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<b>Nino Sturua</b>	<div>RESEARCH ARTICLE </div> <h2 style="text-align: center;">Reconstructing Lord Byron in Georgian Postmodernist Discourse: Literary Memory, Cultural Identity, and Freedom in Otar Chkheidze's The Italian Diaries of Byron</h2> <div>PhD Student Sokhumi State University Georgia, Tbilisi</div>
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<b>Keywords</b>	George Gordon Byron; Georgian postmodernism; Otar Chkheidze; literary portrait; intertextuality; Romanticism; national and personal freedom; cultural memory; Italian diaries.
<b>Abstract</b> This article examines the literary portrait of George Noel Gordon Byron as reconstructed in Georgian postmodernist prose, with a particular focus on Otar Chkheidze's novel <i>The Italian Diaries of Byron</i> . The study situates Chkheidze's interpretation within a broader intertextual dialogue that spans Georgian modernism and postmodernism, drawing on the conceptual legacy of Konstantine Gamsakhurdia's essays and their reflections on Byron's travels, temperament, and creative identity. Through close textual analysis, the article explores how Byron's Italian experience functions not merely as a biographical episode but as the structural and semantic axis of Chkheidze's novel. Italy emerges as both a symbolic space of artistic freedom and a historical locus for reflections on national and personal liberation. The Georgian postmodernist perspective reimagines Byron simultaneously as a Romantic poet, a political thinker, and a cultural mediator whose fascination with Italy mirrors broader concerns about oppression, freedom, and historical destiny. The study highlights the novel's circular architectonics, its reliance on Byron's diaries and letters as privileged sources of self-representation, and its deliberate skepticism toward external biographical interpretations. By foregrounding Byron's own voice, Chkheidze constructs a multidimensional portrait that transcends conventional historical narration and transforms the poet into a postmodern figure of existential and national inquiry. Furthermore, the article examines the dichotomous representation of power and intellect through the juxtaposition of Byron and Napoleon, revealing how the novel contrasts political domination with the liberating force of the creative mind. In this framework, Byron becomes both a literary character and a conceptual device through which Georgian postmodernism interrogates the tension between individual freedom and collective historical experience. The article concludes that <i>The Italian Diaries of Byron</i> functions as a complex cultural palimpsest, where Georgian literary memory, European Romanticism, and postmodern narrative strategies converge to produce a uniquely Georgian interpretation of Byron's enduring legacy.	
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## Introduction

In the era of modernism, Konstantine Gamsakhurdia wrote in his essay "The Good European" that Lord Byron, a wandering Bohemian, inspired by the blood of the Anglo-Saxons and Vikings, wrote his best texts in Italy, Greece, and Turkey. The modernist writer-essayist compared the Darbaisian Missan to Goethe and Byron, noting that

Goethe, like Kant, could not stand the change of place [Gamsakhurdia K., 1985: 298], emphasizing Byron's passion for horse riding, and in the essay "Henrik Ibsen" he added that Byron and Baratashvili did not teach me a love for military affairs, that horsemanship is natural for Colchis/Georgians [Gamsakhurdia K., 1985: 397].

The writer-essayist emphasizes that Byron's travels to Italy and Greece left an indelible impression on him (as did Tolstoy's travels to the Caucasus and Georgia) [Gamsakhurdia K., 1985: 289], and in his autobiographical narrative "Landebben Lazitsi" he notes that Italy fascinated Byron and Shelley [Gamsakhurdia K., 1980: 160].

The modernist's thoughts are combined with a distinctive conceptual work of the postmodern era - in 2013, the publishing house "Our Writing" reprinted Otar Chkheidze's novel "The Italian Diaries of Byron".

Paata Chkheidze, in his analysis of the novel, naming the names of Walter Scott, Honore de Balzac, Alexander Kazbegi, Vasil Barnov and Otar Chkheidze himself, notes that great writers not only do not create philosophical treatises, but they also avoid purely philosophical considerations and the development of a system. Their philosophy and worldview are reflected in their own fiction... Each created an artistic epic of their time and country. Everyone used the same method in describing the era - their works are one whole epic [Chkheidze P., 2011: 68].

In Otar Chkheidze's epic, a portrait of George Noel Gordon Byron naturally appears. The Georgian writer's special attention is drawn to the Italian diaries of the world-stricken Lord. Analyzing the novel, Nana Kutsia notes that the writer delves into the foreign diaries of a stranger in order to understand the Georgian past, laments the Georgian plague not with the walruses of Britain, but with a completely different empire, laments the Georgian plague, makes Byron say his own, and says his own with Byron's quotes [Kutsia N., 2013: 312].

In "Bepo", Byron emphatically says, "I love Italy, I am infatuated with Italy" [Chkheidze Otar, 2013: 97].

Otar Chkheidze presents Byron's attitude towards his beloved country in the very exposition of the novel - the Englishman Lord de Breme is a guest at the lodge, because only here "the meaning of Italy could be felt, the poetic power could be felt here, Italy could be understood here, that is why [Byron] remained in Milan - he had to understand Italy" [Chkheidze O., 2013: 28].

Nana Kutsia draws attention to the circular architectonics of the novel - the last passage of the text creates a kind of dichotomy with the expository phrases - Byron "had nothing to do in Italy - if the altar had been destroyed, who knows when they would be able to rebuild it?!" [Chkheidze O., 2013: 310].

Konstantine Gamsakhurdia, who was still interested in Byron's persona in the era of modernism, noted in his conceptual essay "George Byron" that Lorde traveled to Venice in October 1816. In Milan, he met the poet Monti, Silvio Pellico, and Stendhal. Armed to the teeth with a retinue, Byron traveled through Italy, getting to know the monuments of art in detail. In the most remarkable places of Switzerland and Italy, tourists can still come across many facsimiles of Byron, recorded in commemorative books. In Venice, he organized a whole beast - from a collection of monkeys, parrots, wolves, and dogs, spending an inordinate amount of money on these animals, but spending even more on women. Byron, with his character and temperament, got along very well with the cheerful and demanding Italians. Although he was overcome with longing for his homeland several times, he was nevertheless determined to remain in the city of lagoons forever [Gamsakhurdia K., 1985: 368].

Nana Kutsia specifically notes that in the modernist essay, Italy only appears as a sacred passage in Byron's biography, while in the postmodernist novel it appears as the compositional and substantive axis of the entire text, emphasizing once again that Byron is both a pretext and Italy - Otar Chkheidze, reflecting on the duality of national and personal freedom, chooses an outstanding representative of the human mind as a character and writes that the sympathy of the one who is oppressed by fate (the British) for the one who is oppressed by fate (Italy and the Italians) should have been all the more important - Otar Chkheidze highlights the most important aspect of Byron's character - passionate about the essence of personal freedom, Byron was aware of the necessity of national freedom.

Another fragment of the novel mentions that the Italians also admired Bonaparte, but only because they hated Austrian rule and saw the new conqueror as a savior.

### Main text

In the novel, the essayist writer does not rely only on Italian diaries and uses them as inspiration, he also delves into other important works and offers us extremely interesting considerations, for example, in his analysis of "Childe Harold's Journeys" he concludes that "Childe Harold could contain everything, he was so conceived, he could contain everything, he revolved in one circle, he spoke together about the fate of humanity, if T A V I S U F L E B A (the emphasis is ours - N.S.) were lost, could not be found, could not be understood, centuries would melt away. He was born free, he was born free by nature, like other forces of the same nature, but somehow a fetter was placed on him, a heavy fetter, unbearable, he could not be released, he could not be freed - this is what Childe Harold used to say, in this "The destiny of humanity."

The writer-essayist notes that "not everything is revealed" in the Italian diaries, but it turns out that the Georgian author trusted the writer himself more than a thousand biographers of Byron, as he writes in a kind of lyrical intermezzo or postmodernist appendix to the novel. I believed Byron himself more, I try not to be confused by researchers - as if contemporaries were competing to present a portrait of Byron one after another worse. Some portraits are expressed

sensitively, some - with symbolism, some - with regret, some - with cynicism... Still, one is worse than the other, still the seal of Az's doom. The most reliable is Byron himself, Byron's letters.

I find the phrase of Lord Byron, one of the outstanding Georgian novelists of the postmodern era, written with great heartache, "Sometimes they compare me to Hamlet, sometimes to Harlequin," particularly impressive.

In her analysis of the novel, Nana Kucia notes that the ghosts of Carolina Lemmy, Jenny Claremont, Margaret Cohn, and even the most beautiful Italians - Mariana Segatti, Teresa Guiccoli - pursue each other in the same way that Lady Lemmy, selflessly disguised as a page and unconsciously in love with Byron, pursued the "dream man" Caretta (a conceptual shot from the film "Lady Carolina Lemmy") [Kuccia N., 2013: 315].

The novel specifically portrays a portrait of a prominent figure of the Romantic era - both physical and spiritual: "A handsome man, with a beautiful, romantic biography, the biography of a traveler in the East, refined behavior, eloquence, amazing self-control... Everyone was imbued with true talent, and everyone was easily led to fight for it, to overthrow the power" [Chkheidze O., 2013: 128].

The novel also features a portrait of Napoleon, presenting a kind of dichotomous model - on the one hand - political power (Napoleon), on the other - mind control (Byron). Otar Chkheidze relies on a quote from Byron's Italian diaries (April 8, 1814), "They have thrown down my poor little idol and the tramps have entered Paris." According to Nana Kutsia's observation, pity and mockery, tragedy and the grotesque simultaneously ooze from the line. The researcher draws a parallel with the words of Pierre Bezukhov by Leo Tolstoy ("War and Peace"), but specifies that in Tolstoy (Bezukhov's position here is perceived as Tolstoyan - N.S.) admiration for Napoleon and pity for the overthrown emperor prevail, as well as the condemnation of the homeland: "Napoleon is great because he rose above the revolution, suppressed its abuses, and suppressed all good things... Helping England and Austria against the greatest person in the world is bad" (Tolstoy L. N., 1991, 71).

N. Kutsia also quotes a lyric poem by the Georgian romanticist Nikoloz Baratashvili, in which "the extinguished fire and the sea's turmoil" are compared to Bonaparte's "fire is the soul and the sea is the heart" [Baratashvili N., 2012: 28].

In Byron's address to the emperor ("You are both a ruler and a prisoner"), the dichotomous essence of the existence of the powerful in this country is captured in an extremely interesting way.

## Discussion.

In addition to Napoleon, portraits of other prominent figures of the era also appear in Otar Chkheidze's novel, inspired by Italian diaries. It turns out that Byron was very annoyed by the comparison (more precisely, the equation) with Jean-Jacques Rousseau, he wrote in prose, I - a lexicographer, he came from the common people, I - from the nobles, he called himself a philosopher, I - no, he took the initiative to organize his family, I could not organize my family, he thought that the whole country was his enemy, I consider my country its enemy, he loved botany, loved it and knew, I love flowers, I love grass, I love it and nothing more, he also composed music, I only know how to listen... I had to be one, one, the only one.

We believe that this quote most accurately echoes Byron's self-portrait presented in Baratashvili's poem "Even Samara would shrink me, if I were to equal him" [Baratashvili N., 2012: 68].

Nana Kutsia will verify another quote from Baratashvili from Baratashvili's poem - "Time is mine and I am the hope of time", noting that in a postmodernist novel, the reader will follow various layers - the political or salon intrigues of the zeppelins of Great Britain or the whole of Europe (especially Italy), the petty passions seen from the boxes of La Scala and Covent Garden, patriotism reduced to a sloppy, pseudo-feelings baptized as "love", the terrifying emptiness of existence - without a high goal; he will also "hear" the tragic confession of an English aristocrat, "To escape from myself, this is my only thirst, that is why I started writing."

As a kind of interlude, in this passage we will briefly review the perception of Napoleon as a person through the eyes of Georgian romantics, which, we believe, is extremely important, because it reflects the gaze and perception of almost contemporaries (or, slightly later). We have in mind the letter of one of the most authoritative figures of Georgian romanticism, Aleksandre Orbeliani, "Napalon (Alexandre Orbeliani uses this very transliteration - N.S.) and the then English government", which he wrote to the author in Kazreti on June 3, 1844 (the letter was published in "Literary Georgia" on October 25, 1996).

It is understandable how Georgian Romantics perceived the contemporary British Empire's attitude towards Napoleon.

In the exposition of the not very voluminous letter, Alexander Orbeliani bluntly notes that he does not make a detailed judgment, does not review the stories of the Englishman Fuchs, who (according to Orbeliani's retort-commentary) strove for friendship and peace with Napoleon, not bloodshed. Let us quote the following quote: "During Napoleon's time, the then English government was tirelessly trying to suppress Napoleon throughout Europe and was giving groundless reasons for resistance, because this scoundrel became terrible for the then English government, for this it had to be one of two things - either Napoleon or the then English government, and these two powerful rivals were trying to bring each other down" [Orbeliani et al., 1996: 14].

The Romanticist refers to Napoleon as a "man of genius" (a man of genius), noting the different methods of fighting, Napoleon's - with force and a remarkable mind, and Britain's/"England's" - with "money and secret politics" (we repeat, this is what Pierre Bezukhov/Leo Tolstoy says in the excerpt from the novel "War and Peace" quoted above).

We think that Orbeliani's observation, following on from the above quote, is extremely interesting - Europe trembled before Napoleon's power and perceived England's actions as friendship/a friendly gesture, which the Georgian romanticist describes as undermining Napoleon, lamenting that a highly intelligent but straightforward man is always being tricked by a cunning person, "especially if he has money and will not spare the expense."

Napoleon, who left France, visited "great and magnanimous England", and the British government apparently welcomed him with joy, but then hid behind the door, shamelessly (the definition is Orbeliani's) grabbed him by the hand and, possessed, threw him onto an island like a simple general (meaning Napoleon's exile on the island of St. Helena - N.S.).

Alexander Orbeliani calls the British Empire's actions incompetent, noting that England kept the exiled, named Consul, in terrible conditions. In the correspondence between England and France to clarify the issues of transferring the body after the death of Napoleon, Britain already calls the deceased emperor, Orbeliani writes. It is clear that "England also recognized him as emperor in its heart" and expresses amazement, asking why someone recognized as emperor would live in unbearable conditions on an island.

Orbeliani advocates treating the defeated according to the principle of the chivalric code, saying that it would have been better for the defeated Napoleon to be killed by "Anglia" than to humiliate him - "he should have accepted it with dignity (honorably) and not treated him so rudely."

With amazing artistic skill, Alexander Orbeliani writes that if during Napoleon's heyday the British Empire was "a great man", but during Corsica's misfortune it "became a small soul", if during his heyday it showed character, during misfortune it was "characterless", Napoleon was killed by the sadness of silence, which Orbeliani calls humility. Alexander Orbeliani's conclusion is cut and dried: "During Napoleon's happiness, the then English government became a person of high quality in history, and during Napoleon's misfortune it completely lost its quality in history. And what will be the end? Napoleon is the greatest! And the most unshakable! (Alexander Orbeliani uses exclamation marks - N.S.) Napoleon remained, but the terrible English government did not make a name for itself at all" [Orbeliani al., 1996: 14].

We have presented Orbeliani's not-so-long essay as evidence that the English romanticist George Byron and the Georgian romanticist Alexander Orbeliani perceive the British Empire's attitude towards Napoleon in the same way. In his novel written in the postmodern era, Otar Chkheidze describes in detail the route and spiritual feelings of a vagabond wandering the roads of Europe (as Konstantine Gamsakhurdia refers to Byron in the aforementioned modernist essay), the pain of loneliness that neither the beautiful view of Mont Blanc, nor the cries of shepherds, nor the roar of avalanches can silence. Otar Chkheidze draws a parallel with Byron's Childe Harold, who, like the author, moved by the "calamity of destruction," could not dispel the world's sadness.

In the afterword to Otar Chkheidze's novel, Nana Kutsia notes that the remark made to Ilia - "The glacier reminds me of the great Goethe, and Tergi - of the fierce and indomitable Byron" - turns Zviad Lord into a chrestomathy portrait of the literate Georgian - just as Otar Chkheidze's grotesque phrase from "The Diaries" - "How the lights of the shops illuminated the streets of Milan" - reminds one of Vazha, as well as of the chrestomathy - "The country has become a shop" [Kutsia N., 2013: 314].

Di Brema's Milanese lodge is precisely the counterbalance to the shopkeepers. Otar Chkheidze depicts the patriotic but hopeless aristocracy of Milan against the backdrop of Byron's personality: "Byron himself was inviting fate, they were not - they only wanted freedom, they could not stand the domination of Austria, they loved their Italy very much and did not want anyone to dominate in Italy. That was it and that."

The most outstanding figure of the lodge is Vincenzo Monti, whom Otar Chkheidze, following in the footsteps of the "Diaries", describes as follows: "The new Dante, the bearer of the burden of the real Dante, because even if nothing had changed, he would still be caught up in the difficulties of unifying Italy and perfecting the Italian language, although several centuries had already passed since Dante. What was the point of centuries if the nation were again scattered, torn apart, and divided into different countries, if he had come as a savior?! Whose who! At that time, Austria would have come to Milan as such a "savior". For Monti, all saviors and all conquerors were the same - whether it was Austria or France, the unification of the homeland was carved into his soul and heart. He preached the unification of Italy, nothing more!" [Chkheidze O., 2013: 146] (Nana Kutsia writes that Otar Chkheidze's homeland was experiencing the same hardships as the Italy described in the diaries of the English aristocrat [Kutsia N., 2013: 318].

Teresa Gamba-Guiccioli will sadly say, "Oh, my poor Italy, you have to write operas again and again, you have not earned more rights!" And Byron, angry and irritated by the inaction of the Italians, will add to his beloved's words, "Let him make pasta again. No one will take away that right either."

In Byron's "Diaries" and in the postmodernist novel inspired by them by Otar Chkheidze, the passage dedicated to Venice is particularly depressing, which reminds Nana Kutsia of a fragment of a private card by Grigol Orbeliani



(letter to Loris-Melikov, June 16, 1881): Silently, with sighs and groans, that illustrious nobility is dying and disappearing, which for a thousand years fought bravely throughout Asia to defend the Christian faith and its homeland. Georgia was repeatedly conquered by the Mongols, Persians and Turks, by Lang-Temur-Shah-Abazi, but submitted only to the Russian emperor in the hope that under his protection it would be able to live in peace and prosperity. What do we see now? Never has there been such a downcast spirit. Unbearable poverty and hopelessness darken our minds, despair has seized us, we expect day after day that we will be thrown out of our homes, our homeland... Pitareti, the cemetery of our ancestors, has been turned into a sheepfold by the Lord Tairov [Orbeliani Gr., 1988: 246].

One of the most powerful passages in the novel is the dialogue between Monti and Byron (the Italian and the Englishman):

"- A nation must be free. No nation has the right to rule another - this is against nature. It must be free, and everyone must earn their own freedom."

- We need help too. England has always stood by us.
- France also stands by you, Austria also stands by you [Byron's tragic-grotesque tone is remarkable - N. K.].
- It was just a change of masters!
- Yes! Freedom was being crushed in this change, wasn't it?
- Freedom was being crushed! Poor freedom! Longed-for freedom! Everyone brings it and everyone tramples it!
- We must still have hope for England, we must still have hope for someone.
- Hope is a lie, you play with the illusions of hope and argue endlessly, you argue about art and that's all. You will please your heart and flatter your pride, that's it and that's it" [Chkheidze O., 2013: 323].

In his analysis of the novel, Paata Chkheidze notes that the conqueror will turn the history of the conquered country into a part of his own history, the language into a dialect of his own language, the traditions into a part of his own traditions, and will remind you of the existence of a "united fraternal homeland culture" - this is what Byron tells the Italians in Otar Chkheidze's book, this is what Ilia tells the Georgians, and this is precisely what Otar Chkheidze wants to remind and remind you of, but Ilia took up liberal ideas and a revolutionary spirit in his time, while Byron is an eternal rebel and calls on the Italians to rebel... [Otar Chkheidze] is interested in the phenomenon of Byron not only as a hero fighting for the independence of nations, but also from the perspective of a tendency directed against the centralized policy of empires. We think that the last passage of the quote requires special in-depth, autonomous research.

The only thing that makes one who mourns the fate of the Italians hopeful about the future of Italy is an excerpt from the notes of Byron's friend, Percy Bysshe Shelley ("In Italy the land is cultivated to perfection"), and Otar Chkheidze especially digs into this phrase of Shelley's: "A hopeless people could not cultivate the land... They hid hope, they hid hope in foreigners, they handed over the land to the poor and the needy, they handed over hope to the land" [Chkheidze O., 2013: 328].

Otar Chkheidze notes that Shakespeare made Byron fall in love with Venice, writing in his diary, "If I am not destined to live in London, I will settle in Venice, and if I travel the world, I will return to Venice," and in another fragment he specified, "I will settle in some remote place, far from London, and from there I will watch the meaningless whirl of the world - it would be difficult for him to be without a homeland." According to Nana Kutsia, the starting point, the center of the universe for Byron is always London.

Byron's hopes were dashed - the Venetians had completely forgotten everything, both past and present. The Austrian governor and his subordinates incited celebrations, festivals, and carnivals... The people were not left without fear, the governor arrested them one by one or in groups, imprisoned them in droves or with timed releases. They found no excuse, they considered everyone guilty, every Venetian - everyone hated the conqueror.

Otar Chkheidze's postmodernist novel specifically emphasizes "the Venetian camp, shrouded in pain, the camp of Venice's Lenten carnivals," as well as Byron's anger at the Venetians' position - bowing to the invader - "It would have been much better for you to have been cut to pieces, like the Spartans in the Thermopylae gorge, than to drown in this filth, in this swamp."

Otar Chkheidze specifically discusses Byron's perception: "My heart is especially moved by the Venetians, because here freedom and independence lasted longer, and I thought that the spirit of valor, the spirit of resurrection and renewal, would be preserved here. That is why I wanted to settle here, not only because of the beauty... I could not find the soul and considered it a betrayal."

The British lord, according to the records of the "Diary", also visited Rome, and traveled all over Italy... "A voice was raised, a cry in essence, a parent would not say no to the child born," Ilia says, which would have suited Byron, or Ilia would have felt like Byron... The poet follows the roads of Italy and meets Dante or Petrarch, Boccaccio or Galileo, Ariosto or Torquato Tasso, Raphael or Michelangelo, Machiavelli or Alfieri... Byron imagines how the nation has tormented the virtuous, how it has tolerated the loyal, how it has tolerated the traitors. Byron himself shares their fate, the fate of those condemned by his homeland.

The exiled Dante meets the exiled Byron, and they grieve together, they grieve, they judge, they think. Still, they cannot and will not explain why it is that the nation is torturing the very Savior. James Joyce once said of his homeland - Ireland is a mother pig that feeds on its own piglets - this comparison did not escape either Dante or Byron.

The last passage of the quote captures the pain that we particularly highlighted in the episode presented above in the qualification paper.

Byron warned his beloved nation in vain, you are a collection of volunteers, you do not have a regular army, you will certainly be defeated on one front line, you must explode in unison, at the same time, you must turn the whole of Italy into a front. In the tragedy "Marino Falero" Byron brings out the Venetian Doge of the fourteenth century as a character, preaching the ideas of freedom and unity, and in "Sardanapalli" he exposes the trampling Italians - the longed-for freedom did not suit the people, he was even surprised, how it would be without slavery, without prisons, without hunger, when it does not suit those who are suitable for the position...

Byron was furious about the delay in the uprising - every delay or postponement of the time appointed for the uprising would portend the victory of the enemy, and, in Byron's deep conviction, would portend the failure of the conspiracy. You are not worthy of freedom if you do not know what is at your door.

The Italians did not have the courage of the Greeks of Themistocles' time, nor the ancient Dutch or the Swiss of Tell, nor the courage of the modern Spaniards, German Protestants, Scottish Presbyterians, Byron laments. "Meanwhile the barbarians (Austrian invaders - N.S.) were on the move, they were no longer alone, others also rose to their side, and no one could distinguish one from another - all conquerors were barbarians. It has always been so, history knew this. Let civilization be taken from the conquered, let no one first educate the conquerors, but history is written by the victors, and it is written backwards."

Byron also waited in vain for the Neapolitan uprising. Nana Kutsia cites an interesting fact recorded in the comments to the two-volume Russian translation of Byron: "On the way to Naples, as can be seen from the reports of the Austrian police, he (Byron - N.S.) was arrested and swallowed all the documents he had with him. A copy of the address to the Neapolitan rebels was found in the archive of Teresa Guiccioli and was published only in 1901" (Byron J. G., Selected Works in 2 Volumes, vol. 1, 1987, 289) - On the way to Naples, according to the report of the Austrian police, Byron was arrested. He swallowed all the documents. The address to the Neapolitan rebels was found in the archive of Teresa Guiccioli and was published only in 1901.

In postmodernist thought, we read: the Italians have missed their freedom, they have delayed it... they are crushed, they are waiting for pity. And on Byron's forehead appears a Cain-like scar - a mark of rage and hatred - he again saw weakness - more the weakness of the subjugated than the strength of the rulers, obedience or servile wormwood, contentment with little, contentment with life, rather than life wormwood, fear of death, which killed the human, wormwood.

Otar Chkheidze also finds Georgian layers in Byron's Italian diaries, or rather, uses some passages for parallelism. For example, Byron's self-assessment, "I am the worst of all," fascinated the Georgian writer so much that he drew a parallel with Agmashenebeli's text-confession ("Hymns of Repentance").

Byron, fascinated by the eyes of the Venetian Marianne Segat, wrote in his diary, "Such eyes are unusual even in Italy, I have only met them in Turkey, but they must not be hers either."

"Of course, it wasn't theirs - it was Georgian eyes," the Georgian writer writes with pain, although, as he himself adds, he will not delve into the topic further.

We consider the mention of Prometheus (Amirani) and Medea in the Italian diaries to be particularly significant. According to Otar Chkheidze's text, "Byron bowed his proud head to Prometheus... Once Medea fell in love, I wanted to meet Medea, no one else. Medea was necessary for me." He compares Medea to the beautiful Margaret Cohn, "If I were to give her a dagger, she would stab me in the heart, no matter who I tell her about. She would stab me too, if I hurt her. That's the kind of woman I like, Medea is my favorite" (the same passage can also be found in the essay by Inesa Merabishvili discussed above).

When traveling in the Alps, pay special attention to the Tyrolean yodel (yodel - N.S.), They sang like this nowhere in England, they sang like this nowhere in Europe, thought the one enchanted by the melancholy songs, and Otar Chkheidze added a comment to Byron's thoughts, they sang like this only in Georgia, much more charming, much more amazing! The Tyrolean chant resembled the Gurian Krimanchuli, it was similar - that was all, but what did Byron know...

## Conclusion

We think that the passage from Otar Chkheidze's novel, in which the writer discusses the fifth canto of Byron's "Don Juan", deserves special attention. The slave market in Istanbul is full of Georgians, whom the English lord does not mention in a pleasant way. If I didn't know Byron, I would have given up, I would have shouted at him angrily, "Have you not heard of the heroism of the Georgians? Have you missed the history of Georgia, a glorious, great, and unspeakable history?" He had heard it well, he had studied the history of ancient Rome and Greece with great pride, he was proud of their past, a glorious past, and he was even more enraged because he had witnessed the enslavement

of the descendants of that greatness, he had witnessed the indifference of the oppressor, the humiliation of the spirit, of the proud spirit - before a completely unworthy oppressor. It is burned out and will not spare either the Greeks, the Italians, or the Georgians. When you call them at the slave market, they will stand and look around - "Look, if only someone like that would buy us, feed us a lot and make us work a little..."

In the sixth song of the same poem, describing the harem, Byron, when describing the beauty of Georgian women, does not spare sublime epithets. Otar Chkheidze notes that he will not continue the speech, because, perhaps, he will translate "Don Juan" himself, adding only that the protagonist of the poem was rescued from Ottoman captivity by Georgian women.

At the end of Byron's Italian Diaries, the reason for Lord's disappointment is noted, "If the altar were destroyed, who knows when it would be rebuilt?"

Great Britain's distinguished son was turning his gaze towards Greece, which was fatal to him.

Byron's portrait is interestingly presented in the essays of literary scholars - **Inessa Merabishvili ("Byron and Georgia")** and **Ekaterine Vardoshvili's monograph "New Georgian Literature and European Writing" (2018)** describes in detail the main facts and aspects of the relationship between the European world and Georgia, drawing parallels between the work of Byron and the Georgian Romantics.

**The outline of Byron also appears in the novel "Nicola, or the Joy of Nonexistence" (2016)** by the postmodern author Elene Demetradze. More precisely, the title of the novel is inspired by a quote from Byron's conceptual poem.

The title of Byron's poem is "Euthanasia" [Byron GG., 1987: 92].

We think it is interesting that the author of the postmodern era chose an allusion to Byron's - one of the most outstanding conceptual poems of world romanticism - as the title of the novel dedicated to Nikoloz Baratashvili (an outstanding Georgian romantic).

### Ethical Considerations

This research was conducted in accordance with accepted ethical standards in literary and cultural studies. The study is based on textual analysis of published literary works and scholarly sources and does not involve human participants, personal data, or sensitive information. Therefore, no ethical approval was required. The author adhered to principles of academic integrity, proper citation, and scholarly objectivity throughout the research.

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### Conflict of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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