer), much of what might be termed the “language” of this litigation is unfamiliar: the legal terminology of the early 19th century, the structure of the courts and the identity and role of the personalities involved. The purpose of this 20-minute paper would be to provide an introduction to that language, and to the legal world of the time, through the eyes of a practitioner in the modern equivalent of the Court of Chancery. Reference would be made to contemporaneous specialist law reports and to material in newspapers or other periodicals. The overall aim would be to shed some light on an aspect of Byron's life and work with which many literary scholars may be unfamiliar.



Gregory Dowling is Associate Professor of American Literature at Ca' Foscari University of Venice. His academic publications include a study of American narrative poetry, a guide to Byron's Venice and a co-edited anthology of American poetry about Venice. His most recent book is a study of the poetry of David Mason (Story Line Press, 2013). His non-academic publications include four thrillers, set in England and Italy, the sightseeing sections of the *Time Out Guide to Venice* and numerous translations from Italian into English. He is a member of the committee for the new Lord Byron Museum to be opened in Palazzo Guiccioli, Ravenna, in 2016.

Dante, Byron, A. D. Hope and the Lament for Italy

This paper will examine the tradition of the “lament for Italy” poem, as inaugurated by Dante in *Purgatorio* VI. Byron sees two of Italy's greatest poets, Dante and Tasso, as both bewailing the fetters

imposed on the land and, perhaps with less conviction, anticipating a future release from them. The paper will study in particular the growing importance of the figure of Dante for Byron. Echoes of *Il Purgatorio* can be heard in the *Don Juan Cantos* written in Ravenna; Byron may have felt the influence of Shelley (who also translated Dante and experimented with *terza rima*), and have been affected by Shelley's own belief in the catalytic effect of the act of translation. The paper will conclude by examining a poem by the Australian poet, A. D. Hope, "A Letter from Rome" (1958). Hope embeds quotations from Dante's lament for Italy in the poem, while also engaging with his romantic predecessor in his visit to Rome. Paradoxically, although confronting *Childe Harold's Pilgrimage*, Hope uses the form of *ottava rima*, defining it "just the thing" for "easy-going verse". In fact, his poem grows increasingly serious, a tonal shift he sees as also characterizing *Childe Harold*. Adopting the forms of Italian poetry, just as Byron did in his own works, Hope manages to confer a sense of universality on his work; he shows how the lament for Italy remains as pertinent a form as ever, paying homage to two great poets who managed to turn their own pains and troubles into works that "spoke for Europe".



Maya El Hage is an Assistant Professor at the Faculty of Humanities, Department of English, Translation and Education. She holds a doctorate in translation studies from Université du Saint-Esprit Kaslik, and a Diploma in the Italian Language and Culture from the Italian Cultural Institute in Lebanon and the Edulingua School in Le Marche, Italy. Her principal interest is the effect of culture on language. Her main teaching area is translation and languages, especially English, French, Arabic and Italian. In addition to her interest in translation and teaching, Dr El Hajj is particularly interested in lexicology–lexicography, a vast field hardly exploited nowadays in the Arab world. Her doctorate dissertation, which is entitled *Etude Comparative des Dictionnaires Bilingue et Monolingue*,

addresses specifically that field. Dr El Hajj has given lectures in many academic institutions in Lebanon and Italy.

Byron: Translator or Traitor

The Inferno V, 98-142," is the most famous section of Dante Alighieri's *Divina Commedia*. Lord Byron challenged all the translators of this passage; he considered them as traitors and gave himself and the English public an English translation to this chef d'oeuvre. This paper answers some crucial questions regarding Byron the translator such as: To what extent was his translation a loyal version? Were there, at a certain level, some serious betrayals? This paper tackles Byron's knowledge of the Italian language, his familiarity with its origins, his mastering of its structures and his possession of its literary style. It is well known that it needs a poet to translate a poet; thus, my main objective is to study Byron's work, evaluate it as a translator, regardless of my subjective leaning to Byron, and discuss the problematic issue raised by Byron himself: "tradotto o traditto". This thought brought to my attention a well-known French linguist and translator called Georges Mounin, who in his book "Les Belles Infidèles" discussed this same idea of betraying while translating. My main purpose here is to show whether Byron's ego interfered not only in his writings but also in his translation attempt, especially that Byron's process of translation, transculturalization, and transplantation reached its climax during his stay in Italy. This paper also discusses, from a stylistic perspective, Byron's transmission into English the Italian *terza rima*. In this respect, this paper conducts a cultural and linguistic study of Byron the translator.



Denis Feignier has been a book lover since the late 1950s, and a collector of ancient books since 1969, so that he is now submerged by heaps of them. He discovered Napoleon in 1960, then Balzac, Lord Byron and Bob Dylan in 1970, and he is still feverishly fond of them. As a senior civil servant, he has shared his professional career between the Ministry of Culture and the Ministry of Agriculture, where he is now a General Inspector.

Unexpected Byrons: a Lightweight Catalogue

Byron’s life, work and influence have been and are still being studied today with inexhaustible interest, as is demonstrated by the recurrent success of yearly International Byron Conferences. This paper’s purpose is to evoke – on the surface – a few unusual encounters of Byron: they represent neither him as a man nor his work, but his unexpected appearances come as a delightful surprise for the reader, thus confirming the continuous and superb presence of the hero.

Byron appears under various guises: he can be a literary image, such as the “beau ténébreux”, the traveller, the swimmer, the rider, or the man with a limp; he can happen to turn up in the very middle of a political debate, or he may also appear unexpectedly as some long-cherished figure conjured up by teenager artists in various fields Byron keeps visiting us unexpectedly, as we will see in some still unpublished or unheard-of examples, and it is our greatest wish to thank the poet through this paper for thus entertaining our daily lives.



Olivier Feignier has accumulated a large collection of books, pictures and music scores, centred on the early nineteenth century, with Byron as one of his favourite subjects. Active in the French Byron Society since 1997, he has been its president and the editor of its annual Bulletin since 2008. He has contributed to the International Byron Conferences with papers on the early reception of Byron in Europe: “The Beginning of Lamartine’s International Fame”, 1819-1826; “Byron in French Collective Books”, 1815-1840; “Byron’s *Dithyramb on the Death of Napoleon* and the Lessons of Apocryphal Works” and “On the Influence of the Italian Renaissance Poems on *Don Juan*”. In 2011, he explored Byron’s influence on Philothée O’Neddy and his fellow “Jeune-France” poets from the “1830 generation”. Together with the pianist Daniel Propper, he won the 2012 Award of the “Fondation Napoléon” with “*Echoes of the Battlefields*”, a double-CD of

forgotten piano pieces which “narrate” the Napoleonic epic. In 2013, he organised a celebration day for the romantic graphic artist Célestin Nanteuil “À la Croisée des Arts”, with an exhibition, readings, lectures, and a concert with only pieces whose original scores were illustrated by Nanteuil.

Byron at the Keyboard *Original Poems and Translations into Music*

Via their literary or graphic translations, more often than directly from the original works, Byron’s poems inspired many music composers during the 19th century.

Leaving aside direct musical settings of the poet’s words, or translated words, such as songs and operas, this paper will focus on two other types of music works inspired by Byron: vocal pieces which evoke his poems and characters through original verses by other poets; and purely instrumental pieces entitled after his poems.

On the one hand, there are “by-products” of Byronmania. As apocryphal poems and literary imitations do, they give us additional keys to disclose which features attracted the public towards Byron’s poetry.

On the other hand, there are original instrumental pieces which derive from his poems; they present specific artistic challenges. Music “translations” of poems struggle with the reverse difficulty faced by

paintings: instead of explicitly depicting one selected episode, easily identifiable, they “narrate” the original poem through a mere flow of combined sounds. “Narrating in music” is an adventurous exercise when it is not supported by any text, and, in the absence of captions in the scores, it is a risky task to “decipher” the composer’s intentions.

Successive “sketches” of key episodes, musical portraits of protagonists, or a combination of both, are the main techniques used by the composers, be it in “black and white” piano scores or in “colourful” orchestral pieces.

A few *Giaours*, *Corsairs*, *Manfreds* and *Mazeppas* (among others) will help us to explore these original translation types of Byron’s poetry.



Manana Gelashvili is a Professor of English at Ivane Javakhishvili Tbilisi State University. She obtained her PhD for her thesis on *Coleridge and the Romantic Imagination*, parts of which were published in “Tbilisi University Works” and in “The Bulletin of the Academy of Sciences”. She writes on many aspects of English and American Literature She has written extensively and made presentations at various international conferences on William Shakespeare, S. T. Coleridge, William Wordsworth, James Joyce, Virginia Woolf, William Faulkner and Ezra Pound. Her book *The Problem of Time in Modernist Literature* (2005), studies the poetics of modernism. She has also edited scholarly books, among them on James Joyce and Somerset Maugham, and has supervised a number of doctoral dissertations on Joyce, Iris

Murdoch, Tom Stoppard and William Golding. She has organized a number of international conferences in Tbilisi and Oxford and edited books of collected essays of these conferences: *English Literature Today* (with David Chandler) (2009), *Modernism and Postmodernism* (2011), *James Joyce 130* (2012), *The World of Shakespeare* (2013).

Function of Detail in the Romantic Poetry from Blake to Byron

Romantic poetry brought about cardinal novelty in the theory and practice of poetic diction. By cultivating romantic imagination and sensibility, romantic poets freed English verse from rhetoric and abstraction. One of the novelties in the renovation of the English verse was the use of detail to advance the idea of the poem. Romantics viewed function of detail in the imagery of the poem not as a decorative one, but as a vehicle for rendering their emotive responses into poetic form. What the Romantics endeavoured was an expression of the general and universal not through abstraction, but through the particular, or in other words ‘to see a world in a grain of sand’ (Blake).

Details enable romantic poets to render their delight in the immediate world (whether it is the British countryside in Wordsworth’s lyrical poetry or places remote from Britain in Byron’s *Child Harold* and *Don Juan*) and their experience of the hidden *natura naturans* (Blake’s poems, Coleridge’s *Ancient Mariner*). Visual and other sensory details arrest the reader with first-hand observation and involve the reader in sharing the sentiment of the poet, instead of being an indifferent onlooker.

An analysis of how the detail functions in the English Romantic poetry from Blake to Byron clearly shows that Byron occupies a special place among his contemporary poets. His use of detail as a poetic device reveals his much more complex response to the poetic experience which combines his romantic vision with a witty parody of the shortcomings of Romantic poetry.



Allan Gregory is Proprietor of “First Editions”, a bookshop in Dublin, specializing in rare and antiquarian books. He is a graduate of University College Dublin and has a Masters degree in Anglo-Irish Literature and Drama. His PhD thesis is on commonality in literary translation. His poem *Some Other Place*, written in Irish, was Ireland’s contribution to the SYMPOSIUM ON PEACE FOR THE MILLENIUM at Roma Tre University in August, 2000, and has been published in Irish, English and Italian. His literary works include *Remembering Michael Hartnett* {Four Courts Press, 2006}, with an introduction by Nobel Laureate, Seamus Heaney. He is a regular participant at International Byron Conferences lecturing particularly on the literary relationship between Lord Byron and Thomas Moore.

He is Chairman of the Irish Byron Society.

Byron’s Influence on Thomas Moore’s Orientalism and Moore’s Translation of Eastern Culture to a Western Readership

Francis Jeffrey, in the Edinburgh Review of November, 1817, was lavish in his praise for Thomas Moore’s *Lalla Rookh*:-

“There is a great deal of our recent poetry derived from the East: But this is the finest orientalism we have had yet... “ the beautiful forms, the dazzling splendours, the breathing odours of the East, seem at last to have found a kindred poet in that Green Isle of the West... It is amazing, indeed, how much at home Mr. Moore seems to be in India, Persia, and Arabia; and how purely and strictly Asiatic all the colouring and imagery of his book appears.”

This was a glowing review from the so-called “self-constituted judge of poesy”, especially when one considers Moore had never been to the East; it certainly contrasts to the same editor’s review in July, 1806, of Moore’s *Epistles, Odes and Other Poems*, when the entire publication was given over to a rising torrent of invective. Longman’s paid Moore the enormous sum of £3,000 upfront for *Lalla Rookh*. Having read Jeffrey’s review, one could be forgiven for thinking that Moore, in his extensive research, also discovered the ubiquitous oriental expectation of “baksheesh”.



Hiroshi Harata, Professor at the National University of Yamanashi, took up the study of Shelley and published numerous theses on him. “A Bibliography of Shelley Studies in Japan” appeared in *Keats-Shelley Journal* (XLII, 1993). He is now interested in literary interactions between the Shelleys and, in particular, between them and Byron. “A United Front of Satire which Byron and Shelley Formed in Italy” appeared in *Lord Byron and Genre* (NDU Press, ed. Naji B. Oueijan). Last year Professor Harata made a presentation under the title “Byron’s *Childe Harold’s Pilgrimage* IV and Shelley’s “Ode to Liberty: the Poetic Voice of the Exiles and their Aspirations for Freedom” at King’s College London.

The Existential Suffering of the Observing Self: From Byron’s *Manfred* to Shelley’s *Prometheus Unbound*

Few scholars seem to have juxtaposed *Manfred* with Shelley’s *Prometheus Unbound*, although I believe that it is worthwhile examining the relationship between the two closet dramas. Interestingly, Shelley refers to Ahriman, namely, Arimanes in *Manfred*, as the evil god in one letter to his friend, T. L. Peacock, in the summer of 1816, when he and Byron enjoyed free-flowing discussion on wide range of literary, philosophical, political, and religious matters at the side of Lake Lemán. Their intellectual communication in Geneva later brought them a creative product in Italy; in Venice in 1817, Byron completed *Manfred*,

which he had left unfinished in Geneva, and Shelley finished *Prometheus Unbound* in Florence in 1819. Notably, both Byron and Shelley begin their drama with ‘the Self’ that sleeplessly observes outward and inward. In his opening soliloquy, Manfred laments: “My slumbers—If I slumber—are not sleep, / But a continuance of enduring thought, / Which then I can resist not: in my heart / There is a vigil, and these eyes but close to look within. . . .” In his opening soliloquy, Prometheus follows Manfred’s painful self-consciousness: “Three thousand years of sleep-unsheltered hours / And moments—aye divided by keen pangs / Till they seemed years, torture and solitude, / Scorn and despair. . . .” Manfred’s exclusive self-dependence—which might be called a pathological symptom of the modern intellect—leads him to solitary death without Astarte, whereas Prometheus’s psychological self-liberation results in a marriage with Asia. In my presentation I will offer further discussion about how Shelley made a deliberate revision to *Manfred* as he wrote *Prometheus Unbound*.



Lali Jokhadze is a member of the Byron Society of Georgia, Professor of Linguistics at Ilia Chavchavadze State University and widely known as a translator from Georgian into English. She is a Full Professor on American Studies at the International Black Sea University, a visiting Professor at Batumi University Department on European Studies. She has a PhD from Ivane Javakhishvili Tbilisi State University where she calculated the informative power in entropy of Lord Byron’s word “love” in “Don Juan” and in all other of his poems.

On the Issue of Translating Cognitive Concepts in the Poems of Lord Byron

Great claims have been made for translators from time immemorial; for whom the main claim to fame was to make their translation the key to international understanding. Some Europeans consider their civilization is due to the work of translators.

Significantly, cognitive concepts play a virtually clear cut role in translating any text. Basically, they are the measure for establishing the faithful background of the original text and functional equivalents in translation.

The first acquaintance of the Georgian reader with Lord Byron’s poetry took place through Russian translations in the second half of the 19th century. This period was even labelled as “Byronic” in Russia, since Russian literature was strongly influenced by Byron’s mode of writing. Moreover, his poetry was used as a pattern of European culture.

A translator preserves the informative power of the original concept and words should be rendered adequately with the source language. Any faithful translation should always make you feel that it is the original author who speaks to the reader; otherwise the results would be skewed and the implications of the divine inspiration may be confused.



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Słowacki’s „Journey to the Holy Land from Naples”. *Voices*].

Polish Romantic Poem as an Interpretation of the Byronic Model

The narrative poem was one of the most significant genres in Polish Romanticism, particularly flourishing in the 1820s. The most recognizable tradition of this genre was the Byronic model. The early Polish romantics created narrative poems which obviously referred to Byron, both in the literary form, and in the world of ideas and anthropological concepts.

The paper presents the specificity of Polish translations and interpretations of Byron’s works, which are known as tales. Not only will the paper discuss literal translations, for example *The Corsair* and *The Giaour*, but it will also focus on Polish narrative poems which were inspired by Byron’s works: the poems by Malczewski, Goszczyński, Mickiewicz and Słowacki. This issue of the relations between the Byronic model and Polish texts is particularly important, if not indeed fundamental.

I will attempt to answer in what manner the properties of the Byronic model were transferred into Polish cultural, historical and geographical realities: how Polish romantic poets transferred the realities of Byron’s works into the realities of the Polish–Lithuanian Commonwealth. Furthermore, what artistic equivalents did they apply to present the artistic forms so characteristic of Byron’s tales?

Among the problems analysed, the interpretation of one of the special properties of the world of Byron’s poems will be of great importance, namely the encounter of Europe (particularly symbolized by classical Greece) with the Orient, or wider: the European world with the exotic world, or even wider: this what is ours and familiar with what is mysterious, disturbing and unfamiliar.



Savo Fouad Karam, born on July 4, 1972, is Lebanese. Her degrees were obtained from the Lebanese University, Lebanon. She graduated with a B.A. in English Literature and Language in 1994, acquired her M.A in English Literature in 1998, and her Ph. D. in English Literature in 2008. She is currently employed as Assistant Professor at the Faculty of Humanities, Department of English, Translation, and Education (Notre Dame University, NDU, Lebanon). She has been hired as a part-time instructor at the NDU (North Lebanon Campus) for the last four years. At the same time, she has also been teaching on a part-time basis at the Lebanese American University (LAU Byblos campus) and at the Lebanese University, Tripoli. She has co-authored and published an English-Arabic dictionary entitled *A Current Dictionary* and a teaching booklet, *English for Beginners*. Her research has centred on Lord Byron and Ameen Fares Rihani and continues in this vein.

Ali Pasha and Byron's Giaour

The Occident has assiduously portrayed the Orient as a fertile ground for hostilities and tyrannical rule. Romantic poets, in particular, were perceived as excessively fretful of the alleged repression occurring in that geographical region, especially Lord Byron, who planned an Eastern tour in 1809 to Albania, Constantinople, and Greece and decided to reside temporarily in Albania consequent to his positive encounters with Ottoman rulers. It was particularly after perusing the letters of Lady Mary Wortley Montague (1689-1762)—she had dwelled in Turkey in 1716 and 1718—that he devoted his attention to Turkish socio-political issues.

Adopting the haughty demeanor and mannerisms of an aristocrat, Lord Byron made opportune Turkish connections in Albania and socialized with its rulers in Tepelene, particularly the Turkish governor of Albania, Ali Pasha (1740-1822), surnamed “Aslan” or Lion and reputed to be the most notorious Albanian despotic leader. Byron’s innate tolerance, urbanity, and open-mindedness empowered him with a privileged, objective comprehension of Ottoman issues. His vibrant portrayal of Ali Pasha—regarded by the poet as a virtuous but often vicious governor—has not received the serious amount of critical literary attention it deserves even though the Turkish ruler played a key role in Byron’s Oriental tales.

This paper examines the influence of Ali Pasha on Byron, as evinced in his letters from the Mediterranean and from his political Turkish tale, “The Giaour.” Those provided this research the background material regarding Byron’s socio-political Ottoman and European notions.



Tatiana Lazareva is a Professor of English and English Literature at Kurgan State University, Kurgan, Russia. She received her M.D. from Kurgan State University and her PhD from the Russian State Teachers’ Training University named after A. I. Herzen in St Petersburg, Russia. After 20 years of teaching English and literature to students of the Historical Department, Dr Lazareva decided it was time for a change of circumstances and went to Moscow to take a course of Literature of North America and Western Europe in the M. V. Lomonosov Moscow State University. In addition to teaching English and British and American Literature to students of the English Philology Department of Kurgan University, she is a regular contributor to the philological journals of Russia. In 2008 Dr Lazareva presented a book entitled *History of Medieval Scotland in Ballads and Lays: Walter Scott and his Minstrelsy of the Scottish Border*. Besides her literary research she was recently offered to teach Business English to students of the Economics

Department at Kurgan State University and to young businessmen at courses of a Federal Programme on Training Top Managers. She currently resides in Kurgan She currently resides in Kurgan and can be contacted at Lazareva Tatiana at lazarevat@mail.ru.

Byron and Scott: History as a Bridge across a Precipice

In European literary science the relationship between two great British romanticists – Walter Scott and George Gordon Byron – is considered as a rule from the point of view of their poetic rivalry. The younger poet is believed to have won in that unannounced competition, and Scott, having submitted to the defeat, turned to prose. Byron's satire "English Bards and Scottish Reviewers" is studied by his biographers as a factual account of his poetic life. But it was a piece that could become fatal for relations of the two poets as the Scotsmen, according to Walter Scott's confession, never forgave their offenders. It is known the Scottish bard took it to be too offensive an attack and one impermissible among gentlemen. Nevertheless it was Scott who among the few in Britain supported Byron in the years of his expatriation and the slander campaign in the British press.

The explanation of the phenomenon lies not only in Scott's acknowledgement of the unusual poetic gift of the English bard, but mostly in his great love of the history of the Scottish Border. Great deeds of the Gordon clan from which Byron's mother descended in the past threw a bright glare on the personality and poetic talent of the English bard. Being a patriot of Scotland, Scott appreciated Byron and his poetry as a reflection of his "Scottish origin" and blinks and gleams of "eternal" anguish and home-sickness of the persecuted clan.



Marcin Leszczyński – graduated both from the Department of Polish and from the Department of English at Nicolaus Copernicus University in Toruń. In 2010 he received a PhD on the basis of his dissertation *The Mad Bard's Lyre: Metaliterary Aspects of Byron's and Słowacki's Digressive Poems*. He coedited a volume entitled *Juliusz Słowacki's Digressive Poem. Structure, Contexts and Reception* (Toruń 2011). Marcin Leszczyński's scholarly interests are: the history of Polish and English Romantic literature, comparative studies, the relationship between literature and science as well as technological progress. He is a member of the Polish Association for Comparative Studies in Literature, the co-author together with Peter Cochran, of the English translation of Canto I

from *Voyage to the Holy Land from Naples* by Juliusz Słowacki. He is currently an assistant professor at the University College of Modern Languages in Świecie, Poland.

Byron and Byron Scholars in Tom Stoppard's *Arcadia* and J. M. Coetzee's *Disgrace*

The paper focuses on Byron's presence, either overt or hidden, in Tom Stoppard's *Arcadia* and J. M. Coetzee's *Disgrace*, as well as depicting Byron scholars in both works. The former includes echoes of *Darkness* and Lord Byron as an important character, although never seen. Investigating into the past, Bernard Nightingale, an academic interested in Byron, and Hannah Jarvis, the author of a best-seller on Caroline Lamb, reveal the (im)possibilities of connecting with a bygone era and people. Bernard tries to use Byron and his alleged murder of Mr Chater in a duel as a means of achieving fame even at the cost of disregarding the truth. In Coetzee's novel, David Lurie, a South African professor interested in Wordsworth and Byron, is writing a play concerning Byron's hedonistic life in Italy which is supposed to reflect his own life. Misreading Byron as a simple seducer and thinking about himself as a Byronic hero, he learns empathy and changes his ideas of love due to a personal tragedy. In both works the characters (mis)use Byron for their personal aims such as fame or seduction and fail to understand Byron's important

lesson about the superiority of imagination, creativity and empathy over scholarly knowledge and detached theories derived from books. Furthermore, identifications with Byron disclose patterns in which the present mirrors the past with significant changes.



May Maalouf holds a PhD in English Literature from Indiana University, Bloomington, 1989. She is an assistant professor at the Lebanese University—Branch II. She has also taught undergraduate and graduate literature courses at several private universities in Lebanon (Balamand University, Haigzian University, American University of Beirut, Arab Open University, Notre Dame University, Holy Spiritit — Kaslik, and AUST). She has participated in national (LAU), regional (Syria, Jordan, Cairo and Kuwait), and international (England, Ireland, Germany, Greece, Czech Republic, Romania, Bulgaria, Spain) conferences and has given talks at Haigazian and LAU. She has published articles on James Joyce and the Romantics, Lord Byron and Shakespeare, Tayeb Salih and Conrad, William Wordsworth and J.R. Haydar. She is a member of the Lord Byron International Society; the Lebanese Vice President of *APETAU* (Association of Professors of English and Translation at Arab Universities);

and Assistant Editor of *IJEAS* (International Journal of Arabic and English Studies). Her current research interests are in interdisciplinary studies, Romanticism, post-colonial theory, and the Lebanese poet Jawdat R. Haydar.

Cultural Translation: Jawdat Haydar and Lord Byron

Translation, in its academic sense, is mostly concerned with a linguistic re-writing or re-creation of a certain work in a language that is different than that of the original one. However, when translation maintains the original language and themes but changes tropes according to the nationality of the ‘translator’, it becomes rather ‘Original’ and deserves investigating. In this regard, this paper will address the ‘cultural translation’ of Byron by a Lebanese poet who wrote in English. Jawdat Haydar’s ‘translation’ of Byron’s “Apostrophe to the Ocean” of *Childe Harold’s Pilgrimage* in a poem entitled “A Mediterranean Memory” is an example of cultural translation wherein the issues of influence and translation per se become of minor importance. Jawdat Haydar is a poet from Baalbeck, whose temple embraces the largest block of stone in the world, and a poet who is proud of his heritage of Arabian steeds and desert caravans of the past. As a great admirer of Byron, Haydar ‘translates’ Byron into an Arabian context that not only addresses universal issues of history’s imperial conquests and colonization but of individual ones of contesting Time, temporality and mortality. In his poem “Lord Byron”, Haydar pays a tribute to the creator of the Byronic hero whose love of the azure waters “carve” great “poetic stones” and “boulder rhymes”. In the “A Mediterranean Memory”, he also converts the predominant aquatic imagery of the “Apostrophe” into stone imagery that recasts Byron’s words and ideas in a context that outreaches to Arab readers while maintaining the original language, English.



Irina Makarova is a poet, translator and post-graduate of the A.M.Gorky Literary Institute. At present her field of interest is *Velimir Khlebnikov, the outstanding poet and writer of the Silver century, and English Poetry of World War I*. She translates Byron’s poetry into Russian.

Byron’s Capital Letters

This abstract deals with the history of literary representation of mythical Prometheus. It highlights the peculiarities of Romantic perception of the world and the ways of its realization in the text. By way of example the author takes Byron’s Prometheus and analyzes the meaning of Byron’s ‘capital letters’ in a Romantic literary work. Prometheus by Byron was written in the summer of 1816. Byron was desperate and humiliated: after his scandalous divorce he left England, but his pride gave him strength to

overcome all the predicaments. His encounter with Shelly partly relieved his suffering; that was the background for Prometheus.

In this connection different Russian translations of Byron’s poem are compared and assessed. Thus, a certain attempt is made to prove that these ‘capital letters’ accentuate the main idea of the poem, and the readers come from their own pragmatic worlds to the awareness of the others – divine and brutal – and finally to their own, godlike, where there is place not only for suffering but for heroic deeds and victory over death. In the third part of his poem Byron calls Prometheus a symbol, but does not capitalize it. The analysis of the poem makes us realize that Byron’s ‘capital letters’ as Atlas hold the frame of the poem giving it volume and breathing into it the Space order as equal to that of Titan and his Myth.



Tinatin Margalitzadze is Research Director of the Lexicographic Centre at Ivane Javakishvili Tbilisi State University (TSU) and Associate Professor at the Institute of European Languages and Literature (Department of English Philology) of TSU.

She is the Editor-in-Chief and publisher of 14 volumes of the printed version of the Comprehensive English-Georgian Dictionary, as well as of its online version, Editor of the English-Georgian Electronic and Online Military Dictionary, and a member of the Editorial Staff of the Comprehensive Georgian-English Dictionary (Editor-in-Chief – Donald Rayfield). She is a member of the Executive Board of EURALEX (the European Association for lexicography), one of the organizers of two international symposia in lexicography held in Batumi and the author and director of MA and PhD programmes in lexicography.

Interpretation of Polysemy in some Russian and Georgian Translations of Byron’s Poems from a Lexicographer’s Perspective

Dictionaries are often used for finding out the meaning of an unknown word, rather than scrutinizing polysemous meanings of each word.

Polysemy is highly developed in the English language. Words, particularly frequently used words, alongside with meanings, that are well-known to the general reading public, may have a polysemous meaning, completely unexpected to a non-native-speaker. Not consulting a dictionary in such cases often leads to serious errors in translation.

The paper will present an analysis of some typical errors in the interpretation of polysemous meanings of words in Byron's poems, which often leads to the misinterpretation of the very essence of his poems in their Russian and Georgian translations.

The analysis is presented on the backdrop of the development of Georgian translatology. Till the 1920s fifty per cent of all translations into Georgian were executed from the Russian language. Even European authors were rarely translated from the original; instead, Russian translations from English and other European languages were used as a source. At the same time, the majority of Georgian translators treated original texts rather freely. It was only from the 1980s that Georgian translators started realising that translatology was a linguistic discipline and that a new trend, leading to a thorough philological study of the source language text, including a thorough analysis of words as well, and its adequate rendition into Georgian, started to take shape.



Julia Markus is the author of four novels including "Uncle" which won the Houghton Mifflin Literary Award and three biographies including "Dared and Done. The Marriage of Elizabeth Barrett and Robert Browning." All her books have been recently reissued in digital form and can be accessed through Juliamarkuswrites.com. A recipient of two National Endowment for the Humanities Fellowships and one National Endowment for the Arts Fellowship, Julia is a board member of the Byron Society of America and is Professor of English/ Director of Creative Writing at Hofstra University. She has just completed her latest biography, "Lady Byron After Love."

The Scottish Reviewer and the English Bard's Wife

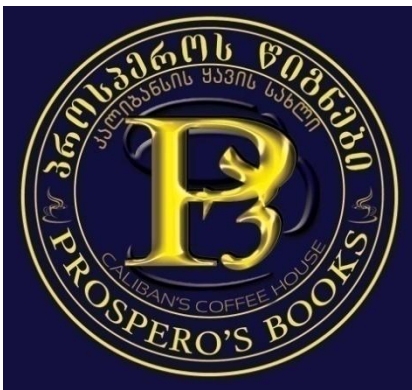
The young Lord Byron satirized Walter Scott in "English Bards and Scotch Reviewers" of 1807, but Scott did not hold a grudge. When Lord Byron left England in 1816, after the scandal of his separation from his wife, Byron immediately began the Third Canto of Childe Harold's Pilgrimage justifying his actions. Soon after the poem was published Walter Scott wrote a long and admiring review of the poem in the Quarterly Review. His unsigned review alluded to Lord Byron's "family situation", as a reason for Byron's flight and gave the impression that Lady Byron had separated from the poet for superficial reasons. He quoted extensively from the poem, thereby reproducing and emphasizing the loving stanzas to daughter "ADA!", and helping to perpetuate the myth that Lady Byron would raise her daughter in "dull Hate" of an adoring, heartsick father. Lady Byron was deeply distressed, but being informed Walter Scott was the author, remained sympathetic to what she considered Scott's friendly intentions toward Lord Byron at a time when Byron's reputation was under attack. Playwright Joanne Baillie, close friend to both Walter Scott and Lady Byron, wrote a series of revealing letters to Scott on the subject of Childe Harold and Lord Byron's culpability in the breakup of his marriage. Baillie's revelations resulted in Walter Scott's inviting Lady Byron to visit him as she travelled in Scotland in the Summer of 1817. That meeting, often misinterpreted, and its unexpected results will be discussed in terms of Walter Scott's engagement with Lord Byron's life, his wife, and his poetry.



David McClay is Senior Curator of the John Murray Archive, incorporating the Byron Papers, at the National Library of Scotland, a responsibility he took on in 2006 when the Library started to acquire that collection. This role requires him to promote access to the collection to academics and the wider public, which is done through a broad programme of conservation, cataloguing, exhibition, education, media and digital activities.

Artistic engagement with Byron’s Papers at the National Library of Scotland

Lord Byron’s poetry, life and material collections were during his lifetime and ever since, been the subject and source of numerous and diverse artistic and creative responses. Since the National library of Scotland acquired the Byron Papers in 2006 they have been developing institutional and curatorial experience in commissioning, supporting and making use of artistic responses to literary sources, themes and people; including Byron. Curator David McClay will review and discuss some of the Library’s current and future artistic engagements whilst assessing the opportunities in curating, exhibiting and engaging artistic interpretation of Byron.



Peter Nasmyth is the author of four books on Georgia that approach the country regionally and psychologically. ‘*Georgia in the Mountains of Poetry*,’ (Routledge 2006) is now in its third edition, and his latest book ‘*Walking in the Caucasus, Georgia*,’ remains the first and only walking guide to the country. Since his initial visit in 1987 he has created projects for BBC World, Discovery Channel and Channel 5; he has also written on Georgia for organisations ranging from the FT to the United Nations and been nominated for the 1999 United Nations Media Peace Prize by the BBC. He has given talks on the region's psycho-geography at Oxford, Columbia, Yale and Berkeley universities and was director of Georgia's first international arts festival GIFT in 1997. He curated the

exhibition ‘*The Wardrops, a Legacy of Britain in Georgia*’ - for the British Council and FCO; and co-founded ‘**Prospero’s Books**’ on Tbilisi’s Rustaveli Avenue, the first English language bookshop in the Caucasus. Currently he runs MTA Publications (www.mtapublications.co.uk), and is active on the boards of ‘*The British Georgian Society*’ (2004) and ‘*The Tbilisi Heritage Group*’ (2011) in London.

Observations of Byronism in Georgia, 1987 to 2014

The talk will present personalised, first hand observations of events witnessed in Georgia by the author, 1987 and 2014 - placed in the context of an English romanticism as promoted by Byron.

It will follow themes in the author's book ‘*Georgia, in the Mountains of Poetry*,’ (Routledge 2006), such as the aspiration for a lived romanticism, chivalry, capacity for supercharged idealism, pursuit of drama and heroism, from Georgia's late perestroika period to the present. It will touch on aspects of the 'sublime' as encountered in some Georgian romantic poets relating them to the drama in Georgia and its landscape. The talk will be illustrated by photographs taken by the author from 1987, many taken from his books and publications on Georgia.



Nadezhda Prozorova is a Professor in the Department of Philology at Kaluga State University, Russia. She is a member of European Society for the Study of English (ESSE) and a member of the Russian Byron Society. She participated in the 39th International Byron Conference in King's College London, 2013.

Her research interests concern primarily European drama and theatre and various aspects of English literature. Among her most important publications are monographs: *Teatr v kontekste evropejskoj filosofii kultyry*, Kaluga, 2007 (Theatre in the context of the European Philosophy of Culture), *Philosophia teatra*, Moscow – St Petersburg, The Centre of Humanitarian Initiatives, 2012 (The Philosophy of Theatre), and a series of articles on European culture and theatre in: *Kul'turologiya*, Encyclopedia, Moscow: Rosspen, 2007 (Summa Culturologiae. Ed. by S. Levit).

Ivan Bunin as a Translator of Byron's Mystery Plays

Ivan Bunin is known primarily as an outstanding Russian writer, poet and Nobel prize winner. Far less he is known as a major figure in the national culture of translation. But this situation might be changed after the recent publication of the complete collection of his verse translations: *The Pearls of World Poetry in Ivan Bunin's Translations*. Moscow, 2013.

My intention is to trace Bunin's approach to translation as an organic part of the literary process and to outline his strategy and practical results in his translations of Byron's Mystery plays *Cain* and *Heaven and Earth* where he made probably his best contribution to "the high art" (K. Chukovsky) of translation.

My paper will offer a historical approach to an analysis of literary translations. Both the translator's choice of works to translate and his strategy and practices of translation are defined by aesthetic tendencies of some definite period of literature development. In the case of Bunin, it was the aesthetic atmosphere of the Silver Age culture that defined Bunin's interest in metaphysical problems and his yearning for Russian Golden Age literature. Pushkin's tradition of exact, laconic and at the same time expressive language is revealed in Bunin's translation of Byron's mystery plays.

Bunin's example is that of the integral unity of the original poet and poet-translator and of their interaction and interdependence.



Amal Rizkallah is a graduate student of English Literature at Notre Dame University Loueize. She is interested in Byron studies, mainly Byron as the inspirer of late nineteenth and twentieth-century artists.

Byron's *Don Juan*: A Postmodern Experience in the Nineteenth Century

The meta-theatre in Byron's *Don Juan* is embedded in its structure and textual narration. Byron subverts his poem into meta-theatre, his readers into an audience, the narrator's plot into a play directed by the author, and the characters' plot into a play-within-a-play. These three layers of narration illustrate Baudrillard's stages of simulacra, mainly the simulation stage, which is a main characteristic of the postmodern age. In this paper, I will argue that

even though Byron's *Don Juan* is a nineteenth-century poem, its intricate layers of meaning, its maze-like structure, and its play of signs, illustrate the simulated world of the postmodern age. The poem's intertextuality, its swiftness, its multiple networks of narrations, its signs and signals, and the focus on the writing process transform reality into hyper-reality and highlight the machinery of the text. Due to this alteration in the nature of the text, the writing experience becomes a virtual one thus subverting the meta-

theatre into a cyber theatre, the stage players into fictional ones, and the reader-audience into cybernauts. Accordingly, the latter becomes a cyberflaneur living in a hallucinatory cyber experience and in the virtuality of the text. In this respect, it can be argued that Byron anticipates the postmodern age in his *Don Juan*.



Rosemarie Rowley has degrees in Irish and English Literature, and philosophy from Trinity College Dublin, an M. Litt on the Irish nature poet Patrick Kavanagh, and a diploma in psychology from NUI. She has written extensively in form and is the author of five books of poetry, and has translated from the Irish and from Italian. She has won international awards for her epic poems.

Rosemarie has been active in the green movement in Ireland and worked for a time with the EU. She was President of the Irish Byron Society (2008-2012)

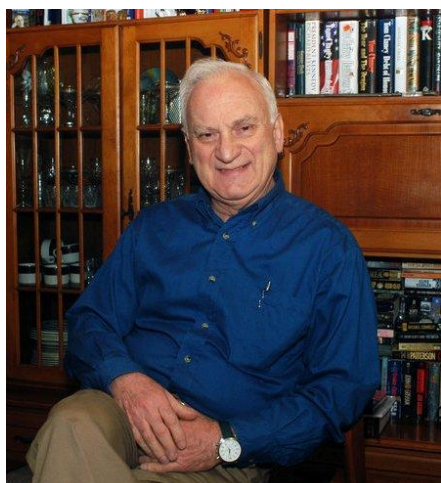
Website: www.rosemarierowley.ie

The Effect of Byron Translation Worldwide

Few of us in the free world can appreciate living under a dictatorship. Few of us can imagine the powerful effect of reading Byron in such a constrained society. The translation of Byron's poems have indeed moved not only other poets, but whole possibilities for regimes suffering loss of freedom.

There is a recently published book "Dear Leader" by the poet from North Korea, Jang Jin-Sung, where he describes his discovery of a world of possibilities which had been lost under a cruel regime. Those words such as "dear" and "great" had been entirely attributed to one personality, Kim Jong-Il. Not only had he appropriated the country's people and resources, he had appropriated their imagination by changing the meaning of words which have a personal, emotional, context and which share their values where freedom is celebrated.

But a reading of Byron in translation changed all that for the poet, who is then led on a marvellous adventure of escape and heroism which are now being justly honoured in all countries who value freedom. And we have Byron to thank for that. Even in translation his love of freedom, his candour and honesty have shown that truth is the greatest value we have and without truth we can have no freedom.



Nugzar B. Ruhadze – a well-known public figure, gained his Doctoral Degree in Pedagogical Sciences in St. Petersburg, Russia. He is a citizen of the USA and currently lives in Tbilisi, teaching Translation Studies at Tbilisi State University and American Studies at the Byron School of Tbilisi. Since 2007, Nugzar B. Ruhadze has been the Editor of the English-language weekly Georgian Journal, published in Tbilisi, Georgia. Nugzar is currently the anchor of the English-language news on TV-3.

Byron in Action in Georgia

'Who would write, who had any thing better to do? Action, action, action' – said Demosthenes: 'Actions – actions', I say, and not writing – least of all, rhyme. Look at the querulous and monotonous lives of the 'genus' – except Cervantes, Tasso, Dante, Ariosto, Kleist (who were brave and active citizens), Æschylus, Sophocles, and some other of the antiques also – what a worthless, idle brood it is!', – wrote Byron at the age of twenty-five. When publishing 'The Corsair' in January 1814 at the age of twenty-six, Lord Byron announced an apparently quite serious resolution to withdraw for some years from poetry. In

the evening, a Gazette Extraordinary announced the abdication at Fontainebleau. Next morning the poet violated his vows by composing ‘Ode to Napoleon Buonaparte’, which he immediately published, though without his name, but as dedicated to John Cam Hobhouse, his friend. One of the greatest poets of the world could not give up poetry, but Byron’s life was full of continuous actions to start from vivid episodes of his early life and to end with his death in Greece. The reception of Byron in Georgia well speaks of its great influence over the country, and his poetry encourages action. Nowadays we are happy to know that Byron is in action in Georgia not only through inspiration, his translated versions or the establishment of the Byron Society in Georgia, but rather through the Byron School of Tbilisi.



Danièle Sarrat joined the French Byron Society in 1997 and has been participating in the conferences of the International Byron Society since 2000. Her published work on Byron includes the preface to a new French edition of Byron’s dramas (*Lord Byron, Théâtre Complet*, Editions du Sandre, Paris, 2006), an article on the romantic painter and illustrator of Byron’s works, Alexandre Colin, published in 2011 in the *Bulletin de la Société des Amis du musée national Eugène Delacroix* (n°9) in Paris, and a bilingual publication in 2012 of her translations of “Parisina” and “Darkness” into French.

She has also translated Byron’s poem “Mazeppa” and is currently working on the translation of “The Siege of Corinth”.

“Untired, Untamed, and Worse than Wild”: Byron’s “Mazeppa” Across the Channel

Byron’s poem “Mazeppa” (1819), based on an incident mentioned in Voltaire’s text in prose *“The History of Charles XII”* (1741), in turn

inspired Victor Hugo to produce his own French “Mazeppa” published in *Les Orientales* in 1828.

This is also undoubtedly the poem by Byron which appealed most to French Romantic painters of the first half of the 19th century, from Théodore Géricault to Horace Vernet, Louis Boulanger, Eugène Delacroix, Alexandre Colin and Théodore Chassériau, among many others, as soon as it was first translated into French by Amédée Pichot and Eusèbe de Salle and published by Ladvocat in Paris in 1819.

This paper aims at examining how an original source paved the way for a wide range of works in various artistic forms, essentially in the literary and pictorial fields.

Drawing from my own experience as a translator, I also wish to consider the reasons why translating “Mazeppa” and “The Siege of Corinth” into French represented a specific challenge.



Sona Seferian, PhD professor, is a lecturer at Yerevan State University, Department of Translation Studies. She is a Shakespearean scholar, translator. She has translated works by Lewis Carroll, Rudyard Kipling, Kenneth Graham, Katherine Mansfield, Scott Fitzgerald, D.H. Lawrence and other English and American writers. She has compiled a number of dictionaries, among them: the Wisdom of Shakespeare (English-Armenian Shakespearean sayings), English-Armenian, Armenian-English proverbs and sayings and a phraseological dictionary. Also she has compiled books and manuals and published a monograph entitled “Shakespeare in Armenian Literature (1850-1950)”, the Armenian translation of Byron’s *Cain*, the article under current study, which touches upon the translation of

Cain made by the poet V. Norents in 1965 with a special reference to Biblical allusions.

The Armenian Translation of Byron’s “Cain” – with Special Reference to Biblical Allusions

Since Byron’s visit and stay at the Meckhitarist Monastery called ‘The Armenian Island’ of St Lazarus, Venice in 1816, he had become popular in Armenian literature. First he was translated by the monks of St Lazarus and then in different communities. Nearly 50 Armenian writers and translators did their best to translate his works. *Childe Harold* underwent six translations. During the Soviet Power Armenian writers and poets wrote under the spell of his poetry. Armenia has a unique place in the world of Byron Studies.

Cain is his most exciting, complex and less translated drama.

The Armenian translator of the drama (1965) is Vagharshak Noretz, a poet, prose writer, translator and an honoured figure of Armenia. In the year of the Genocide he was an eye-witness in Sasoon’s (Western Armenia) four-year heroic resistance. He spent his adolescence in the orphanages of the Caucasus.

The research aims to reveal the difficulties of drama translation, the Biblical allusions and their transfer from SL into TL. It leads to the answer whether the concept of the drama and the aim of the author is maintained or not. Besides the questions of the derivations and generalities of Biblical and Byronic Cain are touched upon. As a result of the analysis it becomes obvious that the style is preserved but the glossary is simplified and made perceptible for the ordinary reader.



Siranush Seyranyan is an MA 2nd year student at Yerevan State University (YSU), Faculty of Romance and Germanic Philology, Department of Translation Studies. For her active involvement in student life and academic merit she received the “YSU Best Student, 2012” award representing her Faculty and received a certificate and medal. Ms Siranush has prepared several articles on Byron studies and a number of her papers have been published in collections of student scientific reports at YSU, addressing such themes as Byron’s *Oriental Tales* and *Byronic Hero*, the analysis of the translations of Byron’s *Manfred* and *Cain* into Armenian, Byron’s *Poems of Separation* etc. She has also participated in various conferences both

in Armenia and abroad presenting her papers and one of her articles is currently available at the e-library of the Messolonghi Byron Society.

On the Translation of Lord Byron’s “The Prisoner of Chillon” into Armenian

The paper deals with the translation of Lord Byron’s poem “The Prisoner of Chillon” which was written in 1816 when Byron visited the castle of Chillon while sailing on Lake Geneva. The poem was translated into Armenian by one of the dearly loved and well-known poets of the Armenian nation, Hovhannes Tumanyan popularly avowed as the “All-Armenian poet”. Hovhannes Tumanyan undertook the translation of the Prisoner of Chillon during the “Byronic period” of his career, when he, like many Armenian poets, was deeply affected by the style and pathos of the Romantic poet. The poem was translated from 1893 to 1895 and underwent numerous changes and revisions. Due to the poetical powers of the translator, the Armenian version of the poem is refined in its style. Complying with one of the major principles of translation studies it does not sound as a translation for the TL readership and can be judged as an independent poetical piece on its own merits.

The study reveals that although the translator in certain instances even omitted whole stanzas from the original, nevertheless this decision of the translator does not negatively affect the resulted TL version. As a result of comparisons and examples it is concluded that the poet-translator successfully managed to maintain and convey the aura and effect of the SL poem while transferring it to the TL audience.



Irina Shishkova is Professor and Head of the Foreign Languages Department at the A. M. Gorky Literary Institute, Moscow, Russia. At present her field of interest is Russian and English children's literature. She has translated into Russian several books by Jacqueline Wilson, one of the most prolific and popular of British children's authors and the current Children's Laureate. She has also written textbooks on teaching English to Russian children.

Byron Translated into Russian. Two Approaches

This abstract deals with the evolution of translating Byron's poetry into Russian in the 19th and 21st centuries. As Nina Demurova, the talented Russian translator of English literature, maintains, echoing the outstanding V. M. Zhirmunsky, A. M. Zverev and many others, Byron found his other 'Native Land' in snowy Russia. His writing became even more popular than that of some Russian poets of his times. The paper will highlight two different approaches of looking at translations - that of P. B. Shelly's who did not believe in the translating of poetry: *[I]t were as wise to cast a violet into a crucible that you might discover the formal principal of its colour and odour, as seek to transfuse from one language into another the creations of a poet* (Cit. from Lodge, David. 'Language and Fiction' (Routledge Classics, 2001), p. 19-20), and the Russian schools of translation (pre- revolutionary and Soviet) which hoped to discover new progressive ideas through the translation of the works of the world geniuses. They saw Byron as a poet whose fate mysteriously intertwined with those for whom he had become the Lord of thoughts. Not only did his talent give a new name to Russian readers and scholars and open new horizons for poets striving for freedom and independence (19c.), but it also lent a helping hand to those who had survived the hard times of the October Revolution (V. Brusov, I. Bunin and A. Blok) and later Stalin's camps (T. Gneditch).



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Founder and head of the Bible study Kartvelological centre in New York: "Bible and Saqartvelo"-2004,

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Sciences of Georgia, 1973; Dionysius the Areopagite and Dante Alighieri, Institute of Philosophy of the Academy of Sciences of Georgia, 1973-74; For the Mother-Lord or Gelathi Academy and the End of The Greek Philosophy, Tbilisi State University and The Prophecy on the Karthvelian Nation by St Giorgi Mthatzmindeli, Scientific Centre of the Areopagical Problems of Tbilisi State University, 2012.

Byron and the Bible

The present paper "Byron and the Bible" is the author's attempt to present an analysis of Byron's outlook in regard to biblical problems in general, on the one hand, and on the other, to biblical problems towards which each epoch has its own attitude.

The poet Lord Byron, due to his understanding of the Bible, breaks all religious frames and dogmatic trends and offers quite a new and absolutely original interpretation of fundamental problems, most important for mankind.

We consider Byronism to be a biblical-theological phenomenon that deserves its study from both the positions of the Georgian national consciousness and our contemporary point of view.

Lord Byron, not only as a citizen of his time but as a citizen of eternal humankind, through biblical themes carries on a dialogue with the latter – the eternal humankind. He raises the degree of forgiveness as a human virtue to incredible heights. By his internal virtue and creative light, as the main literary character of his poetical works, Lord Byron, like the great Italian, Dante Alighieri, creates messianistic allegory, presenting himself as a defender of people, who in his opinion, are victims of wrath and hatred of the mankind. It can be said that Byron raises the European cognition of Jesus Christ and mankind's ethical thinking to new heights.



Maria Gabriella Tigani Sava is so far an independent researcher. She received her first MA in Political Science from the University of Messina in 2009. After working for a publishing house, she moved to Tuscany where she received her second MA in History of Contemporary Europe from the University of Florence in 2012. Paul Ginsborg's student, she published her first monograph *Un democratico scomodo: Giuseppe La Farina* in 2010, and is in press her second book, *Risorgimento romantico. Emozioni, cultura europea e identità nazionale nel byronismo italiano*. Her research interests include cultural history, political history and history of political ideas. She lives between Tuscany and Calabria, and can be contacted at gabritigani@gmail.com.

A Byronist Priest, Vincenzo Padula

Before we begin to analyze the works of Vincenzo Padula (Acri 1819-1893), it seems necessary to clarify what is meant by the term "Byronist", trying to find some common aspects among intellectuals with different cultural traditions. In this sense, then, who are the Byronists?

It is possible to identify at least two elements: the first refers to the assimilation of the Byronic style and topics, which may be mere imitation or a personalized version; the second element concerns political and civil activism. In Padula we can find both elements, and a third aspect to consider, namely the fact that he was a priest, which makes his figure even more interesting.

This paper will consider the two best known Padula's works, the drama *Antonello Capobrigante calabrese* and the poem *Il Valentino*, the first published in 1844, the second written in 1849 but only published in 1864. According to Francesco De Sanctis, Valentino personifies Byron's hero: in fact we find themes of revenge, remorse, incest and rebellion. Similar to Conrad «of the bleak and lonely heart», Valentino - according to De Sanctis - is the «ideal of the ideal» of Byron, because in this novel there are enhanced demonic traits of Byron's cursed heroes. Instead, the drama *Antonello*, inspired by the ill-starred expedition of the Bandiera Brothers, is full of patriotic fervour. These works allow us to focus on Calabrian Byronism, which I will call "social Byronism" and became popular in the Kingdom of the Two Sicilies between 1830 and 1848.



Zsuzsanna Varga is a graduate of Eötvös Loránd University, Budapest, and Edinburgh University, Scotland, where she took her PhD in Victorian literature. She has taught Hungarian studies at the University of Glasgow since 2008. Her research interests include Hungarian travel writing, 19th century journalism and British-Hungarian cultural and literary connections. Her recent research has focussed on the multi-ethnic publishing industry of Pest-Buda in the early 19th century, to be published in the volume *National Movements & Intermediary Structures in Europe* (Brill Publishers, 2015). She is currently co-editing the volume *Hungarian Literature in Intercultural Contexts*, to be published by Farleigh-Dickinson UP, 2014.

Following Byron in the Service of Reform: Hungarian Reform Age Travel Writers and Byronism in the Early 19th Century

My proposed paper intends to revisit the influence of Byron on Hungarian travellers in the 1820s and 1830s. Whilst sporadic comments on Byron's personal heroism appeared in Hungarian periodicals already during the late 1810s, Byron's influence first began to be documented systematically during the 1820s. Primarily, these responses did not consist in perceptive readings of his poems by reviewers; they rather followed Byron's and Childe Harold's footsteps in the discovery of Europe. By focusing on Ferenc Pulszky's *Travel Sketches* in 1836 and Polixéna Wesselényi's *Travels in Italy and Switzerland* (1841) against the rich body of travel texts that set out to discover Europe in the service of social modernisation, my paper will investigate the influence of Byron on the aesthetic and political thinking behind the crucial texts of the Hungarian Reform Era (1825-1848).



Reiko Yoshida is a lecturer at Ryukoku University, Kyoto, Japan. She teaches English. Recently she worked on a thesis entitled "The Deviation and Transformation of the Romantic Poet George Gordon Byron: A Comparative Analysis of *The Deformed Transformed*" for her doctoral degree and received it from Ryukoku University. She obtained a BA in French Literature at Keio University in Tokyo, and received an MA in Creative Writing from Nottingham Trent University in England. She also holds an MA in English Studies from Ryukoku University. Now she is preparing the publication of her doctoral thesis.

Byron's Originality in Terms of Theme: *The Deformed Transformed*

Searching for Beauty as Most Valuable in Life

Byron was first introduced to Japan in the 19th century during the Industrial Modernization of Japan. There was an enthusiasm for him that any nation might enjoy while their country develops. However, such eagerness faded dramatically with a change in literary fashion (namely in Japan Naturalism) following wars against China (1894-5) and Russia (1904-5). A second boom came around Byron's Centennial in 1924. It was during the last years in the Period of Democracy (1913-1925) in Japan before World War II. During the pre-war period in Japan, democracy gave way to labour disputes and clashes with Marxism. Byronic Heroes were examined in various ways: were they warriors against Western culture or against capitalism?

After the war Japan had to start again from the ruins. This time it was not so simple, as we lost the war. So the economy developed by stimulating domestic demand. And Byron was no longer seen as a noisy

hero, but as a dandy with rich tastes in food, dress, love-affairs, history, politics etc. With his satire and ironic smile, he stood for a life in exile to Japanese living in concrete-jungle cities.

In my paper I will examine what the hero seeks in *The Deformed Transformed* (1821); that is beauty, not knowledge of omnipotence as in Goethe's *Faust* (1808). Beauty is one of the vital signs of life for Byron, and it can even be gotten by a transformation from ugliness. Remarkably science suggests that this will soon be possible with the recent discovery of iPS or STAP cells, which are still controversial but hold much promise for the future. Byron was ahead of his time!

Notes

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*კეთილი იყოს თქვენი ჩამობრძანება
საქართველოში!
Welcome to Georgia!*

