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Article



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SHAKESPEARE IN GEORGIAN POSTMODERNIST ESSAY NARRATIVE (PAATA CHKHEIDZE'S «THE TRADITION OF IVAN MACHABELI»)

Abstract: This article clearly demonstrates the broad range of Paata Chkheidze's research, and the depth of his reflections is so impressive that, we believe, as evidence of the special attention of Georgian postmodernist essayists to English-speaking authors, which is completely natural and expected given Georgian traditions.

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Introduction

Paata Chkheidze's "The Tradition of Ivane Machabeli" (2005) goes beyond the format of a collection of essays and is properly perceived as a monograph-style essay-research.

The following issues are examined in the six chapters of the study:

The main issue of literary translation (the term is authorial - N.S.), the history, form and method of literary translation in Georgia, the history of translating William Shakespeare's plays in Georgia, Ivane Machabeli's translation method and the history of his translations, analysis of the translations of Ivane Machabeli and his followers using modern methodology, translations of William Shakespeare after Ivane Machabeli, Georgian Shakespeareana.

In the first chapter of the qualification paper, we briefly reviewed the most essential issues of Georgian Shakespearean literature, focusing on the most important aspects of the problem, many of which are analyzed in depth in the aforementioned monograph by Paata Chkheidze.

We will briefly review the issues that we did not touch upon in the first chapter of the dissertation and which, as we mentioned, have been thoroughly studied in the "Tradition of Ivan Machabeli".

The title itself will clearly identify the main figure in the history of Georgian Shakespearean literature to the interested reader - the most important, most infertile translator, without whose contribution this discipline - Georgian Shakespearean studies/Shakespearean literature - would either not exist at all, or would exist in a completely different form.

In addition to the translators listed in the first chapter of the dissertation, Paata Chkheidze names Anton Purtseladze, Mikheil Kipiani, Niko Dadiani, as well as unknown translators Eristavi and Pavlenishvili, who (judging by the style of their translations) could only have inspired future translators.

A new stage is being reached with the translations of Ilia and Ivane Machabeli, which, at the same time, are the forerunners of the formation of a new Georgian literary language, according to the researcher's correct, universally shared opinion.

It is important to note that Machabeli is not simply a translator, but also a Georgianizer - a continuer of the centuries-old Georgian translation tradition, as Vakhtang Kotetishvili, Geronti Kikodze, and Vakhtang Chelidze noted.

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The essayist rightly considers the multi-volume Shakespeareana, which presents translations by various researchers, letters on Shakespeare's work, as well as Georgian productions of Shakespeare's plays, to be particularly important research.

The essayist discusses European translation theories in detail. As a kind of synopsis, we will summarize Humboldt's point of view, quoted by Paata Chkheidze, that translation is a form of travel, a departure from one house of existence to another [Chkheidze P., 2005: 37], which, of course, does not remove from the agenda the eternal dilemma of accuracy and freedom - the dichotomy or oxymoron of the translational work.

Paata Chkheidze specifically notes that Vakhtang Chelidze calls Ivane Machabeli's translation method creative in his novel-monograph "Ivane Machabeli". The essayist also specifically lists the main researchers of Georgian translation theory (Givi Gachechiladze, Vakhtang Chelidze, Dali Panjikidze, Porfir Iashvili, Neli Sakvarelidze, Aleksandre Kartoziya, Inesa Merabishvili, Irakli Kenchoshvili, David Tserediani, Zurab Kiknadze, Revaz Tvaradze, Guram Gogiashvili, Tamar Eristavi, Medea Zaalishvili, Guram Tsibakhashvili, Naira Gelashvili, Tamaz Chkhenkeli, Rostom Chkheidze.... Obviously, the name of Paata Chkheidze himself should be added to the list).

The quintessence of the essay is reflected in the following thought: a talented translator, a great translator, may be a more important figure for his native culture, a greater writer even, than the original - this happens when a great translator translates a universal work, the translation of which becomes exemplary.

Ivane Machabeli might have been no less a great poet than Vazha or Akaki, if he had translated all of Shakespeare into Georgian, as he translated "Hamlet," "Julius Caesar," and "Othello." Machabeli not only defined the flow of the Georgian literary language, but also rendered Shakespeare in Georgian, which immeasurably increases his importance, the essayist concludes.

As the pioneer and foundation of Machabeli's translation method, Paata Chkheidze rightly highlights the contributions and traditions of the translators of the Holy Mount Athos (Iovane, Ephrem, and George the Athonites), Ioane Petritsi, Ephrem the Lesser, Arsen Ikaltoeli, the translators of "Balavariani", "Visramiani", and "Shahnameh", as well as Teimuraz Pirveli, Nodar Tsitsishvili, Sulakhan-Saba Orbeliani, and Vakhtang VI.

The translation of Shakespeare's works in the nineteenth century clearly demonstrated the path of development (both permanent and temporary) of Georgian culture. According to the essayist, this was a statement regarding the orientation of Georgian culture - in a country under the influence of Eastern culture, the influence of European culture was

beginning - with the translation of Shakespeare's and Leisewitz's dramas (a passage from Baratashvili's letter, which has been mentioned many times - N.S.), Georgian culture marked a natural and vital orientation.

Paata Chkheidze also considered the aspect of the above-mentioned that the choice of dramaturgy was not a random choice - the text was intended from the very beginning to be staged and performed on stage, the theater was understood as a place for the promotion of the Georgian word, a space for preaching and spreading national ideals. Paata Chkheidze specifically notes that Kipiani's translation of "Romeo and Juliet" was in the 1885 repertoire of the Georgian Theater, a note about the above is presented in the 1885 issue of the magazine "Theatre", while the magazine "Tsiskari" indicates that Kipiani did not translate the text from the original, but from French, because he did not know English, he began studying it later and wrote to Ilia that Laroche's translation was full of errors.

Ilia particularly appreciated Dimitri Kipiani's attitude towards the stage, noting that, in Kipiani's correct opinion, the stage is a great "school, where famous people like Shakespeare and Moliere should be invited as masters..." Paata Chkheidze cites Ilia's quote from Natalia Orlovskaya's study "Dimitri Kipiani - Shakespeare's Translator" [Orlovskaya N., 1964: 100].

Despite the fact that he could not find Shakespeare's translation style (unlike Ivane Machabeli - N.S.), Dimitri Kipiani is at the forefront of Shakespeare's Georgian translations, notes Paata Chkheidze and Natalia Orlovskaya, citing a reference from an essay by Niko Nikoladze, that Kipiani translated not only Romeo and Juliet, but also the story of Shylock ("The Merchant of Venice" - N.S.), and in the fourth and fifth issues of "Tsiskri" in 1867, he also published a translation of "Two Gentlemen of Verona".

Paata Chkheidze lists the translations of Shakespeare's works one by one, adding some remarks from the opinions of various commentators. We think that the appendix-commentary for the magazine "Tsiskri" to "Hamlet", translated in 1857 by a certain Pavlenishvili (a fifth-grader at the gymnasium), deserves special attention - it is pleasant that even an ageless child is trying to "restore the fallen Georgian literature" [Chkheidze P., 2005: 78].

The comment is important, first of all, in the sense that the magazine (specifically), and the thoughtful and patriotic society (generally) considered the translation of a text by a world-class author not only as a continuation of the traditions of the translation school itself, as necessary material for the art of translation, but also, first of all, as a means of restoring Georgian literature (both the political subtext and context of the application are obvious).

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Paata Chkheidze notes that he will try to highlight the merits, not the shortcomings, of the translations that existed before the appearance of Machabeli's translations - it was through these early translations that the name of Shakespeare entered the consciousness of Georgians.

The fact that there are a lot of Russisms/barbarisms in early translations is also particularly emphasized, which is not explained by the illiteracy or provincialism of the translators, but by the fact that Russian at that time had the same influence on Georgian as English does now, and overcoming the lingua franca inevitably takes time, in the words of Paata Chkheidze - the mobilization of the power of the Georgian language. The translators "bound archaic-Russist Georgian" [Chkheidze P., 2005: 87... 91], despite the noble desire to Georgianize Shakespeare.

Ekaterine Gabashvili recalls the impression she had upon hearing the Epistle read by little Ivan (Ivane Machabeli - N.S.) on the feast of St. George, which she generalizes to conclude that Machabeli, a representative of a noble family, belongs to that rare caste of people who have realized their mission from childhood and are ultimately devoted to it.

We also consider Paata Chkheidze's point of view to be extremely important, namely that Ivane Machabeli, who was raised on the ideas of the 1832 conspiracy, was much more deeply influenced by the worldview and ideals of Georgian romantics than by the sentiments of the English of the Elizabethan era [Chkheidze P., 2005: 96].

Paata Chkheidze believes that the choice of fourteen-syllable white verse as a translation of Shakespeare can also be explained by the influence of romantics (this was also noted by Simon Chikovani). It is noted with regret that Machabeli's supernatural talent (which Otar Chkheidze specifically mentions in his letter "The Revival of Shakespeare") was wasted on translating the complete corpus of Shakespeare's works, although it is also evident from the letters he wrote to his brother that Machabeli aspired to political activity.

We believe that Vakhtang Kotetishvili's assessment of Machabeli's translations is particularly accurate, as specifically quoted by Paata Chkheidze - according to Kotetishvili, Machabeli translates Shakespeare with the same carelessness as the Mtatsmindalebi translate "Christian" books, which is also supported by the phrase of Ekvtime Atoneli - "I was naked (unclothed - N.S.), I wrote it more at night" [Kotetishvili V., 1959: 490].

Paata Chkheidze also quotes Geronti Kikodze's chrestomathy words, stating that translation (in this case, Georgian) should mean the Georgianization of the text in the correct sense - the text should become an organic part of national literature and the younger generation should be educated on it [Kikodze G., 1985: 87].

For Geront Kikodze, Georgianization meant that the text should be presented and presented in Georgian, as if the writer were Georgian and the work was written in Georgian [Chkheidze P., 2005: 104].

According to Paata Chkheidze, no translator will be able to follow Shakespeare's meter - Shakespeare's plays are arranged in iambic pentameter, Machabeli's translations - in fourteen-syllable white verse, in connection with which Vakhtang Chelidze notes that Machabeli probably fell in love with fourteen-syllable verse under the influence of Baratashvili, and Ilia also accepted Vano's suggestion that a fourteen-syllable verse would suit Shakespeare [Chelidze V., 1968: 63].

According to Akaki Gatserelia, the fourteen-syllable verse first appears in Besik, the intonation is changed by the Romantics, and the final form is given by Ilia and Machabeli [Gatserelia A., 1968: 9].

Paata Chkheidze also cites Irakli Kenchoshvili's opinion on the joint translation of King Lear by Ilia and Machablis, stating that Ilia, an already established poet, would obviously have played a key role in finding the aesthetic foundations of the translation [Kenchoshvili I., 1964: 74] and, in turn, notes that Ilia's chrestomatic poems - "Kvareli Mtebi", "Kartylis Deda" and the translation ("To Ireland") - are composed in the fourteen-grain meter [Chkheidze P., 2005: 125].

In the final part of the passage, Paata Chkheidze specifically lists texts in which the fourteen-grain meter, which is recommended by the authority of Ilia and Machabeli, is used as the classical translation meter (Geoffrey Chaucer's "The Canterbury Tales" - Giorgi Nishnianidze, John Milton's "Paradise Lost", "Paradise Regained" - Vakhtang Chelidze, "Samson" - Zurab Kiknadze, Emzar Kvitaishvili, as well as translations of Homer, Aeschylus, Euripides, Lucretius, Schiller, Goethe...).

The essayist also specifies the years of Ivane Machabeli's translation of Shakespeare's conceptual works: 1886 - "Hamlet", "Othello", 1892 - "Macbeth", 1893 - "Richard III", 1896 - "Julius Caesar", 1898 - "Coriolanus", 1899 - "Antony and Cleopatra", although he also specifically notes that none of the works mentioned has such an interesting history as the one performed with Ilia ("King Lear").

In the next episode of the study, the researcher analyzes the translations of Machabli and his followers against the background of modern translation methodologies, presents the vicissitudes of the debate related to the peculiarities of translating character names and toponyms (Vakhtang Chelidze, Niko Kiasashvili, Givi Gachechiladze...).

We will not dwell on the issue, we only note that the essayist examines in detail the problem of the relationship (literary or linguistic) between the original and the Georgian translation of "King Lear", "Hamlet", "Macbeth", "Othello", the study of which goes beyond the scope of our qualification paper.

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After the death of Ivane Machabeli in 1898, the translation of Shakespeare was continued by Shalva Dadiani, Kote Meskhi, Kote Makashvili, Aleksandre Imedashvili, Mariam Orbeliani, Samson Kipiani, Sandro Shanshiashvili, and Solomon Tsereteli (it is noteworthy that the texts translated for the theater were never published anywhere, Paata Chkheidze points out).

A new era begins with the work of Erekle Tatishvili. Tatishvili's disciples, at the urging of their great teacher, began to think about translations of Shakespeare, Paata Chkheidze cites a report by Ioseb Grishashvili [Grishashvili I., 1959: 133].

The contribution of the students of Tbilisi State University professor Erekle Tatishvili to the history of Georgian translations of Shakespeare/Georgian Shakespeareana is invaluable [Chkheidze P., 2005: 248].

Givi Gachechiladze and Vakhtang Chelidze are, of course, cited as the primary continuers of Ivane Machabeli's traditions, despite the fact that the translators have not lacked unfair criticism.

Paata Chkheidze discusses passages from some translations in an extremely interesting way, citing quotes from the original and comparing the translations in detail, focusing on both linguistic and literary nuances. It is emphasized that all translators try to follow the Machablis tradition.

The final passage of the monograph also mentions the important fact that the prose translation of Shakespeare's play "Richard the Third" was specially commissioned by the theater and performed by Zurab Kiknadze.

The conclusion notes that to date, all of Shakespeare's plays have been translated, with only "Henry the Eighth" and "All's Well That Ends Well" remaining unpublished.

The conclusion of the research narrative is laconic - by the beginning of the twenty-first century, Georgian translated Shakespearean works remain within the scope of Ivane Machabeli's translation method [Chkheidze P., 2005: 320].

Paata Chkheidze dedicates a special letter to the translation of William Shakespeare's 66th Sonnet. The letter was originally published in the journal "Our Writings" and later included in the collection of essays "What Hamlet Says to Horatio and Other Essays" (2014).

The essayist-researcher points out in the exposition of the letter that there are two complete translations of Shakespeare's sonnets into Georgian (Givi Gachechiladze, Revaz Tabukashvili), and rightly explains the special popularity of the sixty-sixth sonnet, on the one hand, with the conceptual frames of Tengiz Abuladze's "Repentance", and on the other hand, with the connection of the content and concept of the text with the eternal, generally Amiensian pain.

There are several translations of the conceptual sonnet, which, through the efforts of Otar Chkheidze, were published in "Kldekari" in 1998-1999 (Givi Gachechiladze, Revaz Tabukashvili, Inesa Merabishvili, Kote Kubaneishvili, Genadi Margvelashvili, Maia Jijeishvili, Lela Samniashvili).

The essayist cites Helen Wendler's point of view that the text holds the reader's attention to the end not through special artistic expression, but through pace, questioning, emotion, the mysterious gradation that follows the cascade of questions. Even the actual neglect of lyrical technique emphasizes Shakespeare's great mastery.

The essayist notes that Shakespearean scholars metaphorically refer to this sonnet as a sandwich - between the first and second-to-last line(s). Pieces reflecting injustice are scattered [Chkheidze P., 2014: 98].

The essayist analyzes the conceptual features of the translations in detail, and moreover, follows each one at the level of a plot. He considers the main merit of Givi Gachechiladze's translation to be the beginning of the lines with the conjunction "and", which gives the translation a similar sound to the original; he highlights the correct preservation of Shakespearean rhythm as the primary feature of Tabukashvili's translation, which Kote Kubaneishvili takes into account in his translation (he begins the line with the word "because"), although Kubaneishvili's translation is free; Inessa Merabishvili ignores rhythm, but retains the aforementioned form of the sonnet (sandwich), radically complicating the passages, the same principle is maintained in Genadi Margvelashvili's free translation; Maia Jijeishvili takes into account rhythm and method, although she rejects the sandwich principle, while the main feature of Lela Samniashvili's translation is the anjanbeman (the idea presented in a line continues in the next line).

Conclusion

In conclusion, the essayist says that each translation of Shakespeare's conceptual sonnet is done by poets and professional translators, so the merit of each is undeniable.

At the end of the passage, in connection with the aforementioned collection of essays, we note that Paata Chkheidze offers the reader extremely interesting considerations regarding the outstanding works of outstanding representatives of English literature, speaks about the concept in question with an intriguing title ("What does Hamlet say to Horatio?"), analyzes the outline of Shakespearean works, analyzes the history of writing the conceptual poem by William Butler Yeats - "Easter, 1916", discusses the essence of the Georgian translation, examines the concept of Joyce's final novella "The Dead" (we discussed this essay above, in connection with the Irish narrative - N.S.), discusses the translations of "Venus and Adonis" and "Hamlet"

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(this time - Zurgan Gemazashvili), Byron's "The Prisoner of Chillon", discusses Scottish poetry, and speaks with admiration and gratitude about Medea Zaalishvili's translation of William Butler Yeats' "The Celtic Sorrow"....

The above clearly demonstrates the broad range of Paata Chkheidze's research, and the depth of his reflections is so impressive that, we believe, it is sufficient as a dissertation topic, as evidence of the special attention of Georgian postmodernist essayists to English -speaking authors, which is completely natural and expected given Georgian translation traditions.

We will repeat what was emphasized in the exposition of the qualification paper - Georgia, Georgian thinkers, translators, and writers have

always taken into account and familiarized themselves with the spiritual treasures of the most politically and economically powerful countries, intensively translating, in fact, everything that was happening in the world's leading political and spiritual centers at a specific historical moment.

For the past several centuries, Great Britain has been one of the world's leading powers, so it is completely understandable and right for Georgians to have a great interest in the English -speaking world, which is, of course, primarily expressed through intensive translation and study of outstanding examples of the richest English literature, as well as through reflection on the allusions and reminiscences of English texts.

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