

Conference Program
Academic Sessions, Excursions, and Receptions

The 38th International Byron Conference
Department of English, Education, and Translation
Faculty of Humanities
Notre Dame University-Louaize
LEBANON
July 1-6, 2012

In Collaboration with the
Lebanese University (UL)

Organizing Committee:

Naji Oueijan (Conference Chair-NDU)
Carol Kfour, Dean of the Faculty of Humanities (NDU)
Sami Samra, Chair of the Dept. of English Translation, and Education (NDU)
May Maalouf (LU)
Joshua D. Gonsalves (AUB)
Maya El Hajj (NDU)
Harvey Oueijan (NDU)

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Conference Assistants:

Vera Jabbour, Chantal Aflak, Rita Bou Khalil, Tracey El-Hajj, Bann Haweel, Vanessa Mouawad



Conference Program

Academic Sessions, Excursions, and Receptions

Sunday, July 1:

06:00-06:30 pm:

Arrival of Delegates

06:30-07:00 pm:

Registration (NDU-Fares Hall)

Speakers:

Opening Ceremony (NDU-Fares Hall)

Naji Oueijan, Conference Chair

Carol Kfour, Dean, FH

Peter Myrian, Representative of the Greek Byron Societies

John Clubbe, Joint President, International Byron Society

Rev. Fr. Dr. Walid Moussa, President of NDU

07:00-07:15 pm:

Modern Lebanese Folkloric Performance

07:15-08:00 pm:

Reception (NDU-Fares Hall)

Monday, July 2:

09:00-09:30 am:

Registration (Abou Khater Hall)

09:30-10:15 am:

John Clubbe, Joint President of the International Byron Society-USA

“Byron, a Poet Sans Frontières”

Moderator: **Naji Oueijan**, Notre Dame University-Louaize, Lebanon

10:15-11:30 am:

Byron and History (NDU-Abou Khater Hall)

Nora Liassis, European University Cyprus-Cyprus

“*The Siege of Corinth* (1816) and *The Siege of Nicosia* (1833)”

Andreas Makridis, Athens News Agency-Greece

“Byron’s Image during the Greek Civil Conflict 1944-1949—The Story of the “Lord Byron” Company of Students”

Emily Rohrbach, Northwestern University-USA

“Anticipating the ‘Spirit of the Age’: Byron and the Genres of History”

Moderator: **Piya Lapinski**, Bowling Green State University-USA

Coffee Break 30 minutes

12:00- 01:15 pm:

Byron and Poetic Aesthetics (NDU-Abou Khater Hall)

Shobhana Bhattacharji, Jesus & Mary College, University of Delhi-India

“Byron and Shape Changing”

Mirka Horova, Charles University in Prague-Czech Republic

“Byron's Venetian Plays-Scripting History's Erasures”

Peter Francev, Mount San Antonio College-USA

“*Hints from Horace* and the New Poetic Aesthetics”

Moderator: **Paul Jahshan**, Notre Dame University-Louaize, Lebanon

Lunch 100 minutes

03:00- 4:15 pm: **Byron: Visions-Revisions** (NDU-Abou Khater Hall)
Hamidi Bahman Pour, Islamic Azad University, Shahr-e-Ray Branch-Iran
 “Under Eastern Eyes: A Study of Byron's Oriental Vision in *Turkish Tales*”
Savo Karam, Notre Dame University-Louaize, Lebanon
 “Byron’s Reflection on the Frame Tale in *The Giaour*”
Marcin Leszczyński, Higher School of Foreign Languages in Swiecie-Poland
 “*Don Juan*’s Form as an Outlook”
 Moderator: **Peter Myrian**, Representative of the Greek Byron Societies-Greece

05:00-06:00 pm: Meeting of the Advisory Board (NDU-Abou Khater Hall)

06:30-09:30 pm: *Excursion: Downtown Beirut—dinner on your own.*

Tuesday, July 3:

09:00-09:45 am: (NDU-Abou Khater Hall)
Jonathan Gross, De Paul University-USA
 “Byron and the Genre of Marginalia.”
 Moderator: **Naji Oueijan**, Notre Dame University-Louaize, Lebanon

09:45-11:00 am: **Byron and the Other** (NDU-Abou Khater Hall)
Maya El Hajj, Notre Dame University-Louaize, Lebanon
 “Byron’s ‘The Prisoner of Chillon’ and the European Style”
Sandra Bechara, Notre Dame University-Louaize, Lebanon
 “Byron and the Sublime Self”
Anahit Bekaryan, National Academy of Sciences-Armenia
 “Byron’s Image in Armenian Poetry”
 Moderator: **Shobhana Bhattacharji**, Jesus & Mary College, University of Delhi-India

Coffee Break 30 minutes

11:30am-12:45 pm: Round Table: “**Byron, Polidori and the Vampire Genre: Endings and Beginnings . . .**” (NDU-Abou Khater Hall)
Piya Lapinski, Bowling Green State University-USA
Katherine Kernberger, Linfield College-USA
Michael J. Dennison, American University of Beirut-Lebanon
Paul Saghbini, American University of Beirut-Lebanon
George Qamar, American University of Beirut-Lebanon
 Moderator: **Joshua D. Gonsalves**, American University of Beirut-Lebanon

Lunch 90 minutes

03:00- 05:00 pm: *Excursion to Jeita (a natural grotto nominated as one of the 7 natural wonders of the world)*

Free Evening

Wednesday, July 4: Venue: Lebanese University-Main Campus (Beirut-LU Hall)
09:00 am: Leaving NDU Guest House
10:00 am: Welcome Address-President of the Lebanese University
10:15-11:00 am: (LU Hall)
Bernard Beatty, Universities of Liverpool and St Andrews-UK
 “Byron and Genre”
 Moderator: **May Maalouf**, Lebanese University-Lebanon

30 minutes Coffee break

11:30-12:45 pm: **Byron and Satire** ((LU Hall)
Samvel Abrahamyan, Yerevan State University-Armenia
 “The Language and Style of Lord Byron’s Satire”
Hiroshi Harata, University of Yamanashi-Japan
 “A United Front of Satire which Byron and Shelley Formed in Italy”
Qingbao Song, China University of Political Science and Law-China
 “Chinese Intellectuals of Chairman Mao’s Era and the Political Satires of Lord Byron: A Case Study of the Zha Liangzheng’s Translation of *Don Juan*”
 Moderator: **Joan Blythe**, University of Kentucky-USA

01:00-02:30 pm: *Lunch (LU Cafeteria)*

03:00-08:00 pm: *Excursion to Beiteddine and Deir El-Kamar. **About** 17 kilometers from Beirut, just a few kilometers after the town of Damour and 850 meters above sea level. The Beiteddine palace complex, Lebanon’s best example of early 19th century Lebanese architecture, was built over a thirty year period by Emir Bechir El Chehab II, who ruled Mount-Lebanon for more than half a century. The General Directorate of Antiquities carefully restored Beiteddine to its original grandeur after it was declared a historic monument in 1934. Beginning in 1943, the year of Lebanon’s independence, the palace became the summer residence of the Lebanese presidents.*

Free Evening

Thursday, July 5: **(Conference Tour)**
09:00 am- 07:00 pm: *Excursion to Baalbek (Wine tasting and Lunch in Kefraya)*
Free Evening

Friday, July 6:
09:30-10:15 am: (NDU-Abou Khater Hall)
Martin Procházka, Charles University in Prague-Czech Republic
 “Byron and Modern Epic: *Childe Harold* and *Don Juan* between Fact and Fiction”
 Moderator: **Itsuyo Higashinaka**, Ryukoku University, Kyoto-Japan

10:15-11:30 am: **Byron and the Other II** (NDU-Abou Khater Hall)
Joan Blythe, University of Kentucky-USA
 “Byron, Milton, Chateaubriand and the Martyrology: Suffering for Truth’s Sake”
Rouba Doaihi, Notre Dame University-Louaize, Lebanon
 “Violating the Natural Supernatural in Goethe’s *Faust* and Byron’s *Manfred*”
Reiko Yoshida, Ryukoku University, Kyoto-Japan
 “A Comparative Study of Byron’s *The Deformed Transformed* and Pickersgill’s *The Three Brothers*”
 Moderator: **Nora Liassis**, European University Cyprus-Cyprus

Coffee Break 30 minutes

12:00- 01:15 pm: **Byron and Genre I** (NDU-Abou Khater Hall)
Itsuyo Higashinaka, Ryukoku University, Kyoto-Japan
 “Byron’s Comic Rhymes in *Beppo*”
Sona Seferian, Yerevan State University-Armenia
 “Charles Dowsett’s ‘The Madman has Come Back Again’: Byron and Armenia”
Rosemarie Rowley, Irish Byron Society-Ireland
 “Was Byron an Ecopoet?”
 Moderator: **Olivier Feugnier**, French Byron Society-France

Lunch 100 minutes

03:00- 4:45 pm: **Byron and Genre II** (NDU-Abou Khater Hall)
Stephen Minta, University of York-UK
 “Byron and Greece: From Travel-Writing to Epic”
David McClay, Senior Curator, National Library of Scotland.
 “Byron and the Archival Influence on Autobiography and Biography”
Piya Pal-Lapinski, Bowling Green State University-USA
 “Don Draper’s Byronic Style: Romantic Vampirism, Fashion and Capitalism in AMC’s ‘Mad Men’”
Joshua D. Gonsalves, American University of Beirut-Lebanon
 “The Joys of Reading ‘Statistics, Tactics, Politics and Geography’ in *Don Juan*”
 Moderator: **Bernard Beatty**, Universities of Liverpool and St Andrews-UK

05:30- 6:30 pm: General Meeting (NDU-Abou Khater Hall)

09:30 pm-01:00 am: LeRoyal Hotel & Resort (*Conference Gala Dinner-Lebanese Meza, Music & Dance*).

End of the Conference

Saturday, July 7: (Optional Tour I)

09:00 am-07:00 pm: *Excursion to Byblos (the oldest continuously inhabited city in the world) and then to Bechare, Gibran Khalil Gibran Museum and meeting with the Curator; visit of the Cedars of Lebanon (lunch included).*

Sunday, July 8: (Optional Tour II)

09:00 am-07:00 pm: *Excursion to Sidon and Tyre (lunch included)*

Free Evenings' Suggestions:

1. *Cultural and Artistic Festivals—Byblos Festivals (Early reservations necessary)*
2. *Visit to Harisa (The Lady of Lebanon), a 250 meters hill above sea level overlooking the spectacular Bay of Jounieh, and reached by cable cart (50 meters from Hotel Portaluna and 15 minutes by taxi from NDU Guest House).*
3. *Shopping and Dining: Kaslik, Jounieh, and Old Zouk Mikael (15 minutes by taxi from Hotel and NDU), Beirut Downtown and Beirut Rouche (30 minutes by taxi from Hotel and NDU)*
4. *Dinner in a Lebanese Restaurant-Lebanese Meza and Belly Dancing Show (Jounieh Area)*
5. *Nightlife in Jounieh or Gemaižeh-Beirut*
6. *The Casino de Liban (International Shows and Games—15 minutes by taxi from NDU Guest House)*
7. *Shopping and Dinning: Byblos Old Souk—25 minutes by taxi from NDU Guest House*

Abstracts

Samvel Abrahamyan

“The Language and Style of Lord Byron’s Satire”

Byron’s poetical language and style progressed during his whole literary career. Unlike the other English romantics, Byron didn’t entirely reject the legacy of classicism, which was for him the style of the Age of Reason. Remaining true to the ideals of liberty and equality advocated by the philosophers of the Enlightenment, Byron adopted the English Augustan satiric traditions and created a peculiar blend of much sharper satire with the sentiment generally characteristic of Romantic poetry. The language and style of Byron’s satire were aimed at the solution of his main task—achieving greater sharpness of his irony and burlesque. Byron bravely broke the tradition of strict attachment of the devices of different styles to certain genres. This blend of styles and genres not only opened the way for penetration of the colloquial speech into the poetical language but also helped to achieve ironical and satirical effect of the narration together with its vigor, dynamism and emotionality. The basic feature of Byron’s satiric poems and especially *Don Juan* is diversity of style and stylistic devices, rapid shifts from one mood and tonality to another, and the use of the high-flown and familiar style. These shifts spread a satirical atmosphere over the whole scene. Byron used grand and low colloquial style and brought them into collision to achieve the effect of contrast. The same might be observed about the metaphors and similes employed by the poet. When Byron introduced higher-flown metaphors, they sounded comical. Irony was achieved by using the grand style to describe low subjects, or, vice versa, by making a style definitely "low" to introduce admittedly grand subjects. The use of earthly images and colloquial speech gave his poems realistic persuasiveness and increased the variety of satirical devices. The sphere of Byron’s poetic language was infinitely broadened by taking in idioms, low colloquial speech, the vocabulary of contemporary business life. In contact with words of recognized poetic rank, they became part of an entirely unprecedented poetic style. Byron wrote his mock-epic in octaves using the comic ottava rima tradition of Italian authors. Byron, as his Italian predecessors, made the stately octave serve humorous and satirical purposes, especially by designing the final couplet for ironical maxims or epigrams. All those devices employed by Byron enabled him to create a highly original satire, which he used to fight against tyranny, social hypocrisy and other evils.

Bernard Beatty

“Byron and Genre”

Genre enables categorizing, and thus distancing, knowledge, and yet is the pledge of diversity, which is a sign of life, especially, according to Byron, the life of comedy. The authorizing image of generic distinction is the arbor Porphyriana that distributes knowledges hierarchically into various interconnected branches. Byron knows of this tree, but he knows also four others: the Upas tree, the tree of Knowledge, the tree of Life, and the tree of Liberty. I will examine his concern with each of these trees and argue that he inhabits genres but is impatient with categorization.

Sandra Bechara

“Byron and the Sublime Self”

This paper will discuss Lord Byron as a literary figure who experienced sublimity in his personal life only to share it with his readers in his major works. Although Byron has noticeable penchant towards Schiller’s concept of the sublime, traces of Longinus’s, Burke’s, and Kant’s theories are also noted in his works. To prove my point, I will investigate four of Byron’s personal sublime experiences that

correlate with incidents of aesthetic sublimity in *The Giaour*. I relate Byron's drinking from a skull to Hassan's mortal demise, the potential attack of robbers while Byron was on his journey to Tepelene to the scene of the Giaour's attack on Hassan, Byron's sea storm experience to swimming from Sestos to Abydos and the drowning of Leila. As a conclusion, I will expose Byron's sublime Self, which is both a creator and a seeker of the sublimity.

Anahit Bekaryan

"Byron's Image in the Armenian Poetry"

Byron's meetings on the Island of St. Lazarus introduced the Armenian intelligentsia to the poet's works already at the beginning of the XIX century. The poet's fate somehow resembled that of the Armenian nation, which had to toil and create outside Armenia. Although the poet's works were not translated into Armenian until the middle of the XIX century, most of the Armenians scattered round the world came across papers related to the poet and his work, as well as some pieces of his translated poetry in foreign periodicals published by various Armenian cultural centres in Constantinople, Moscow, Tiflis, Venice, Vienna and elsewhere. Beginning from this period to our days, Armenian poets dedicated many poems to Byron. It is worthwhile mentioning that a lot of Armenian poets addressed Byron with numerous moving and ardent lines, characterizing him as a fighter for freedom and a great personality who studied the Armenian language, literature, and culture. Among the dithyrambs dedicated to Byron are those by Smbat Shahaziz and Hovhannes Toumanyan, Ruben Vorberian and Vahram Torgomian, Yeghia Pechikian and Aramayis Srapian, Nairi Zaryan and Hrachia Hovhanissian, Anahit Parsamyan and Suren Muradyan, and others. We would also like to note that all the verses addressed to Byron by Armenian poets were written on an immediate urge to react to some events and are valuable for their infinite sincerity and spontaneity. This is quite natural. The poets praised a man who, wherever he was, either under his favourite olive trees working on his *Don Juan* and *Childe Harold's Pilgrimage*, or writing down his reflections, did not ever forget his commitment as a poet and fighter for genuine art.

Shobhana Bhattacharji

"Byron and the Shape Changing"

In Byron's *The Deformed Transformed*, hunch-backed Arnold doesn't like his shape; the Stranger pops up from a fountain and offers him a variety of other shapes to choose from. Arnold wants to be beautiful like his brothers but prefers the shape of warlike Achilles to the stunningly beautiful Alcibiades. The conversation between the Stranger and Arnold about existing and alternative shapes around this somewhat mad situation should make one think, if only we could stop laughing. Despite its Faustian overtones, the play not like anything he had written before, is not a one-off madcap literary adventure. Anne Barton has shown how this play weaves in and out of *Don Juan*, where Byron is so very concerned with how an old literary form will not do for the present. I think that the play is linked not just with *Don Juan* but with much more of Byron's verse. I want to explore whether shape changing in *The Deformed Transformed* could also be about literary shape changing? Through Byron's work runs a rich vein of shifts that forms a narrative, which takes us beyond merely literary shape into unexpected areas, but the way lies through Byron's literary uses of a cluster of words around the word 'genre.'

Joan Blythe

“Byron, Milton, Chateaubriand and the Martyrology: Suffering for Truth’s Sake”

Last year in Valladolid, I spoke about the impact on art criticism of Byron’s characterization of the artist Jusepe Ribera as one who had “tainted” “his brush with all the blood of all the sainted”; i.e., the martyrs. This year, I explore the ways in which Byron also dipped pen in the blood of the martyrs, that is, how he may have been influenced by the martyrology, a genre variously comprised whose origins in Christian tradition may be traced back to Origen and Eusebius. In these writers, a martyr is one who makes a definite **choice** to die in witness to Christian truth rather than give even lip service to another religion. Intention is very important and distinguishes such deaths from those that are not sought but tragically happen as a result of historical conflicts. Martyrologies, which always involve conflict between different religious beliefs, served as a means to define the essential virtuous characteristics of the right-living Christian, to vilify the opposing religion, to strengthen faith of believers, and to proselytize unbelievers. They usually include sensationally visceral detail. Milton’s Sonnet XVIII which begins “Avenge O Lord thy slaughter’d saints whose bones/Lie scatter’d on the Alpine mountains cold” may be considered a “mini-martyrology”: using violent and graphic images Milton celebrates Waldensian Protestant Christians both for early adopting Christianity while most were worshipping “Stocks and Stones” and for keeping their faith in the face of violent Roman Catholic persecution. At the end of *Paradise Lost*, Michael tells Adam and Eve as they are about to embark on life in the fallen world, “suffering for Truth’s sake/Is fortitude to highest victory.” In *The Age of Bronze*, Byron’s bitter denunciation of the Congress of Verona includes the line “There Chateaubriand forms new books of martyrs.” Here he alludes sneeringly to Chateaubriand’s 1809 novel *Les Martyrs ou le Triomphe de la Religion Chrétienne*. Chateaubriand thematically intended this work of fiction to bear witness to the same religious perspectives expressed in his *Génie du Christianisme* of 1802. Although Byron’s attitudes toward Christianity, like his responses to Napoleon, may be called “antithetically mix’d,” some of Byron’s poems arguably draw power from works in the traditions of the Christian martyrology, even perhaps from the unlikely *Les Martyrs*. I focus primarily on examples from Byron’s Oriental tales and *Don Juan*. In closing, I consider how biographical accounts of Byron, particularly in the nineteenth century, draw on the genre of the martyrology. Although Byron was not a martyr in the traditional Christian sense, many opined that he “died a martyr” in the Greek fight for freedom from Ottoman domination, a conflict which on a deep cultural level was fueled by opposing religious beliefs. In his “An Exhortation to Martyrdom” Origen, drawing on Romans 8, he wrote “His purpose is to reveal them [“much greater visions”] when the whole creation is set free from its bondage to the Enemy for the glorious liberty of the children of God.” In their different ways Milton, Chateaubriand and Byron were all passionate advocates of “glorious liberty,” an ideal that was shaped in no small part by Christian martyrologies.

John Clubbe

“Byron: A Poet beyond Borders”

The central theme of “Byron, a Poet beyond Borders” is that Byron is best understood not primarily as poet in the context of traditional British Romanticism, that is, as one of the Big Six including himself, Blake, Wordsworth Coleridge, Shelley and Keats, but rather from an international perspective, especially the European one which during Byron’s lifetime also fostered such cultural giants as Napoleon, Goethe, Beethoven and Goya. At the beginning of the nineteenth century and well beyond, the most honored literary genre was still the epic. This genre, in my view, defines the essence of Byron and of these other great figures of the age. I shall begin by tracing the epic journey of the International Byron Society from the early 1970s, when the indefatigable Elma Dangerfield first urged people in Europe and America as well as in Britain to form Byron societies. She concomitantly organized annual tours—open to all interested in Byron—to places where Byron lived or visited. Only in 1974, with a meeting at Trinity College, Cambridge, did the conferences assume a more scholarly focus, and not until 1986 was there a more formal organization established with

presidents, secretaries and treasurers. But through the many changes the IBS has undergone through the last four decades, Elma's progressive founding vision remains a key to understanding Byron: he was a "citizen of the world," a writer and historical figure belonging to everyone in the international community who responds to him as a poet and being of epic stature. Elma Dangerfield would be thrilled to know that there are now Byron societies in some 35 countries—most recently in Armenia and Russia—and that we are both convening and touring this year in Lebanon. I shall then explore why it is essential that we should consider Byron foremost vis à vis Goethe, Beethoven, Napoleon, and Goya. Goethe, who in his varied writings renders the essence of European civilization of this era, was deeply fascinated by Byron and Napoleon both of whom he viewed as the supreme embodiment of the daimonic. Goya in epic paintings, like Byron in *Don Juan*, saw deeply into the depravity of the human soul and explored the extreme cruelty and inhumanity of war as well as heartbreaking instances of human bravery and fortitude. Beethoven too, in monumental works of music, had much to say about the nature of war. Byron, like Beethoven, was inspired his whole life by the epic-scaled revolutionary hopes raised by Napoleon. Both wished, however, to go beyond what Napoleon had achieved and bring into being a world of freedom, justice for all, fraternity, and hope. Byron calls us to keep striving toward this ideal.

Rouba Doaihy

"Violating the Natural Supernatural in Goethe's *Faust* and Byron's *Manfred*"

In the 18th century, Romantic poetry flourished as a reaction to classical realism, which prized scientific rationality and logic over emotion and intuition. Romanticism, as a response to neoclassicism, was characterized by a reliance on the imagination, freedom of expression and spontaneity. In the spirit of this new freedom, romantic writers expanded their horizons and took a personal interest in the interplay between the natural and supernatural mostly for artistic effects. Violating this approach, Johann Wolfgang von Goethe and Lord Byron illustrated explicitly in their works how the supernatural and preternatural play a determining role in the life of man. Though Goethe, in *Faust*, acknowledges that man does have free will, he also does not discard the notion that the metaphysical and the occult disport and revel in the life of the individual, leaving the individual powerless to live life according to his own convictions and the vision of his ideal self. Byron, in *Manfred*, elucidates how occult and mystical forces are not distant from the earthly and the real and how the human condition is intertwined with higher powers that often, but not always, defeat the visions and aspirations of the individual.

Peter Francev

"Hints from Horace and New Poetic Aesthetics"

Byron's "HFH" is a complex text that was originally designed by its author to mirror the aesthetics of the Roman satirist Horace— as a "new school of Poetry" that would shift the focus away from the rigidity of the Lake poets. Byron composed a first draft in 1811, intending it to become a sequel to his much admired and criticized *English Bards and Scotch Reviewers*. However, as with several of Byron's poems, Murray was less than enthusiastic to publish the poem. A revision appeared in 1820, but it wasn't published and released to the general public until 1833. In "HFH", readers will see the striking parallels between Byron and Horace; yet, underneath his "imitation", and between satirical attacks on Wordsworth and Southey, Byron formulates his own poetic theory—one in which the poet, now matter how strong or weak, is looked upon with favorable eyes. In fact, throughout his own "essay", Byron calls attention to Pope as the perfect guide to a fledgling poet. Unfortunately, however, very little has been written about "HFH": most notably, Jane Stabler's article "The Genesis of Byron's 'Hints from Horace'" and Peter Cochran's online edition which contains a plentitude of excellent notes. While Stabler's essay contends that "...Byron's version both reaffirms his allegiance to

classical aesthetics and subverts and ideal of cultural refinement...”, it is my intention to examine “HFH” not as an extension of a scathing satire against the Laker poets, nor as a concrete imitation of Horace’s *Ars Poetica*, but rather as one in which Byron sets forth to expand upon a new set of aesthetics which will “revolutionize” English poetry.

Joshua D. Gonsalves

“The Joys of Reading ‘Statistics, Tactics, Politics and Geography’ in *Don Juan*”

“I do not grossly err in facts, Statistics, tactics, politics and geography”— (*Don Juan*, Siege of Ismail cantos)

Geopolitics forms a recent pedagogical framework for reading Byron in a post-9/11 world where war is a word on everyone’s lips. Philip Shaw stresses how the poet “reveal[s] the failure point of individual and national authority” (*Waterloo and the Romantic Imagination*, 191), while Simon Bainbridge argues that Byron “was critical of the ‘imaginative consumption of war’ rather than representative of it” (*Visions of Conflict*, 173). Shaw and Bainbridge are not alone in reading Byron as a critic of war. I hope to emphasize, however, that this style of reading is too presentist and ends up sidelining Byron’s commitment to a just war: “had the cause / Been one to which a good heart could be partial, / Defence of freedom, country, or of laws; / But as it was mere lust of power to o’er-arch all / With its proud brow, it merits slight applause” (*Don Juan*, 7. 314-318). The Siege of Ismail cantos (VII-VIII) of *Don Juan* separate a “good fame” from one founded on slaughter, yet Byron is aware that neither good nor bad fame exist as such, but as seen: “for I wish to know / *What* after *all*, are *all* things—but a *Show* ?” (7.499, 15-16). Byron anticipates, in other words, Mary Favret’s emphasis on the visual mediation of wartime in *War at a Distance*. If J.R. Watson uses the optic metaphor of “ways of seeing war” in *Romanticism and War* as shorthand for holding different opinions concerning a nationalist wartime, he also stresses how the envisioning of war is literally “fascinating” (i.e., 22, 24, 174, 197). What are we to make of the fact that this “imaginative consumption” of war enabled by the rhetorical power of “visualization” (or “bringing-before-the-eyes” in Aristotle’s *Rhetoric*) is yet another target of Byronic critique: “Think how the Joys of reading a Gazette / Are purchased by all agonies and crimes” (8. 125). In explicating the siege genre as a geopolitical approach to Byron, I will appeal to both war and seeing as a reflexive and materialist way of reading Byron’s relationship to war. On the one hand, Byron never lets us forget the endless “heap of bodies” war demands (8. 658), yet he also reminds us that we are always seeing this administration of death from a distance. Byron’s bifurcated optic allows us to realize, then, that war cannot be made persuasively present, as critics attempt to do when they interpret Byron as a liberal critic of warfare. “War” remains, in the meantime, omnipresent as the “barely registered substance of our everyday” (Favret, 9). How, then, can Byron’s Republican valorization of war (a problem I have tried to approach in an essay collected in *Byron and the Politics of Freedom and Terror*, Palgrave, 2011) escape this reflexive critique of “the Joys of reading” that pretend to make war present? How can he escape the bad infinity of merely seeing war? How can he transform a “Defence of freedom” into an undoing of this state of siege?

Jonathan Gross

“Byron and the Genre of Travel Writing”

This essay explores Byron and the genre of travel writing, with particular attention paid to Byron’s 18th century precursors, John Moore, William Beckford, and Thomas Hope. Byron transformed John Moore’s *Zeluco* into a cosmopolitan poem, *Childe Harold’s Pilgrimage*, which looked beyond the stale certainties of the didactic, sentimental novel (while responding to the poetic genres of topographical poetry created by James Beattie and Edmund Spenser). In penning his Eastern tales, he transformed the genre of Beckford’s *Vathek*, creating an Eastern bible to challenge Western hegemony, complete with his own proverbs of hell. He also incorporated the tale of *Vathek* into his

own personal life, sleeping with the novel under his pillow (according to Beckford), as Trelawny was presumed to have slept with *The Corsair* under his. In all of these borrowings, there was an anxiety of influence that reached its culmination in *Don Juan*, the focus of my talk. This poem shows Byron borrowing from the genres of pantomime, opera, and burlesque (and announcing those borrowings) to create a new version of Mozart's *Don Giovanni*. In doing so, he transformed another classic work of travel writing, Thomas Hope's *Anastasis*, into a topographical poem, mining the lore of Oriental scholarship therein and popularizing the pedantry of his contemporaries.

Maya El Hajj

“Lord Byron’s ‘The Prisoner of Chillon’ in European Styles”

“The Prisoner of Chillon,” one of Byron’s most touching poems, was translated into many languages among which are French and Italian. These two versions reveal a lot about Byron’s journey on the Continent, its history and geography. This paper will show, based on a stylistic comparative study between the translations and the original version of this poem, written in 1816, whether the translated versions maintained the same aesthetic literary significance observed in the original and whether those versions had a significant aesthetic effect on their readers. This paper also studies whether the key concepts related to the poetic field, thoroughly studied in the original text, were properly rendered in the French and Italian versions. This presentation studies the various versions of the poem at all its base linguistic levels (morphology, semantics, stylistics, lexicology and phonetics) to explore Byron’s stylistics.

Hiroshi Harata

“A United Front of Satire which Byron and Shelley Formed in Italy”

Both Byron and Shelley went abroad for good and never returned to England. However, they were always alert to the reactionary snobbery and philistinism of English writers—among others, Robert Southey and William Wordsworth, whom they despised as the so-called Lake Poets or Lakers due to their conversion from a reformist to a conservative Tory sympathizer. It is noteworthy that Byron and Shelley usually stayed close to progressive Whiggism throughout their life. In 1818, Shelley visited Byron in Venice, and they resumed a close friendship, which lasted for four years until Shelley’s sudden death in 1822. During these fruitful years, the two poets composed or published their major works respectively. What attracts our great attention in terms of literary genre are two satirical poems: one is Shelley’s “Peter Bell the Third” (composed 1819, published 1839), and the other Byron’s “The Last Judgment” (composed 1821, published 1822). Shelley’s burlesque laughs at Wordsworth’s folly and his boring verse, and Byron’s travesty sneers at Southey’s brazen face and his poetic coarseness seen in his “A Vision of Judgement” (1821). They seemed to have formed a united front of satire against the two converted poets of illiberal nationalism. My presentation will begin with a quotation from Shelley’s letter (8 October 1818), in which he said that Byron had read him the Canto I of *Don Juan* and its “Dedication” to Southey, and that the “Dedication” was more like lashing than satire. This occasion may have inspired Shelley to write “Peter Bell the Third” in the style of Menippean satire (which Northrop Frye names the “anatomy” in his *Anatomy of Criticism*). Then I will argue that Byron’s “The Vision of Judgment” is more successful than Shelley’s poem although the former was composed under the influence of the latter.

Itsuyo Higashinaka

“Byron’s Comic Rhymes in *Beppo*”

Professor Anne Barton has a section in her book, *Byron’s Don Juan*, named ‘comic rhymes’ in which she says, “Byron’s comic rhymes are amusing, occasionally outrageous, and usually purposeful”. She is mainly talking about the couplet of the *ottava rima* stanza, but she also comments, though briefly, about the first six lines of the stanza, which make up two rhymes, with each rhyme consisting of three words. In this paper, I would like to examine chiefly Byron’s use of these two rhymes in the first six lines of the *ottava rima* stanza, and to a lesser degree, the concluding couplet, to probe Byron’s intention in using those rhymes. I will take up *Beppo*, since it is there that Byron first used the *ottava rima* under the direct influence of Frere and Italian poets. I should like to include in the discussion of Byron’s comic rhymes such English satirists as Swift and Pope, since they were also interested in comic rhymes. I am going to discuss the subject under three headings: first, Byron’s love of manipulating personal names, second, his love of using foreign words and phrases, third: his comic rhymes which do not fit the first and second traits.

Mirka Horova

“Byron’s Venetian Plays-Scripting History’s Erasures”

It is the marginal genres of writing - graffiti (on Faliero’s ducal throne, and Jacopo Foscari’s scribbles on the prison wall) and personal books of accounts (of Loredano in *The Two Foscari*) - that frame and fuel the dramatic plot of Byron’s two strictly ‘historical tragedies’, *Marino Faliero* and *The Two Foscari*, and they bear testimony to histories erased from the grand narrative of the *Serenissima*. In the case of *Marino Faliero*, the paper will also discuss the ways in which the significant instance of the doge’s story, his final oration before the execution, has been erased—the rhetoric reduced to a dumb-show in medias res for contemporary citizens of Venice outside the gates, and for posterity, culminating in the taboo of the black veil over Faliero’s memory in the hall of ducal portraits. The aim of this paper will be to discuss the implications of these erasures, the particular dramatic uses of these marginal genres, and the overall extent to which Venetian history is being meddled with and censored in the plays. This is closely connected to the effect these historical erasures have on the plays’ rendering of ethics (or lack thereof) of official Venetian annals, and how they figure in Byron’s attitude to, and treatment of, historiography described in the prefaces to the plays, and the treatment of history in general.

Savo Karam

“Byron’s Reflection of the Frame Tale in *The Giaour*”

Writers such as Petrus Alfonsi in *Disciplina Clericalis*, Boccaccio in *Decameron*, Chaucer in *The Canterbury Tales*, Mary Shelly in *Frankenstein*, Oliver Goldsmith in *The Citizen of the World*, and Jonathan Swift in *Gulliver’s Travels* have made use of the frame tale for their particular Occidental purposes. However, Lord Byron’s implementation of the narrative frame in his Oriental tales proved him to be a true Orientalist. It is no surprise that a scholar such as Byron, who was enthralled by the East, its culture and languages, wished to satisfy his inquisitiveness concerning a world not fully exposed or explored by the Occident. He eventually experienced the Orient by orchestrating two lengthy Oriental tours. His emergent interest in the East culminated in his authentic Oriental tales, which vividly portray the region in terms of remarkable exploits and escapades, intense desires, and unyielding harshness. Counselling his friend Thomas Moore, Byron persuaded him to write about the East. It is obvious that Byron was advising himself as he directed his inquisitiveness towards the East seeking its poetical inspiration. Sharply conscious of his readers’ thirst for radiant, Romantic tales, Byron chose to satiate their craving with a series of Oriental tales that proved to be immensely popular. “*The Giaour*,” his first and most intricate Oriental work, is an ingenious tale that perfectly replicates the East as experienced and viewed through a Westerner’s objective eyes. Byron’s painstaking appraisal

of the Turkish political, religious, and social makeup inspired him to a colossal extent, thus allowing him to reflect the genuine essence of the East in his Oriental tales. In this work, I outline some typical characteristics of the frame narrative and refer to their use in *The Arabian Nights* and then demonstrate their implementation in Byron's "The Giaour."

Marcin Leszczyński

"Don Juan's Form as an Outlook"

The paper examines the structure of Byron's *Don Juan* as a vehicle for a certain world-view. The poem's form determines a specific outlook, a vision of the world as an unstable and multidimensional place full of contradictions. Therefore, it is not a neutral medium reflecting mimetically the poet's mind, but a means of discovering the truth about reality in the process of creation and annihilation characteristic of romantic irony. An analogy exists between the literary form and the outlook, since both are open, ready to incorporate unexpected elements and are treated as a process. A metafictional dimension of *Don Juan* foregrounds this processive feature of the poem as it shifts the readers' attention to the act of writing. Similarly, the world-view is revealed as an unfinished process, neither finite nor prepared beforehand. The literary structure and the outlook are hence both *in statu nascendi*. This fact leads to a conclusion that in *Don Juan* it is a process of creation that is more important than a final work, a text being written rather than a written text. The reality and the poem are both in a state of transition and open to be continued, which reflects a modern sensibility as opposed to, for example, a traditional epos with its ordered and hierarchical structure stemming from a stable vision of the world.

Nora Liassis

"The Siege of Corinth (1816) and The Siege of Nicosia (1833)"

Within the historical framework of the Fourth and Sixth Ottoman-Venetian Wars of the sixteenth - seventeenth centuries, this paper will indicate that Byron's siege tale on the fall of Corinth is the likely source, a few years later, for Robert Hugman's *The Siege of Nicosia, or The Fall of Mustapha*. Discussion looks at both eastern tales in a comparative study of siege culture. Aspects of the narratives considered in detail, within these two specific encounters between East and West, are the pictorial metaphors of the art of Romantic story-telling, causal connections between past and present, philosophical individualization of protagonists, and myths of deference and defiance in the renegade condition. While both tales are concerned with political stakes in the eastern Mediterranean around 1715 and 1570, this is not to say that there are no discrepancies in the episodic structure of the two versions, indicated by the time-scale, particularized locales, reversal of siege outcomes and the role of local populations, along with some stylistic disparities. Although little is known of Hugman as a Romantic poet, his creative adaptation of Byron's oriental tale renders both versifiers zealous 'witnesses' to the chronicle and quest of imperial siege warfare.

Angreas Makridis

"Byron's image during the Greek Civil Conflict 1944-1949—The Story of "Lord Byron" Company of Students"

Lord Byron's role in the Greek War of Independence is well known, so is the international resonation of his participation on the revolutionary side. Ever since in Greece, Lord Byron's image has often been used for the support of patriotic and nationalistic goals, sometimes by shrinking the poet's emotions and approaching, to cope with the coincidence and its needs. While Greek nationalism has used the poet's image to compose a foregone and timeless support for the Greek

national aims, the Greek Left has used its name and revolutionary activities, in the context of its confrontation with nationalists and Britons during the civil war clashes in Athens of December 1944. In this frame, the Company of Left-wing students which participated in the National Resistance against the Nazis, was renamed “Lord Byron” Company of Students, to signify the reaction of Athenian youth against the British intervention, in the name of a British Philhellene and revolutionary. This paper tracks the roots of “Lord Byron” Company, reviews its armed action and presents documents of the era, photographic material, recordings as well as some critical assessments. At the same time, it shows facets of the nationalistic and anglophile reaction and struggle to keep Greece in the western block.

David McClay

“Byron and the Archival Influence on Autobiography and Biography”

In examining Byron’s attitudes towards the genres of biography and autobiography a consideration of his approach towards archive creation, dissemination and survival is important. Can Byron be considered an active and conscious archive creator and preserver? And if so in what ways was this done with reference to his potential biographical publishing. Also what were the influences of others, including John Murray II and John Cam Hobhouse, in these connected processes of archiving.

Stephen Minta

“Byron and Greece: From Travel-Writing to Epic”

This paper examines the distance Byron moves in the representation of Greece, between the first two cantos of *Childe Harold’s Pilgrimage* and *Don Juan*. It explores the ways in which a direct representation gives way to an approach that is apparently less realistic, yet which yields a vision of Greece appropriate for epic. In the preface to *Childe Harold*, Byron makes an immediate claim on authenticity. The poem offers itself to the reader as a primarily descriptive narrative, on the understanding that, because it was largely composed in the countries it portrays, its observations of those countries can be trusted. Byron refers very early on to ‘the correctness of the descriptions’. Such a claim on the authentic is never without its problems in travel-writing, and I look at some of the issues in relation to the representation of Greece specifically. Almost all writers who have attempted a realist description of the country have come up against the same issue: that it is difficult to render the intensity of their experience, except through the accumulations of the past. Byron, in this sense, is no exception. By the time of *Don Juan*, he chooses an alternative manner of representation, which is also his way of giving back to Greece an epic grandeur that is more than merely sentimental or historically determined. Haidée’s island is both Greece and not Greece. It is a hybrid creation and allows Byron to present a country that can be fantasised as the site of love, in terms both of the fictional narrative and the passion of his own political commitment. In *Childe Harold*, Greece is offered as a real place, correct in its description. In *Don Juan*, the vaguer geographical space conceals more subtle political and emotional realities.

Piya Pal-Lapinski

“Don Draper’s Byronic Style: Romantic Vampirism, Fashion and Capitalism in AMC’s ‘Mad Men’”

The television show “Mad Men,” focusing on the growing advertising industry in 1960’s America, created and produced by Matthew Weiner, has enjoyed an unprecedented popularity and media attention in recent years-- thanks mainly to the libertine figure of its protagonist, Don Draper. The *New York Magazine* recently claimed that Draper was the “true heir” to the Romantic vampire, “famously modeled on Lord Byron”—“with looks, charm, style, wealth, and insatiable demonic

appetite.” On his way to becoming iconic, Don Draper combines demonic drive with an aggressive seductiveness and sense of style, which marks him as the latest and most glamorous avatar of the Byronic libertine in popular culture. Not only does he take the advertising industry by storm, rising to the top with Darwinian ruthlessness, but his creativity as an “ad man” is paralleled by his numerous sexual relationships with women. At the same time, like the doomed Byronic hero, Draper has a past identity which he is trying to escape, and which constantly shadows his efforts to reconstruct himself, darkening his internal life. My paper moves beyond merely looking at Draper as Byronic hero or vampire to a discussion of the ways Draper’s vampiric Byronism both adapts itself to, and is in conflict with, a world dominated by fashion and advertising—a world where aristocratic libertinism has been replaced by the seduction of products. The show’s emphasis on style and glamour raises interesting questions about the uneasy and complex relationship between romanticism, aesthetics and capitalism. Postmodern thinkers have critiqued libertinism as both mirroring and undermining the capitalistic impulse, and Jean Baudrillard has asked in his work on seduction that we take a closer look at the way seduction either opposes production or becomes unimaginable in a capitalistic culture. Is Draper’s Byronism fore-grounded in the show only to be more effectively contained by the corporation? What impact then, does a new version of Byron, with its demonic eroticism, and seemingly stripped of its revolutionary potential, have in a fictional corporate world where a complicated dance of the relations between seduction and production plays itself out?

Hamidi-Bahman Pour

“Under Eastern Eyes: A Study of Byron’s Oriental Vision in *Turkish Tales*”

The purpose of this research is to study George Gordon Byron’s (1788-1824) opinions and thoughts about the Orient and the Oriental cultures. By using Orientalism as the efficient approach and applying New Historicism as its methodology, it surveys influences of time and society on the first three stories of *Turkish Tales* (1813-14). In the second half of the 18th century, Europeans were desirous to know about people living in remote eastern lands. Therefore, they went across borders and stepped into unknown territories. The western explorers before going to the East, where the sun rises, read about it in books and many of them thought about the East in a way that they perceived. Thus, when they faced the reality of the East, their subjective images were scrapped. Among the western scholars who were interested in knowing about the eastern side of the globe, Byron was experience-oriented. He preferred to breathe the eastern breeze and listen to stories of teahouses men instead of hearing and reading about them. This research seeks to show that unlike the ruling system during Byron’s time, he could go beyond the Oriental discourse and break boundaries and limitations and talk about the East and its culture in an objective logical manner rather than a subjective authoritative one. In other words, this research intends to study Byron as a bridge-maker between the Muslim East and the Christian West. Additionally, it proposes to find relations between power and knowledge in the process of representing and depicting the East in the western literary works especially in Byron’s *Turkish Tales*.

Martin Procházka

“Byron and Modern Epic: *Childe Harold* and *Don Juan* between Fact and Fiction”

The difference between fact and fiction thematised in *Don Juan* VIII, 86 (“But then the fact’s a fact—and ‘tis the part / Of a true poet to escape from fiction / Whene’er he can...”) may be seen (e.g., in relation to Jerome McGann’s analysis of *Don Juan*) as the major feature of Byron’s epic project. Specific modifications of this theme will be traced in Byron’s poetry from *Childe Harold’s Pilgrimage I* and *II* confronting political and cultural implications of historical facts, via the inflections of the theme in romantic Pantheism and discourse of ruins in *Childe Harold III* and *IV*, to the reflections of *Don Juan* where romantic epic is seen as a force of resistance testifying against facts as strategic

devices and tools of political manipulation. The themes of historical memories, cultural differences, political and social oppression and scientific or philosophical knowledge come together in the latter part of *Don Juan*, where a new topic of the ghost, or rather the spectre, is outlined before the poem breaks off. Does this moment anticipate a change of Byron's concept of epic, or can we trace this change as a result of a long-term development starting already with the first canto of *Childe Harold's Pilgrimage*? Using recent theories of the "fictive" and "the imaginary" (Wolfgang Iser) and of spectrality (Jacques Derrida) the lecture will focus on Byron's problematization of the romantic hero and subjectivity as well as on the transformation of the main features of both classical and modern epic, especially the conventions of literary representation.

Emily Rohrbach

"Anticipating the 'Spirit of the Age': Byron and the Genres of History"

This paper has two parts. I begin by constructing-in brief-a narrative of shifting concepts of time that organize dominant modes of historical discourse from the eighteenth-century Scottish enlightenment histories to the controversies about the French revolution and, finally, William Hazlitt's *Spirit of the Age*. What this narrative establishes is the increasingly pressing problem that an unpredictable futurity poses for historians—specifically for the writing of the present as the most recent historical age. In the second part of my paper, I argue that, in his manipulation of the epic in verse form in *Don Juan* in particular, Byron theorizes the problems that contemporary historians face, caught between the rise of periodization and the urgent call to establish the "spirit of the age," on the one hand, and the sense of history as a narrative that unfolds into the future, a future understood increasingly as altogether unpredictable, on the other. How can one imagine the present as history when it is constantly slipping into a future that cannot be foreseen. Although periodization had been part of the European historical imagination at least since the early modern period, what separated the sense of history around 1800 from those earlier conceptions was the sense that the present age would someday give way to yet another new age. In view of the problems that this concept presents for imagining the present as history, Byron develops a literary subjectivity that is revisionary; the "self" is a provisional construct in a present that is always on the move; this revisionary subjectivity most adequately registers the personal and historical movements of flux and fleeting moments.

Rosemarie Rowley,

"Was Byron an Ecopoet?"

Is nature too vast a concept, or can we see that in some aspects of his work Byron was an early environmentalist, or ecopoet? We know of the famous quarrel between Wordsworth and Byron, but while composing the third canto of *Childe Harold* in Switzerland in 1816, did Byron engage with this concept of nature in a way that would some of his work into this newly-coined genre of poetry today? The term Ecopoetry has come into recent, popular use as a means of denoting poetry with a strong ecological emphasis or message. Byron's "springs of life were poisoned," so while addressing nature in its wholeness he did in the end declare 'tis not my theme'. However, reading the third canto of *Childe Harold*, one can see that Byron engaged with nature in a way that recorded man's part in it, and his own complex response. One of the chief characteristics of Ecopoetry, is that it is connected to the world in a way that implies responsibility. As with other models that explore and assume engagement, Ecopoetry is "surrounded by questions of ethics" (Engelhardt, 2007). This is a question my paper will explore.

Sona Seferian

“Charles Dowsett’s ‘The Madman has Come Back Again’: Byron and Armenia”

In 1816, Byron settled down in Venice and in autumn got acquainted with the Meckitarists in the monastery on the Island of San Lazzaro eager to begin his study of the Armenian language. Father Harutun Avgerian, a **learned and pious soul**, whom he calls Father Pascal, agreed to teach him Armenian. Later, with his help he compiled two dictionaries and a grammar text-book and did some translations from Armenian. When the youthful Byron returned on the morrow of his first visit at the end of 1816, Father Pascal turned to his fellow monks with the regrettably immortal remark: “The Madman Has Come Back Again.” Thus, Charles Dowsett (1924-1998), a famous Armenologist, Fellow of the British Academy and Fellow of the Royal Asiatic Society, in commemoration of the 200th anniversary of Lord Byron’s Birth, published a survey on Byron’s Armenological studies and translations from Armenian. Byron’s poetry of this period is inspired by Armenian culture and literature (*Manfred*, *The Lament of Tasso*, the Last Canto of *Childe Harold’s Pilgrimage*, *Sardanapalus*, *Cain*). ‘I had once an idea of following the Armenian Scriptures, and making Cain’s crime proceed from jealousy and love of his uterine sister, but, though a more probable cause of dispute, I abandoned it as unorthodox’ writes Byron in one of his letters, and in the 4th canto of *Childe Harold* he writes: “I have taught me other longues.” Probably one of the languages is Armenian. Byron’s respect and love towards his teacher Father Pascal was so profound that he expressed it in his poem *Manfred*. Through repentance, Father Pascal was sure that there exists some other life to which any man can come. Due to Byron the Armenian language and culture interested Europeans greatly. Byron’s fondness of Armenians and his Armenological studies were reflected not only in Mekhitarists’ and other Armenian Scholars’ works but also many foreign writers wrote surveys on him. The words of John O’Brien are an excellent summary for his Armenian adventure: “Byron had carved a place for himself in the hearts of Armenian people. His respect for their intellectual accomplishment, as well as his love for them and their language, will long be remembered and appreciated.”

Qingbao Song

Chinese Intellectuals of Chairman Mao’s Era and the Political Satires of Lord Byron:

A Case Study of the Zha Liangzheng’s Translation of *Don Juan*”

The Era of Chairman Mao (1893-1976) refers the period from the found of the People’s Republic of China on October 1st, 1949 to the start of the Third Plenary Session of the Eleventh Central Committee on December 18th, 1978, with a span of nearly three decades. This period sees the low tide of Byron’s translation and introduction in China. Zha Liangzheng (1918-1977) is known as “the translator with the greatest achievements so far” and his translation period is from 1953 to 1977, with an almost coincide with Chairman Mao’s Era. Zha Liangzheng has translated most of Byron’s works, including the whole *Don Juan*. With a case study of his translation of *Don Juan*, this paper is intended to give an in-depth analysis in the reason of his deeply love with this translation. It also combines the trajectory of his whole translation, compares his differences with the intellectuals of the two previous high tide, and links the social background and the influence of the traditional Chinese culture. Thus it dissects the Chinese intellectual’s reaction and psychology of the Era of Chairman Mao when in the face of social and political predicament, and concluded by outlining the Chinese intellectuals’ general characteristic—the tenacious fighting spirit.

Reiko Yoshida

“A Comparative Study of Byron’s *The Deformed Transformed* and Pickersgill’s *The Three Brothers*”

Drawing on Tzvetan Todorov’s Introduction à la littérature fantastique, first, I will show in my paper that Byron’s *The Deformed Transformed* and Pickersgill’s *The Three Brothers* on which the former was

"partly founded" belong to the genre of "la littérature fantastique." Second, I will make a comparison of the distinctive feature of the protagonists in these works. When Arnold, the protagonist of Byron's drama is given the chance to transform him to his wish in any shape, he chooses the shape of Achilles, the Greek hero, whereas when Arnaud, that of Pickersgill's novel is given a similar chance, he picks up the shape of Demetrius Poliorcetes, another Greek hero. Third, based on this remarkable difference, I will examine how different the transformation of Arnold is from that of Arnaud and what the significance of "das Unheimliche" (the uncanny) is which both transformations have in common.

Bio-Sketches

Abrahamyan, Samvel is Associate Professor and Dean of the YSU Faculty of Romance and Germanic Philology, Yerevan State University, Armenia. He earned his PhD in British History, Academy of Sciences, Moscow.

Bhattacharji, Shobhana has a PhD in Byron's drama and has taught at Jesus and Mary College (University of Delhi) for four decades. She has written on children's literature, Indian travel writing, and Indian Christians in the nineteenth century.

Beatty, Bernard 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 wrote 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 Byron, Pope, and Newman, pending ones are on Browning and Newman, The Consistency of Don Juan, and Romantic Decadence.

Bechara, Sandra is a graduate of Notre Dame University, Louaize, Lebanon. Her interest in Lord Byron started when she was a Masters student in English Literature. She participated in the International Student Byron Conference in Messolonghi, Greece.

Bekaryan, Anahit was born in Yerevan. In 1973, she graduated from Yerevan State University, the English department. She has been working at the Institute of Arts of the National Academy of Sciences of the Republic of Armenia (NAS RA) since 1982. She did her PhD in 2008. In the same year, she won "Armen Avanesian's" Grant issued by the US Fund for Armenian Relief's "Armenian National Science and Educational Fund." She has recently completed her work "Byron and the Armenian Reality (in Armenian and English). Her manuscript is going to be published under the auspices of the Ministry of Culture of RA. She won her second grant in 2012 and is currently doing research in the 19th-century Armenian Studies. Her main publications related to Byron and Armenia include *Byron at the Mechitarists* (2001), *Byron on the Island of St. Lazarus*, *Byron in the Publications of the Mechitarists in Venice* (2006). She was the speaker at Byron International Conferences in the USA (2001), Japan (2002), France (2006), Greece (2009), Spain (2011). She is the author of the book, *Byron's "Armenian" Letters in Armenian*, English, Russian, and she also submitted her paper *Byron and Armenia* to the Lord Byron Volume in the *Reception of British Authors* in Europe Series.

Blythe, Joan is Professor Emerita of the University of Kentucky. She has published on medieval penitential handbooks, *Piers Plowman*, Spenser, Milton, J.M.W. Turner, Byron, Napoleon, and Chateaubriand, ... Since taking early retirement to Santa Fe, New Mexico, she has focused mainly on Milton and Byron, Milton and Renaissance art, and Milton and Chateaubriand. She has forthcoming

essays on Byron, Milton, and garden history and on Milton, Cromwell, and Napoleon in Chateaubriand and Victor Hugo.

Clubbe, John is a cultural historian who has written books on English Romanticism, the poets Thomas Hood and Byron, the historians Thomas Carlyle and J. A. Froude, and on the architecture of Cincinnati. He is currently working on a study of Beethoven. Among his many publications on Byron is his recent book *Byron, Sully, and the Power of Portraiture* (2005). He has been Joint President of the International Byron Society since 1986.

Dennison, Michael J. teaches at the American University of Beirut in the Department of English. He is a poet and a scholar of comparative literature, specializing in the Supernatural as metaphor for decadence and degeneration. His study on the figure of the vampire in English, French and Italian literature, *Vampirism: Literary Tropes of Decadence and Entropy*, was published by Peter Lang (2001). He is currently researching a study on the figure of the ghost and the current Age of Terror. He has published poetry in journals including the *International Poetry Review*, *The Drunken Boat*, *Van Gogh's Ear*, *Frank*, and *Avatar*, and a recent book of poems with photographic art titled *Hamra Noir* (2010).

Doaihy, Rouba is a graduate of Notre Dame University-Louaize, Lebanon, where she teaches English skills courses. She has attended the Student International Byron Conference in Messolonghi, Greece, and an international conference in Istanbul, Turkey. She continues to explore issues related to Rumi, Goethe, and Sufism.

El-Hajj, Maya is an Assistant Professor at the Faculty of Humanities, Department of English, Translation, and Education, Notre Dame University-Louaize, Lebanon. 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 main interest is the effect of culture on language. In addition to her interest in translation and teaching, she is particularly interested in lexicology–lexicography, a vast field hardly exploited nowadays in the Arab world. Dr. El Hajj has given lectures in many academic institutions in Lebanon and Italy.

Francev, Peter is lecturer at Mount San Antonio College outside of Los Angeles, where he teaches courses in literature and composition. He has presented and published articles on Byron and Albert Camus. He is also President of the Albert Camus Society of the USA as well as the General Editor of the *Journal of Camus Studies*. A PhD research candidate at the University of Leicester studying under Professor Philip Shaw; when he is not researching, writing, or grading essays, he can be found having tea parties with his three year-old daughter.

Gonsalves, Joshua D. teaches nineteenth-century Literature, Literary Criticism and Film Studies in the English Department at AUB. His most recent publication is “Byron’s Venetian Masque of the French Revolution: Sovereignty, Terror, and the Geopolitics of *Marino Faliero* and *The Two Foscari*” in the 2011 Palgrave collection *Byron and the Politics of Freedom and Terror*. He has also recently published a Mediterranean reading of Shakespeare (Ashgate) and work-in-progress on director David Lynch (Charles University Press). His work-in-process explores the relationship between Keats, Close Reading and Geopolitics, as well as the interaction between Biopolitics, Anglophilia and Romanticism.

Gross, Jonathan is Professor of English at DePaul University and Director of the DePaul Humanities Center. He has edited *Byron’s “Corbeau Blanc”: the Life and Letters of Lady Melbourne* (Rice U P, 1997) and written *Byron: the Erotic Liberal* (Rowman & Littlefield, 2001), a study of Byron’s politics. Most recently, he contributed an essay on *Childe Harold’s Pilgrimage* for *Nineteenth Century Literature Criticism* and an essay on Byron’s prose for Blackwell’s *The Encyclopedia of Romantic Literature* (Wiley-Blackwell, 2012). He is Joint Secretary of the International Byron Society and a member of the American Byron society. He is currently working on a biography of the sculptress, Anne Damer and has edited *Belmour* (Northwestern U P, 2012) and the novels of the duchess of Devonshire (*The Sylph* and *Emma, or the Unfortunate Attachment*).

Harata, Hiroshi teaches at University of Yamanashi, Japan. He has written several articles related to the Romantics and specifically to Shelley and compiled a bibliography of Shelley studies in Japan.

Higashinaka, Itsuyo was the President of the Japanese Byron Society and is Professor Emeritus at Ryukoku University in Kyoto. He was one of the organizers of the 28th International Byron Conference, which was held at his university in 2002. He has published books and articles on Byron, and translated *Beppo*, *The Vision of Judgment*, *Childe Harold’s Pilgrimage* and other texts into Japanese. He needs a few more years to complete a Japanese translation of *Don Juan*.

Horova, Mirka is Academic Assistant at the Department of Anglophone Literatures and Cultures, Charles University, Prague, where she is currently finalizing her PhD thesis on Byron’s plays. Her research is focused primarily on Byron, and British and Norwegian Romanticism (particularly the work of Henrik Wergeland); she has published several articles on Byron and Wergeland.

Karam, Savo holds a PhD in English Literature from the Lebanese University and is now an assistant professor at the Faculty of Humanities, Department of English, Translation, and Education (Notre Dame University-Louaize, Lebanon). Dr. Karam has been a part-time instructor at NDU (NLC) for the last two years. Moreover, she was a part-time faculty member at the Lebanese American University (Byblos campus) and the Lebanese University (Tripoli). She has experience in teaching language and literature. She published an English-Arabic dictionary entitled *A Current Dictionary*, a teaching book called *English for Beginners*, and a book called *Ameen Fares Ribani: The Multifold Critic*. She participated in several local and international English and Arabic conferences

such as “Common Platforms for Bridging World Cultures” and “Ameen Rihani’s Arab American Legacy: From Romanticism to Postmodernism.”

Kernberger, Katherine teaches a wide range of courses in the English department at Linfield College in Oregon and has contributed to International Byron conferences as often as she can. Her interest in the Gothic has led to a course that examines the folklore vampire and its transformation into the literary vampire of the Romantics and Victorians. Like the shifting shapes of the vampire itself, this course has evolved and taken on various texts and approaches. Since 1991 she has translated the Journals of Marie Bashkirtseff, a Russian girl growing up in France in the 1870's and 80's. A revised edition of Volume I (published by Chronicle Books in 1997) of excerpts of Marie's Journal will come out in e-book form this fall, along with the first release of Volume II, both to be issued by Fonthill Press, owned by William Beckford! Please look in the Book Exhibition for information about ordering this first modern version of Marie's Journals.

Leszczyński, Marcin received a PhD from the Faculty of Languages at the Nicolaus Copernicus University in Toruń, Poland. He is a graduate both from the Department of Polish and from the Department of English. In his doctoral dissertation, he dealt with the metaliterary aspects of the digressive poems by Juliusz Slowacki and Lord Byron. Recently, he has published, jointly with Peter Cochran, an English translation of Slowacki's first Canto of *Voyage to the Holy Land from Naples*, a poem inspired by Byron. At present, he is working on the comparison of Polish and British Romanticisms from the perspective of a relationship between poetry and science/technology.

Liassis, Nora is associate professor of English Literature and Dean of the School of Humanities & Social Sciences at European University Cyprus in Nicosia. Her research areas include: Byronism; Romanticism and the Near East; contemporary verse; myth and mimesis; the language and literature of *topos*; and translation studies.

McClay, David is a senior curator at the National Library of Scotland with responsibility for the John Murray Archive, which incorporates the Byron Papers. This involves facilitating and promoting access to one of the world's leading publishing and literary collections through an extensive programme which has sought to engage with traditional scholarly and wider public audiences. He has participated in a number of IBS conferences and speaks regularly on Lord Byron.

Minta, Stephen is senior lecturer in the Department of English at the University of York (UK). Author of a number of books, including *On A Voiceless Shore: Byron in Greece*, alongside a range of articles on Byron, including “Byron and Mavrokordatos” and, most recently, “Byron: Consistency, Change, and the Greek War.”

Makrides, Andreas is a journalist, parliamentary reporter for the Athens News Agency. He has written several articles on Byronism, philhellenism and romanticism with extensive references to the Luddite movement and Byron's political career and ideals. He has also participated in the Conference

on “Byron’s Religions” (*Newstead Byron Society*, 2010) speaking on the subject of “Byron and the Gnostic Protest.” Mr. Makrides is a founding member of the “Committee for the Protection of Lord Byron’s Heritage” (established in 1997 to mobilize the Greek public opinion against mining underneath Newstead Abbey), which was later to be evolved into “Byron League.”

Pal-Lapinski, Piya is Associate Professor of English at Bowling Green State University, where she teaches Nineteenth Century Literature and Critical Theory. She is the author of *The Exotic Woman in Nineteenth Century British Fiction and Culture: A Reconsideration*, University of New Hampshire Press, 2005. Together with Dr. Matthew Green, she has recently co-edited a collection of essays on Byron, titled **Byron and the Politics of Freedom and Terror**, Palgrave Macmillan, 2011. She is currently working on a book project on fashion, power and the state in the 19th century novel.

Pour, Hamide-Bahman received her MA and BA in English Literature from Islamic Azad University and has been teaching English as a second language at Azad University since 2010. She is acquainted with British and American literature, and Western philosophy and history. Her main work is her thesis which was written about Lord Byron and his attitudes towards the Orient.

Procházka, Martin is Professor of English, American and Comparative Literature and Head of the Department of Anglophone Literatures and Cultures at Charles University, Prague. He is the author of *Romantismus a osobnost* (Romanticism and Personality, 1996), a critical study of English romantic aesthetics, Coleridge and Byron, *Transversals* (2007), essays on post-structuralist readings of English and American romantics and *Ruins in the New World* (2012), a book on the use of ruins and alternative histories in America. He is a co-author (with Zdeněk Hrbata) of *Romantismus a romantismy* (Romanticism and Romanticisms, 2005), a comparative study on the chief discourses in the West European, American and Czech Romanticism. With Zdeněk Stříbrný he edited a Czech encyclopedia of Anglophone literatures and Celtic literatures on the British Isles (1996, 2003). Among his other publications there are book chapters and articles on Shakespeare, Romanticism and Poststructuralism, a translation of Byron’s *Manfred* (1991) and M.H. Abrams’s *The Mirror and the Lamp* into Czech (2001). He is the founding editor of the international academic journal *Litteraria Pragensia*. He was Visiting Professor at the universities of Bristol and Bowling Green (Ohio), Visiting Lecturer at the University of Heidelberg (Germany), Distinguished Visiting Scholar at the University of Adelaide and Visiting Scholar at the University of California at Berkeley. Now he is Visiting Professor at the University of Glasgow, University of Kent and University of Porto, Vice-Chair of the International Shakespeare Association and the Corresponding Fellow of the English Association.

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Rohrbach, Emily is Assistant Professor of English at Northwestern University (in Evanston, Illinois, USA). Her paper represents research from her current book project entitled, *Modernity's Mist: British Romanticism and the Poetics of Anticipation*, which focuses on concepts of time in the works of Lord Byron, John Keats, and Jane Austen. She recently co-edited, with Emily Sun, a special issue of the journal *Studies in Romanticism* on the topic "Reading Keats, Thinking Politics," which was published in summer 2011.

Rowley, Rosemarie has degrees in Irish and English Literature, and philosophy from Trinity College Dublin. She has written extensively in form: "Flight into Reality" (1989) is the longest original work in terza rima in English; "Betrayal into Origin – Dancing & Revolution in the Sixties" is an 80 stanza poem in decima rima (ten line rhyme) while "The Puzzle Factory" and "The Wake of Wonder" are sonnet sequences. She has also written in rhyme royal and rhyming couplets. She has four times won the Epic award in the Scottish International Open Poetry Competition. Her books in print are: "The Sea of Affliction" (one of the first works in ecofeminism) "Flight into Reality" both reprinted 2010, "Hot Cinquefoil Star" (2002) and "In Memory of Her" (2004, 2008) all published by Rowan Tree Ireland Press, Dublin. She has been active in the green movement in Ireland and she is President of the Irish Byron Society. www.irishbyronsociety.ie

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