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Davit Guramishvili "A book - This Joyful Summer"-

Literary and artistic analysis

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1. Introduction

"A book - This Joyful Summer", the last part of "Davitiani", is a series of innovative changes to Georgian literature. Guramishvili's creative courage has no boundaries in "Davitiani" poly genre book. The book begins with Rustavelian light verses, old Georgian linguistic forms, and

hyperbola-metaphorical thinking and finishes with ambivalent rankings of carnival literature and new Georgian metaphors of Katsvia's character created on the pastoral-bucolic theme. The author offers many novelties to the readers of ancient Georgian classical literature in one small poem, cultural-historical foreshortening and esthetical vision are changed, artistic clichés , stylistic or genre universalism have been reduced.

"A book - This Joyful Summer" is a message for a new Georgian authorship from Europe. Once such an innovative vision by the charm of the "Persian" story was offered by Rustaveli to the Georgian readers. This time, we hear "Vesela Vesna", which arouses interest in Slavic-European literature, to reread the historical, sociological, cultural-literary contexts in which he lived.

Relevance of the topic

The main thought we face is: How to write a literary-artistic analysis of the work today? The last word can accommodate the diversity of theoretical-methodological systems that modern literary studies offers. We wanted to introduce a system that would allow us to research one small Georgian poem within the particular framework and no major aspect of literary-artistic analysis is left out of focus. Moreover, as we have noted, the poem has been devoted to many literary scholars and we wanted to show the deeds and merits of each of them and lead the research based on them.

Aims and objectives

Guramishvili is a versatile genius. Studies written about him often contain mutually exclusive material about this author. He is also portrayed as a war hero and a life-long-suffering scholar. Our aim is to present another interpretation of one part of Guramishvili's creations (the poem "A book - This Joyful Summer") and to get closer to his creativity.

Methodological basis

The methodological basis of the work is based on the idea of universality of literature. As the basis of science is the creation of structural forms, we have tried to define the place of the research poem in the general literary context. Thus, modern comparativism is regarded as a universal method for the research, specifically refer to Marino's book ("Comparativism") and the invariant system of comparative research.

The last part of the work, literary invariants of the poem, is based on the book of "Literary theory" (2010) of contemporary literary scholars Rene Welek and Austin Warren . Based on a specific section of this book ("Inner Study of Literature"), a scheme was created, on the basis of which we attempted to present a system of literary invariants of the poem.

Theoretical value of research and scientific innovation

This work is the first attempt to present a Georgian poem within the framework of a comparative invariant system of Georgian poetry. The study material arranged bucolic-pastoral literature, grotesque-carnival literature and Georgian literature into one plane. We think that so represented invariants of the study poem somehow regulate the general chaotic system of literary studies and give us the opportunity to see the place of one Georgian poem in the historical space of the world literature.

2. Comparative and Inventive Research System;

Inventory system:

Creativity is diverse, varied. Each new masterpiece is unique, different. However, there is something of a constant magnitude in them, the unchanging face and to which comparatists call invariants.

Comparative literature offers us to begin with a specific study of it in the memory of humanity. Discover invariants in masterful variations of creators. Marino calls invariants a skeleton, a vein, a structure, and offers four types of general-invariant systems (Marino, 2010: 95).

Anthropological - Their research reveals the depth of the work, the purpose of the writer.

Theoretical-Ideological - In this type of invariants, Marino refers to "basic human experiences and problems - life, love, etc." (Ur-problem);

Theoretical-literary - means "all or part of the literary theories that have already been elaborated";

Literary - refers to the types of invariants that are repeated in very distant literatures as a result of indirect influence, though they are true literary invariants.

3. Anthropological invariants of the poem;

As mentioned in the introductory section, the poem is a pastoral theme, and therefore, it is essential to study the stages of development of this theme, their approximation to the story of the poem to create a picture of how the "anthropology" of the texts of this subject was going, the way it went, and what kind of incarnation was found by Guramishvili. The anthropological invariants of the poem can be grouped as follows:

1. Antique-Mythological - Theocritus;
2. Biblical allusions.

3.1. Antique-Mythological Invariants of Poem

Hellenistic Age – Theocritus

The literature depicting the shepherd's life in ancient times is referred to by the Greek term – bucolic, and the texts of shepherd-themed revival at the end of the Middle Ages - in the name of pastoral. However, the unity of the theme reveals that we are dealing with different stages of development of one genre.

Theocritus' career is embodied as "the age of the glory of Alexandrian poetry" in ancient literature. Poets working in the Library of Alexandria were knowledgeable and appreciative of Greek literature and art. Theocritus is stood out among them. 500 years have passed since the period of the geometric Renaissance (Homer) to the days of the great Hellenistic poetry, from Homer to Theocritus. The latter is referred to as the "Homer of the small genre". It is noteworthy that he was one of the first to "escape" Homer's imitators and (along with the poet Climacus) and offered the reader new forms of emotions. We mean a new form of lyric genre - idyll.

The observation reveals that the influence of Theocritus on the texts of the pastoral genre is great. A talented poet is a reflection of eternal problems in the world's literature. Consider the kinds of artistry that in "Joyful Summer", through Theocritus, are appeared directly or indirectly.

The etymology of the names of the characters is particularly intriguing. Pastoral authors are known to rarely name their characters. In this case, the names of both heroes are related to the plant. Laurels(Daphna-Georgian plant name) and acanthuses(Kacvi-Georgian plant name) - Not a stranger to shepherd life, stories are also worth noting. The names of both characters are associated with parental sin. The two begin their lives as if not from a sinless childhood, but take on a difficult legacy and struggle for freedom.

Guramishvili also had a similar legacy, pseudo-Rustavelism was not fascinating for him (as pseudo Homerism for Theocritus). However, many verses were given by Rustaveli's light verses. They succeeded (Theokritos - Guramishvili) and were sidelined by the influence of their great predecessors. They offered to readers new stories of love, they revived the trifles of ordinary people's lives, they presented shepherds (the eternal profession) in their natural environment and they added beautiful characters to the world literature: Daphne – the cow shepherd and Kacvia "fool" in the form of a shepherd.

3.2. Biblical invariants

"A book - This Joyful Summer", as we have noted, also contains elements of antique lyric, however, the main environment here is also full of Bible books. It can be said that this issue is one of the most familiar topics for researchers. So we will try to systematize the issues.

A) Exposition of the poem as a biblical allusion

The issues of unity-repetition of the fable in creative diversity are the most evident proof that the universe is a united organism, it is this unity that fuels literature, and each piece of art is part of that unity. A number of interesting studies on these issues are familiar to literary scholars. Many fiction texts feed directly on Bible stories.

The structural homogeneity of the poem under discussion is noticed by the first few pages of the Bible book of birth, by the researcher D. Bedianidze, who has devoted his extensive dissertation to this issue. He discusses the episode of the lost of the garden of paradise in details, and concludes that in Guramishvili's poem, the shepherd girl's own spinning crown and offering herself is actually a repetition of Eve's sin.

Therefore, Kacvia - Adam and a shepherd girl- Eva's identity which is established notion in Georgian literature can be shared. Accordingly, the poem's exposition repeats the skeleton of a particular episode of the birth book. The embodiment, however, presents the story, the fable, the composition in another environment and other times. It is very interesting to understand the biblical aspects in terms of the ideological-artistic value of the work.

B) Biblical characters and episodes in the poem;

The main biblical face found in the texts of the pastoral genre in general, and specifically in Guramishvili's poem, "A book - This Joyful Summer", is the symbol of the shepherd. Abraham, Jacob, Moses, David - this is an incomplete list of those forefathers who were called shepherds and created the history of a Bible-chosen nation. In each prudent shepherd of the Old Testament reads the anointed face of Christ. The working shepherd was replaced by the "good shepherd".

Kacvia is a shepherd for whom the chief values are the service of the soul, ethics, morality. He teaches others (the shepherd girl) and fears nowhere else to make mistakes and not to repeat the sin of the old shepherds. Kacvia fights for being a "good shepherd". He refuses to let her know, "grow up to be a fool shepherd". He realizes that physical labor and self-sacrifice are not enough. Kacvia shepherd is a good Christian. The fighter for human perfection refuses to face the bliss of happiness. With a book "Ignoramus", as a shepherd wants to study how to wait, to endure, and to fight. He is ready to hear and understand the history of mankind, to go through Adam's own journey once again, in order not to change.

Accordingly, we think that Guramishvili gave the pastoral poem an even greater function, he contemplated the adventures and Bible experience of the great shepherds of the world, he created a poem in which the shepherds were not idolatrous (let's remember even existence of "Kacvi") showed the wisdom of the shepherds and taught us life. He broke the boundaries between reality and imagination, time and space and so we understood the historical foundations of the regularity of the universe.

C) Character morality and Bible teaching on the secret of marriage;

For one part of the scholars, the shepherd's decision to refuse the offer of the girl, and in the fear of the God, she would wait for the blessing of the parents, and not to repeat her father's sin is portrayed as an artificial fact and it is regarded as a mere preacher of morality.

The Gospel likens marriage to the relationship between Christ and the Church. From the spouses the church of Christ requires the love as Christ had toward the Church. It is about self-sacrifice and perfect love. Creating a character and environment living with this morality is David Guramishvili's primary concern. In this sense, Kacvia is substantially different from the traditional bucolic and, in many cases, from the characters of European pastoral genre. His morality is pure, he is nourished by the teaching of the Church of Christ, because he realizes that his father's sin only brought fear, shame, and danger. Church teaching is a refuge for him, which saves him from immorality.

Consequently, christian morality in the poem is mainly manifested in the devotion to the sacrament of marriage, and its protection is a key feature of Kacvia shepherd's artistic face.

4. Theoretical-ideological invariants of the poem;

4.1. The first grotesque novel and the concept of carnivalization

(According to Mikhail Bakhtin);

As David Guramishvili stands in the way of old Georgian literature and modern Georgian literature, and the first is considered as a classical medieval writing and the second as part of new European literature, it can be safely noted that during Guramishvili's research Mikhail Bakhtini's book "Creation of François Rabelais and Medieval and Renaissance folk Culture" will do us a great job. The thesis of the great scholar defines the role of Rabelais in the cultural-heritage space of the Renaissance era. A change in the aesthetic view of art was explored by Bakhtini in the example of one novel "Gargantua and Pantagruel". The issue became so generalized that the terms became an indispensable part of literature textbook. Such a change in the aesthetic view of art was first and foremost seen for us in Davit Guramishvili's "Davitiani".

Grotesque

There are two main characteristics of grotesque literature:

I - It no longer aspires to express "universal integrity" because the world has fallen away from the latter;

II - It is ready to create a new world, realizing its own imperfection and power at the same time, and creating an imperfect and powerful - grotesque look, that is already "in the belly".

And where does such power come from? Such permanence?

It is the power of the people whose abilities and power the artist believes in - this is another key feature of grotesque literature.

Carnivalization

While researching Rabelais's creativity Bakhtini primarily embraces the notion of carnivalization, for Bakhtini Rabelais is a public holiday participant writer who rejected the features of classical art, idealized forms, subtle hyperbolization of articulations, and strictly defined frameworks of linguistic norms, and created a modern-day folk-carnival novel in which revived the grotesque faces of expressive art. Rabelais's novel is an art that can no longer be described as "universal," but creates, changing because it is fed on folk roots. It portrays art as obscene, parodied, ambivalent, extravagant. It does not avoid expressing unconscious instincts. The rotation of the world is important for it.

Who and when created the first Georgian book with the characteristics of grotesque realism? Where to look for original Georgian grotesque realism? Who was such an innovator Georgian?

This is David Guramishvili with his book "Davidiani".

4.2. The grotesque form of "Davidiani";

A) The title and the narrator

The title "Davidiani" mentions either that the book tells us the story of David. The main character in the title is notable for classical medieval writing. Each such case represents a fighter, proud face of the main character, or the author. In the case of "Davidiani", the author of the poem, the narrator and the character is David. There is something grotesque about such a decision, because in Georgian reality there was no such literary tradition.

The grotesque-symbolic look of this word is even more evident if we recall the famous painting by Guramishvili, known as "Self Portrait". In the uniform of the Russian soldier, Guramishvili, we think, is a bright face depicting medieval classics and grotesque art on a single plane. Guramishvili's "self-portrait" is a visible grotesque expression of one's own destiny.

Thin, short, bald Guramishvili resembles the famous knight Don Quixote Lamanchell in a self-portrait. It can be said that both characters ("Self-portrait's" hero David Guramishvili and Don Quixote from Cervantes's novel) are characters in a cycle of time, in such a spinning that it stumbles and never looks up. It's a carnival that meets its own earthly presence, with the power of crowds and the oneness of societies that lacks clarity and impurity, it's dirty as the squares

after the carnival and funny as the carnival itself. In this world everyone is in masks, everyone is playing. Only the last of the Knights remained here without masks.

The "Joyful Summer" was written at the end of his life by a defeated knight, who had seen a lot of things in his life, who had fought a lot, but never in his own struggle, only to be involved in somebody else's masquerade-carnivals.

A notable grotesque look is the announcement of "Davidiani's" adoption. The ambivalence of these faces is impressive. Nothing is lost, one dies and leaves its own essence. "Whatever I give birth to, I am a son/daughter, whether he/she is grown by someone." This earthly world "gave him infertility", but he himself won, "whatever he wrote, he adopted." This circulation is characteristic of exactly the grotesque art.

B) Form and means of expression

Guramishvili is an outstanding innovator in creating a new literary form. Let's face it, let's just say that even the modern postmodern Georgian writers are not as duped by what is happening in "Davitiani". Two poems, lyrical verses, Bible stories, or "Zubovka Woman" and "Joyfull summer" co-exist in one book, they have a common author-narrator character, who is also a different character in one of the poems (Kacvia's father), adopts the book and "baptizes" it. He uses 87 different measurements, a mixture of classic and folk forms. Historical reality and fictional reality are represented side-by-side without synthesis.

The language of the poem is also non-classical. The first parts of the book are in Rustaveli's light verses and old Georgian language, and we are convinced that their author received a classical upbringing. He can write in a way that "does not shorten Georgian, not create word-reduction". But as the book progresses, folk-language tools and vocabulary are gradually introduced into it. Forms and means of expression are also change. The classic metaphor in the book will soon be replaced by familial expressions, a parody of hyperbolization, the Virgin - a Zubov woman, a wisdom-Masonry, liturgy - carnival.

4.3.Carnival types in "Joyful Summer":

"Joyful Summer" seems to be the will of the author. In fact, it occupies the front pages of the book "The Will". Just as Cervantes, in his many difficult times, created the immortal face of the famous Idaglos, Guramishvili, frustrated with personal life, created the face of a Kacvia shepherd. We understand that these two characters differ from each other in terms of purpose or circumstance (even age), but their authors are remarkably similar. The two wise men, tired of loneliness and life, at times seem to sum up humanity, frustrated with the confrontation between carnival life and eternal wisdom, the struggles of the masses and individuals, the faces of freedom and slavery. They (Cervantes and Guramishvili) grew up in temples and lived in Carnival. From childhood they had been reading chivalrous epics, and his life taught the laws of

slavery and oppression. They went around the knights and saw the captives, merchants, traders, their zeal and eccentricity. They had to write the anthems of praise and create characters who seek self-defense from the carnival present.

A) Title and dedication:

The title of the poem - Joyfulness and Spring (feeling in the poem is the time that followed the "sad winter") - is exactly the feeling and timing of the carnival. "A Joyful Summer Has a Flower" - the time of opening of buds, when the winter's "early morning frost" can no longer hold the force of nature. The first Georgian poem begins with an eccentrically, it is dedicated to a Russian woman. From the beginning of the poem, the spring melodies of funny Slavic women, performed with soprano, are heard and we can imagine the love mood of a Georgian man. In these three verses everything is alive, and prayer comes from the heart. We may no longer be considered masters of the Arab-Indian-Mughazanzar-Kajetian, but the Slavic women "Vesela Vesna" no longer reminds us. Such an existence is rooted in folk roots, as far away is the Georgian royal door, whose owners are already very different from the great Tamari. It was as if Guramishvili felt that those voices would soon reach his cherished homeland and stay long in our existence.

Against the backdrop of Georgian literary traditions, a poetry for Slavic woman is also a parody of the poem.

"The Knight in the Panther's Skin"- the King Tamari- "I was praising the King Tamari, with tears which were full of blood".

"Joyful Summer" - a Russian woman - " Russian " Vesela Vesna" one woman fell for me."-

This line may be continued and this will be the first Georgian grotesque-parody poem to be presented. In a diminished reality, the author manages to make parody of the great poem "The Knight in the Panther's Skin" and the imagination brings up Don Quixote's sweetheart, Dulceina Toboselli's artistic face, which is an object of the Knights' love's parody of the new times. New-time narrator-characters, Guramishvili-Don Quixote, "manage" to be admirers in their space.

Changing the title symbol is very important. "Davitiani" like "The Knight in the Panther's Skin" is created- both of them are full of many pains and feelings, personal traits, and human wisdom. "A book this Joyful summer" is grotesque (similar to the grotesque pains in titles of the following era: "The Happy Nation", "Jako's Squatters"). Thus, the title and dedication of the poem, "Joyful Summer" and the face of the Russian singer woman, with the introduction of a new artistic-expressive method - grotesque - for Georgian poetry, is the first meeting of Georgian literature with Russian reality.

B) Ambivalent types of poem:

1. Poem Exposure (Winter-Summer Struggle);

The poem begins with a winter-summer battle. Cold winter winds win over hot summer winds. Ambivalence is the defining mark of this episode, as it is of Carnival in general. The most clearly Bakhtini's "pregnant death" face appears in the spring. When a dying winter gives way to its position, summer is born of it. The first chapter of the poem "The Battle of Winter-Summer and the Wind" presents this picture with carnival freedom.

It should also be mentioned that Guramishvili's poem also parodies the phenomenon of war with this fight. The era of the Great Wars for the Georgian Knights is over, so he can no longer tell the adventures of the Great Knights in the poem. The battles fought by famous knights have remained in the past and nothing more is left for the last knight of his era, except for the war parody.

2) The shepherd girl and the shepherd boy Kacvia;

A shepherd girl in the Georgian poem is engaged in carnival life. In order to gather a charm bouquet with the feeling of spring, when she is left alone in the wild nature meets a shepherd boy. The woman in this episode is free from any rules and prohibitions, she remembers no fear or etiquette. The shepherd does not know her, and therefore he is masked. Sure no one will see their relationship, no one will question and blame him for this "carnival act". She offers the strange boy a bouquet of her own, and herself. People who may be constrained by hierarchical barriers in life are characterized by bold, free-spirited relationships at Carnival. The shepherd girl's decision and action is so eccentric and familiar in the poem "Joyful Summer".

And in that light the shepherd's face is strikingly different. The young, inexperienced shepherd refuses to participate in the universal carnival. He wants to get more out of life than the minute feelings. He calls out the girl to wait and test their love.

Accordingly, when we talk about the meeting scene of a shepherd girl and Kacvia, which is one of the most impressive places in the poem, consider the following:

1. A shepherd girl is the daughter of a carnival environment, the shepherd boy is the son of traditional values;
2. The shepherd girl wants a familiar-eccentric relationship, the shepherd boy - traditional marriage;
3. The shepherd girl is the daughter of the collective environment, the shepherd boy is the individual, the person;
4. For the shepherd girl now is spring, the shepherd boy sees eternity;
5. The time for the shepherd girl is circular, the shepherd boy sees Christ;

Didactics appear: all the characteristics of the shepherd girl must be transformed into the shepherd boy - the carnival environment - traditional values, familiar - eccentricity - to a

traditional marriage, the collective environment to individuals, and we should see eternity in the spring, and life should go upwards. It is a didactic of the poem that emerges in Kacvia's artistic form and echoes the classical values which are opposing eccentric and familiar life.

5. Theoretical-literary invariants of the poem;

5.1. European Pastoral Literature;

Medieval life forgot about a shepherd's life. Europe devoted to theological issues has paid little attention to purely literary themes. At the end of the medieval era, literature again recalled the eternal theme of shepherding.

It should also be noted that David Guramishvili's "Joyful Summer" has the least unity with European pastoralism of the XIV-XVIII centuries, as the latter was primarily an entertainment for the royal court and the aristocracy. However, we considered a brief analysis and a brief excursion of this occasion.

The first to try to resurrect the pagan shepherd community was Giovanni Bokacho. In the era of Catholic mysticism and asceticism, he wrote a prosaic poem "Ameto" (1341, published in 1478). The work is pastoral of an allegorical nature. It is a kind of imitation of pastors of antiquity. Text is a preaching of free love. Compositionally, "Ameto" is close to "Decameron".

Pastoral writing of the 16th century has a different character. Idealized tones describe the blissful state of the shepherds' rural life. The writers of this era are confronted with the carefree rural life to the social dissonance, hardship and misery characteristic of urban life.

Very often people who were describing rural idyll, they were far from understanding the real rural life. The shepherds painted by them were not real faces, but it was a kind of mask resembling the aristocracy of the royal aristocracy. The pastoral of this era resembles a kind of literary masquerade in which shepherds express the language and manners of aristocracy, sophisticated feelings and thoughts.

After the Middle Ages, people were so eager to watch the first bucolic content plays live in the open air, and they have never lost viewers. Taso, Guarini, Sanadzaro - these are the names of those Italian playwrights whose plays have been very popular. The characters in their plays are often just outwardly shepherds, though their speaking and manners are different from those of the uneducated shepherds, that is to say, they often violated a perception of the reality of literature in them.

5.2. Russian Pastoral Literature and Russian Folklore;

The fact is, Guramishvili had to spend much of his conscious life in Russia. In fact, as a reader, he had been fed with Russian literature for years. Accordingly, it is necessary to observe and analyze Russian pastoral writings. Without this it is impossible to write a literary-artistic analysis of the poem.

Russia itself has no literary traditions until the 18th century. He adopted Christianity under Byzantine influence and followed the Byzantine traditions. Until the 18th century, the Bible was translated into Russian, the stories of the fathers were written, original memoir literature, sermons, historical chronicles. But particular literary works were largely created in this language from the 18th century, following in the footsteps of Peter the First. It is known that Peter was the first to open a door for Russia to Europe, including the assimilation of literary traditions. The beginning of the 18th century was actually an era of cultural uplift for Russia. When the country, embedded in the Russian swamps, starts getting creative, and with the help of Europe, for the first time, they share books and education. It is noteworthy that in parallel to translations of European classics, the Russian environment begins to create new texts. The new creation was largely an imitation of the European folklore in keeping with Russian folk traditions. Thus in the works of the first Russian creations - Lomonosov, Sumarokov, and Maykov, from the beginning of the 18th century, the theme of pastoralism, so familiar to European culture, has emerged.

As mentioned, European art has brought pastoral themes to life since the XVI-XVII centuries. For Europe, it was a largely imaginative type of art, by which high dignities were fascinated. In the parks and squares of landscape planning, the open air was an excellent entertainment of pastoral performances for the royal court and its equal European aristocracy. The shepherds participating in the idylls not rarely spoke the aristocratic language there, with aristocratic manners. That is why this art is sometimes referred to as Baroque style, because at times these performances in European art were loaded with manners and lost their integrity and naturalness.

What was happening in Russia?

Russian life was full of rural life. Here, even in Europe's imitation cities, the presence of humans did not go beyond mud and paths which were running between fences. There was a heavy social background in the country. Europe's rich and prosperous life included only the royal court and the St. Petersburg aristocracy. Scholars of this era say that princes in European pastorales were shepherds. In Russia, freelancers were brought in by chariots from the poorest districts to play the shepherd girls at the royal court. For the bad game, they were punished by sticks. The heavy yoke of serfdom weakened everything in the country.

Accordingly, Europe invented and revived pastoralism for the most part, and with these motives Europe avoided urban prosperity, commerce, even aristocracy, and saw the advantage of simple rural idyllic life and shepherding. Russian pastoralism, however, was a preaching of an absolute monarchy, appealing to the king's obedience to readers or viewers. It was created by imitation, it was created on a soil that had no literary heritage.

The main advantage of Russian pastoralism in Russian writing was the writing language, closely related to modern Russian, the simple, folk forms that laid the groundwork for the first Russian writing language and the later genius writers Pushkin and Lermontov relied.

We think that, besides the Georgian poet emigrating to Russia, whose work was mainly nourished by his native writing, he should have paid attention to Russian literary tendencies, and he was interested in this very moment - bringing simple, folk forms into Russian literature. Georgian writing of this era still has archaic stylistic features. It is precisely this era that coincides with the emigration of Catholicos Antony I to Russia, who has been the inspirer and preacher of literary processes known as the "Theory of Three Styles".

In the context of Georgian or Russian reality, when pastoral or non-pastoral, secular or theological writing in Russia or Georgia, on the theoretical bases of so called "Theory of Three Styles" established the writing language and inadvertently created a threat to the development of new literary languages. Davit Guramishvili, with his literary talents, chooses the way that will help form a new Georgian language and establish folk, secular, simple forms in Georgian literature. It is noteworthy that Guramishvili will also become a precursor and exemplar of the productive activities of the "Tergdaleulebi", who take from the great Georgian ancestors both the subject (the principle of righteousness and caring for the Kartli's problems, educational ideas and the Christian spirit) as well as the linguistic side.

Davit Guramishvili does not hide his fascination with Russian folk poetry, and even the ideal part of his poem is not about personal worldly fame. It is a poem written to praise the Lord and human morality.

How do the Mirgorodian people sing "Vesela Vesna"? What is the sound of those Slavic folk texts that inspired Guramishvili when he decided to create a Georgian poem on a topic known at that time? We have found some Russian-Ukrainian folk verses that are still sung and known as "Vesela Vesna". One of them sounds like this:

Cranes fly to the house,
come to life on the earth.

Go to the mountain in,
Whether the rivers are noisy in the distance,

A fox came to life,
The nightingale awakened,
that thrive your trills,

That 's my spring.

It is difficult to determine exactly which variation of this famous folk poem would have inspired David Guramishvili, though we think that the folk verse has not undergone much change in context.

In this verse, too, is the celebration of spring, the victory of the spring, the celebration of the land, the girls crushing the various crowns, chanting the nightingale. The poem "Joyful Summer" begins with a similar picture. Remember the verse:

"A joyful summer brings forth a flower;
The bitter winter was followed by frost,
Now shepherds rejoice,
Who do they love?
They vow. " (39)

It is worth comparing these two texts in terms of versioning. Academician Ak. Khintibidze calls the verse of "Joyful Summer" "Guramuli" and thus demonstrates its originality. 5-line stanzas, number of syllables in rows: 10/10/6/6/5, in which I string rhymes with II, III rhymes with IV, while the V string shortens the rhythm and forms the end of the verse. The Ukrainian verse above is also performed a small syllable (five-syllable) line. In it a stanza contains 4-4 lines. The number of syllables in the first three lines is equal, eight in each, the fourth line is cut shortly and is based on a 5-syllable line. We think in terms of sound it creates a similarity:

Go to the mountain in, I am on fire.
Whether the rivers are noisy in the distance,
Cranes fly to the house,
come to life on the earth.

One woman from Russian Vesela Vesna
has fallen for me.

From this my heart was burnt,

At the same time, the last lines in both verses do not participate in rhyming pairs, separated from them, which gives rise to a peculiar tone.

It should also be noted that David Guramishvili was also preparing the poem for the song. The third, fourth and fifth lines of the first verse has number 2, and the author's handwritten note in the original text reads: "This is the number that says the verse where the line is should be repeated two times." The Ukrainian song verses above have signs of a repetition. There are many folk poems on Russian-Ukrainian folk motifs on the subject of spring, because spring was a real holiday in the north. It is difficult to say today, at the beginning of the third century of David Guramishvili's life, that the sound of the poem was created specifically from the tune of this song. However, the poem is obviously inspired by Russian songs. It is typical for Guramishvili's creation to hold a poem in any of the folk rhythms. Remember "Dinari" one of the verses of "Davitiani", which is accompanied by the author's note: "A song in exchange for "Little Woman Tina""". The poem created on Georgian folk motifs is for praising the Lord in a literal sense. There is a Georgian verse on many Russian songs in the "Davitiani", which the author titles : "Song. Which one in Russian sounds: Uletella Zazulinko Cheres Dubinu ", or "Song. Which one in Russian sounds: "akh sulikocvela vletakh molodikh!" The relationship between Davitiani and Russian folklore is a topic for future research.

As they note, Guramishvili used 87 different metrics in the poem "Davitiani", forty of them are made by him (Tsereteli). Along with the Rustaveli light verse and literary instruments, he works mainly on Georgian and Russian folk forms. In the very first verse of the poem, it is clear that "joyful summer" is the inspiration of the Russian song.

We would like to draw your attention to another Russian folk poem. He is known by the title: "Хороши весной в саду цветочки". Here is one of his variations:

"Good spring flowers in the garden,
Even better than a girl in the spring.
Meet you in the evening
Nice in the garden -
At once life becomes different.
My happiness is not near,
I 'll knock on the window.
Come to a porch
You, my heart,
I 've been missing you for a long time.

Things happen in our lives,
Runs in with the clouds of the storm.
Clouds swim,
The wind is calming down,
And again the heavens are blue.
Good spring in the garden flowers,
Even better than a girl in the spring.
Meet you in the evening
Nice in the garden -
At once life becomes different.

This text takes the form of typical Russian folklore. It consists of five-string verses, in terms of number of syllables, it is: 10/9/6/6/9. Uniting the rhythmic pairs of the third and fourth verses and arranging them on the sixth string brings the tonality of this folk verse to the Georgian poem. In general, it should be noted that the five-syllable verses, which were so foreign to Georgian poems before Guramishvili, are not infrequently found in Russian Billins.

All of the above proves that Guramishvili's "Joyful Summer" theme feeds on its modern Russian roots, and the sound of the poem is nourished by Russian folklore, however, this does not hurt the Georgian Creator and his creations, as the story line and sound in the poem are original, and the Georgian Creator creates a new structural-poetic unity in the Georgian language - the poem "A Book This Joyful Summer".

6. Literary Invariants of the poem-

Theoretical foundations of the research of literary invariants of the poem

We came to the most in-depth issues of poem analysis. The anthropological, theoretical-ideological or theoretical-literary layers of the poem exist independently of the author; they are building materials, whether they are accumulated by past experience or present. The literary invariants showcase the talent of a particular writer, reveal and highlight his writing abilities and tastes. However, it should be noted that during our research on previous issues we could not avoid a number of issues in the poem and discussed them in historical or theoretical-ideological terms. This time, while researching the literary invariants, we will deal directly with the structure and artistic analysis of this small poem.

6.1. Poem versioning and its features;

Professor Akaki Khintibidze in his monographic study "Censorship in Georgian Verse and David Guramishvili's Versification" (our reasoning is based on this work) recalls Akaki's lecture about "The Knight in the Panther's Skin" in which Akaki observed that "for many centuries Georgian poets were abducted so blindly by Rustaveli, so strongly enslaved that they could not even imagine if another type of poem could have been written, they thought only sixteen-syllable, four-line light verse... The first writer to save himself from this slavery and pursue his own course was David Guramishvili, who was still following Rustaveli for a long time. At last he realized that he was a slow walker and nothing else and then he said: ""Rustaveli is the sea of wisdom and no one can be compared to it," then he changed his style and began writing poems such as his "Kacvia Shepherd" and his public "Eo-Meo" (Khintibidze, 1965: 56).

The sound of "Kacvia Shepherd" sounds different and unique for Akaki, too. It is Guramishvili's property and accordingly, he is called Guramuli by Akaki Khintibidze. This makes its originality visible. The findings we find in Khintibidze's study are striking. He argues that based on the Davitianian autograph, taking into account the author's excerpts and the version-based analysis provided by other data, it can be said to have produced a sensational result: David Guramishvili wrote in 87 verse forms. This figure is colossal, as evidenced by the fact that so many delicate forms are not familiar with Guramishvili's earlier Georgian poetry as a whole "(Khintibidze, 1990: 70). Surprised by this result, he discusses and highlights several possible causes of such diversity:

1. Guramishvili who had aristocratic origin loved folk songs, folk soul and melodies since his childhood and incorporated them in "so boldly in official literature" (Khintibidze, 1990: 71).
2. "Expanding the metric repertoire was also a result of the development of the lyric. Guramishvili era is a transitional stage in the history of Georgian literature from the epic to the lyric. The lyric verse would hardly tolerate twenty-sixteen-syllable long measurements. Lighter, more flexible, elastic metric shapes were needed. Guramishvili's fine poems are lyrical works, and the poem "Kacvia Shepherd" is full of lyrical yawings. The novelty and variety are evident in the fine verses and in "Kacvia shepherd", too. The historical epoch is almost entirely performed in traditional Rustaveli verses." (Khintibidze, 1990: 71).
3. "Guramishvili's innovations have been driven by the versioning searches of Sulkhan-Saba Orbeliani, Vakhtang VI and Mamuka Baratashvili (Khintibidze, 1990: 72).
4. "Most of Davit Guramishvili's poems are arranged on the Russian-Ukrainian songs. The source of 34 verse forms is non-Georgian "(Khintibidze, 1990: 72).

The charts in the Appendix to the Survey ("Censorship in Georgian Verse and David Guramishvili's Versioning") determine the peculiar shape of each verse.

6.2.The poem's style and stylistics;

The style of "A book This Joyful Summer" is special, different from other parts of the book "Davitiani". With this small poem, the author prepares to finish the book. The book is autobiographical, its versatility and rhythmic diversity somewhat a metaphor for Guramishvili's "difficult" (repeatedly mentioned) life, which is itself a metaphor for human history, once again the road of Adam (Kekelidze, Siradze, Gaganidze, etc.). The first parts of the book, written in accordance with Rustaveli's light verse or hymnographic traditions, are kind of a reminder of the past, are values and honor. A different version of "A book This Joyful Summer" (Guramuli) brings a breath of novelty. It is the beginning of a new Georgian language and a new Georgian lyric. This characterization (versification) of the poem's stylization seems to prepare us for an era of change. A classic sixteen-syllable verse is replaced by light melodies based on folk rhymes, five-stroke stanzas, commonly used enjambments.

Along with this there has already been a decomposition of the old Georgian morphology-syntax. As a sign of ergative case - "man" addition form in old Georgian, modern forms of Georgian language emerge simultaneously. However, most of the cases "nartaniani" plural forms are mostly preserved. It should also be noted that in a number of verses the rhythmic pairs and alliterations are formed by the plural form of "nartaniani".

It is worth noting the pairs of adjectives and nouns. The prepositional arrangement of the adjective characteristic of the Georgian language in the study poem is characteristic of Georgian spoken language and with a style that is close to folk language, it serves the purpose of the author - to create a poem for all, to move away from complicated, unnatural grammatical forms, and with this public language give a general educational purpose to creativity.

The poem is full of vulgarisms, obscene expressions, folk-carnival vocabulary. We have already noticed that this was somehow a calling of the soul of the several eras. A person who is far from renaissance humans, is in the obscene environment and he/she himself accommodates these expressions. In the hymns of the Lord David Guramishvili revived the theological symbols. This time (in the poem "A book This Joybul Summer") his aim is to sing in a new age, to give common people faces immortality in art.

But, there is one "but"! This is the will of the writer: Let us not forget the eternal, moral, immutable values in this common joy. That is why, in parallel with this general sentiment of the poem, there is the face of thoughtful kacvia. The way of contrast seems to wake us up. This is how we get to the end of the poem. Educated Kacvia is the future of the universe. Accordingly, the lexical stock of the poem, the original verification, the new Georgian literary forms, the novelty of characters and situations, creates a different style of poem (different to the classic poems of Guramishvili himself) and serves the purpose of the poem: to describe a new pagan time and place of eternal values in it.

6.3. The system of Poem's Artistic faces -

Metaphor, symbol, myth

However, we will not be able to observe the narrative directly unless we focus on the artistic system of things. Anyone, who has ever researched Guramishvili, notes the differences between his artistic characters, the main research concerns the types that were brought up by the artistic system of Bible books.

From the very beginning they noticed that Rustaveli's metaphor differs from that of Guramishvili. This distinction must be explained by the essential features of the classic style metaphor and the grotesque metaphor. The main characteristic of grotesque is sharp contrasts, which serve to exaggerate the properties of the subject and, therefore, to combine reality and fiction, tragic and comic. The purpose of Rustaveli's metaphors is to hyperbolize, to glorify the subject. The purpose of Guramishvili's metaphors is grotesque contrasting; It is an attempt to reach a caricature exaggeration, to show the reality of contrasts.

Side by side with metaphorical faces, there are more and more talking characters. The metaphor is unitary, a symbol - a multiple-use and it is an unifying face of the present and the past. The throne of winter or summer is a metaphor, and winter and summer are symbolic of art. We want to get rid of these two artistic forms first, since the first one is mainly a linguistic characteristic, while the second, the symbol, is on the intellectual side. In the different worlds of metaphorical thinking of grotesque literary monuments, we often find symbols familiar to the classical age. "It was a time of summer" – is a symbol of hope and joy. The snake is "Kajeti". Types of symbolic thinking in grotesque literature seem to come alive, act, become tangible. The metaphors help Guramishvili to better understand the classic characters. With the sounds of warm breath and birds, snakes flutter in the fields. In general a snake is such a dangerous symbol of humanity.

At the same time, it is safe to say that "Joyful Summer" is the first poem, in which for the first time in Georgian reality emerged metaphors written in an animist vision as characteristic of grotesque literature in their dual nature and parody nature.

In the poem we find metaphors of the kind we call the jewels of artistic language: "I am a rose, and be a violet" (51); "I am lost in sorrow, I am in distress; my heart does not give me happiness" (235); there are metaphors with the biblical form: "Oh, my soul...to be beaten by a sin, and put you in an inextinguishable fire" (295). "Oh, if my meat will be eaten by wolves" (299); We find these metaphors in the parts of the poem in which the inner world of the characters and their personal pain appeared. At the same time, each of them serves to convey the inner nature of the character. Thus, metaphors with a sense of spirituality often belong to the shepherd Kacvia, and metaphors which express fleshly feelings – the shepherd girl.

The metaphorical faces often associated with well-known face symbols with Guramishvili. Already mentioned - winter-summer, a shepherd, a woman, a snake, an old man, fire, water ... This is an incomplete list of characters that came from humanity's past in

the poem and acquired a new purpose in the new environment and they created a new myth. In previous chapters of our research, we have tried to talk about the origins of many of them, this time we are interested in their new lives, as each symbolic face, despite its resilience, acquires and creates new dimensions in each text. Together with the metaphors they create a new mythical world in Guramishvili's poem.

Guramishvili refused to be without "children". He wished to create a seed to continue in it. Like old pregnant women (Terakoses) the old man has created a new life, a new myth.

This new myth may be briefly conveyed:

One summer day three shepherd girls decided to work together and divide what they found. One girl found Kacvia shepherd, the other a donkey, the third was left empty-handed. The girl who finds Kacvia falls in love with Kacvia, but the shepherd boy is not in a hurry, he doesn't want to repeat his father's mistake. At the same time, he is ready to take the pledges of the girls, to wait for the casting lots and if he accrues the girl he's already familiar with, he will be like husband for her. The girls begin to fulfill their promise. On the junction they out Kacvia's bogey-man, they tied up the donkey on it and they are preparing for the cast lots. The girls brought different things. They trusted their luck and waited for the passer-by. A stranger also appeared soon (this is a necessary attribute of the myth). The stranger was a wizard. She gave the girls a "blank paper" and demanded: put it on the casting lots and then bring back here. It was written on the paper: A girl who found nothing should look for a husband, if she can't find it, his future is to be a nun. The donkey finder got the donkey, it was also written that the insects would suffer her when she will ride it. The girl who found Kacvia got Kacvia himself.

"Look, it wrote the fate of a husband and a wife ,

How a right couple they are."

This verse is the lyrical twist of the writer, it is a reminder of the myth, a wisdom that the reader must believe. It is destiny to find each other in this world - this destiny is written by the God, it is the will of the God for Christian Guramishvili. The key is for a wise person to understand what the Creator wants from him and not to stray from the path. Katzia is like this. The myth goes on. Kacvia learns that the Lord gave a chance to him to be a shepherd girl's husband, he "thanks the Lord," and he is preparing for getting married, he sits next to his father and asks for some wisdom to teach him. Without sharing the knowledge of ancestors, the secret of marriage cannot be gleaned - this is another teaching of the Guramishvili's myth. If you are preparing for fatherhood, you must know your father's wisdom!

Thus, Guramishvili's "Joyful Summer" metaphors, classical or non-classical, are power and opportunity to convey a new myth better, and the traditional symbolic faces illustrate

the writer's purpose - to create a new myth for the modern young people of the modern world.

6.4. Features of the poem's narrative - story, characters, environment;

The study poem has several narrators. The first of these may be similar to the author's voice, as the three-stanza narrative fulfills the function of the poem's prologue and expresses the author's wish: a narrator, who is in love, prays and asks, "to be able to write good word order" (3).

The story of winter-summer is revealed in a new way in the poem. The thematic narrative is continued by the third voice, which can be distinguished from Guramishvili, which is so rare in the book "Davitiani". The narrative goes on with personification and the story line evolves rapidly. Here, the landscape helps the author to better convey his purpose, to create an environment in which his characters will act naturally, which will help them visualize better. At the beginning of the story arc, the image of nature personification is characteristic of nineteenth-century Georgian writers. It might be said that "Joyful Summer" is the first Georgian poem to begin with this way. The meeting of Kacvia and the girl is lively and impressive. This episode fits well with the environment and develops the characters.

In this story - this is how the story development can be conveyed. The first story teller tells the story of Kacvia, the second story teller is Kacvia himself, and he tells the story of his father's adventure, the third voice will soon be heard: Kacvia's father tells the story of mankind. This development of the story is the principle of continuity of human history. It is possible that Adam was also telling his own children the story of their own downfall. Who listened (Abel, Seth, Katzia), who ran away (unsatisfied children), and who only cared for his father because of his legacy (the symbolic face of the older brother from the parable of the "unsatisfied child"). There are many characters in Kacvia's narrative: his grandparents, sick grandfather, a neighbor with his wife and mother-in-law, a village priest. The narrative is simple, the story describes the everyday social routine, the moods of characters' are weak.

In this episode, the neighbor's face is especially memorable.] A neighbor is a living character, you laugh at him, you get angry somewhere, you can't understand the basis of his actions, but you will definitely remember him because he is a different character, generally a "neighbor" who fills the poem's environment, the local cosmos, and loads with social features.

Kacvia is a powerful narrator. He persuades both his girlfriend and his readers that forbidden love will anger the God, "I fear God, I am still a saint," (276) - This is how he characterizes himself and asks the girl to fulfill her promise which she gave to her friends. The girl goes. Kacvia is weeping with words "oh, my soul..." - and - it's a strong episode of Guramishvili's work. He can express emotions especially in a lament kind of lyrical poems.

The plot line now leads us to the shepherd girls, and there once again will be confirmed by the stranger wizard that “the fate of husband and wife is decided into the heaven”. We might discuss the symbolic side of this episode. Whose face might be the stranger with mystical possibilities? Why three girls? Why the junction? What symbolic characteristic can have or we can give to the donkey or the owner of this donkey? To the things which the girls have? Literature scholars generally will not have a single answer to these questions. We think these circumstances give the episode eternal mystery and make us realize that much is hidden both in life and in literature and that both destinies are “decided in heaven”.

Kacvia's father is an active character in the last episodes of the poem. It is noted many times that he is a prototype of the writer (Siradze, Ghaganidze). The father-son dialogue in the finale part of the poem is fed by the imagination. Guramishvili's dream is to come to terms with the successor and to distribute the business of his fathers and share their moral experience. Childless Guramishvili's dream is to have a successor next to him and give him/her some advice, to tell about the stories of their ancestors and to share their moral experiences. Guramishvili's innovative talents now speak to us from a specific character. Contemporary, liberated from obstacles, writers will be jealous of Guramishvili's courage in revealing himself as a narrator in the book “Davitiani”. He from time to time says what he wants to say from the position of the writer, and from time to time by means of the characters. He's everywhere here. He himself tells us, he is somehow the character of Kacvia - a moral hero, “oh, my soul...” The author is also the father of Kacvia- an old man who has many sins in the past and is sanctified by the pain of life. With Kacvia shepherd, Guramishvili leaves himself here, in this world without any pathetic. Do you like Kacvia's actions, morality? This is David. He wanted to be like this. However, he is Kacvia's father, too. Fighting against the "Turkish-Kizilbashes", a wise old man with one eye, bored with captivity, he now enjoys writing verses and he is eager to grow the world.

6.5 "Joyful Summer" as a new poem;

"Joyful Summer" is a small poem known as New Poetry in Literature Theory. It has one main character, the story revolves around him and it serves to solve a particular problem (love) for Kacvia. There are several motifs in the poem: meeting Kacvia and the girl, Kacvia's parents' adventure, Kacvia's and her father's extensive dialogue. As each motif appears, the plot frame expands and the story unfolds and develops. There are no complicated plot twists here. The time in the poem is also limited. Although we have heard many adventures since the beginning of mankind, the time of the poem is still a few days. On the second day of the girls' meeting, they cast lots, Kacvia learned about it and addressed her father for advice. The poem ends with Kacvia and his father's dialogue.

The space in the poem is also small. One village and its surroundings, the fields, are places where the actions take place.

The text is not of historical genre, it has no invincible and undefeated characters. In the poem the foregrounding are the characters' spiritual feelings and their moods. Lyricism is one of the main features of this poem. The writer's lyrical yaw, the lyrical feelings of the characters, the lyrical mourning "oh, if..." The poem is loaded with the characteristics of the new poem. The latter lyrical episode is followed by the culminating part of the poem: "the woman's meeting with friends with peace and sharing the found things". This episode is concluded with the writer's lyrical deviation, Which can be considered one of the main points of the poem, and so is relived the idea of the poem - the secrets of marriage are blessed by God.

It is believed that the new poem was first formed in a romantic setting. Did Guramishvili outstrip World Time? "Joyful Summer" is a poem of pastoral themes created in the footsteps of European or Russian pastoral plays and idols, which by its characteristics belongs to the genre of the new poem. The beginning of the latter one is named after Byron.

We do not outstrip time, wait for the future to come to great conclusions, and we only note that the new poem, in terms of genre, is on pastoral themes, Guramishvili's "A book This Joyful Summer" is a special occasion in the history of world literature.

6. 6. Evaluation - "A Book This Joyful Summer" as a part of the History of Literature;

How to make an evaluation of a literary work?

There is no absolute standard, of course, but literature theorists demand it from us, in order to avoid any misunderstanding that may lead to a confusion of functions, literature must be judged according to the criteria which must meet in the traditional sense. However, we all know that these criteria are endless and nameless. However, it is difficult to exclude subjectivity, or to grant it only one vote.

On the other hand, the difficulty is that one component, in the art world, may be so high that it may overshadows others. What is the most important part to consider when we evaluate the poem "A Book This Joyful Summer", which is the most valuable part of the poem?

Structural analysis of the poem's invariants has shown that such sides are numerous. In this poem the author presented new abilities of Georgian language, showed language in new dynamics, different vocabulary, different grammatical forms, different meters, rhythm. The language acquired a new sound here, and Guramishvili became the inventor of the Georgian verse.

Guramishvili refuses to use the "three-style theory". With folk linguistic features he creates new forms like virtuoso. He asks the readers which of them is better? This self-confidence is a characteristic of a great artist. The Georgian verse derives much from its version of "A Book Joyful Summer". The five-line, unequal-syllable verse, the characteristics of the Georgian-

Slavic-European poem, eventually separated Georgian verse from the East, which was rarely heard in 18th-century Georgian literature.

In terms of offering novelty, Guramishvili's poem is also noteworthy on the other side. We mean the use of grotesque forms in Georgian poetry, which we have presented in many ways in this study. From the assessments point of view, it should be noted that Guramishvili crossed the borders of classical literature, so called Renaissance, in this poem and with an ambivalent attitude created a new literary model: In a grotesque reality, he presented a world of classical values, with the use of contrasts and parodies he created a moral character of Kacvia, who has a spirit of the Renaissance era, but with other characteristics, he is a new age man in a folk-carnival surroundings. At the same time, by creating Kacvia's character, Guramishvili responded to the spiritual pains of moral heroes (such as Don Quixote) in the world literature.

A reader with a great aesthetic experience needs Guramishvili's poem to fully grasp its hidden layers. Understanding the topic of the sanctity of marriage requires "remembering" the human experience in the work. Biblical allusions or a direct mix of biblical stories, lyrical deviation of the writer, and the emotional lyric that accompany the narrator create precise literary verses in many parts of the poem.

All of these are the uniqueness of the artistic side of the poem. The harmonious unity of nature and people appeared in the poem of the first Georgian pastoral genre. The artistic creations of the animism and, in some cases personification are the starting points of many Georgian creations of the next century. In the last years of his life Vazha-Pshavela wrote a poem "In Memory of Davit Guramishvili". He "kisses the ghost" of his great ancestor, dearest grandfather and says :

"I boiled with your tears
The porridge of my feelings,
For cooking such a meal
A person needs a lot of hard work."

Ilia, too, had great spiritual ancestry. It has repeatedly been noted that many aspects of Ilia's creative and public activities are based on the problems which are noted by Davit Guramishvili's "Davitiani". Ilia adapts and develops Georgian grotesque art, giving it new scales (even with the creation of grotesque portraits not seen with Guramishvili). However, here we don't want to draw your attention to the problems in Ilia's particular poem "Hermit" and its resemblance to "Joyful Summer".

In both poems the faces of the shepherd girls appear as a temptation of holiness. Kacvia is strong, the hermit was appeared to be weak. In the first case, "sacred young man" wins, and in the second, the sacred fails with the profane environment. Researching these two poems in one point of view is an interesting material for literary scholars. In this case, we can only

note that even this resemblance gives us the right to say that "A Book This Joyful Summer" is the source of news for 19th-century Georgian writers both purely linguistically and ideologically. It gave many new types of fiction, metaphor, fiction, types or ideas to the new Georgian literature.

"The desire, to justify the objectivity of literary values in some ways, does not require any static law." (Welek, Warren, 2010: 360). Accordingly, we can say that the writer or his creation is eternally reassessed at a particular time. Guramishvili's work was often "valued" by other sections of "Davitiani". Now is the time to distinguish from his creations a new Georgian poem "A Book This Joyful Summer", to see its innovative side, to give it a starting point for new Georgian literature and to explore the literary and artistic processes of the nineteenth and twentieth centuries.

7. Conclusion

"Conclusion - should be part of the main findings of the study;"

(From BSU Doctoral Regulations)

Guramishvili's research, especially "A Book This Joyful Summer", requires unparalleled opportunities for a comparative method. The allusive-reminiscence network of the study poem includes antique roots, biblical layers and morals, European or Slavic realities, classical or grotesque forms of literature, genre metamorphoses. Guramishvili worked on the philosophy of the world through the writer's pen and the dialogue with him will always be fruitful and progressive for the present at any time.

Accordingly, the scholar of "A Book This Joyful Summer" should be familiar with the anthropological roots of the poem, Theocritus, known as an innovator in ancient literature, a five-hundred-year far from Homeros, A]and yet he was brave enough to bring new stories and new voices into the writing. Theocritus "dared" to write about Daphni in the country of Achilles and Odysseus. Instead of imitating Homer's epic narrative, he created the idylls and thus occupied the place of the great creator of the small genre alongside giant and grand writers. It is difficult to argue whether or not Guramishvili read Theokritos (ancient classics were translated actively in Russian cultural space in the 18th century), however, sensitive access is obvious. Guramishvili also repeated the painful and dangerous separation with the great ancestor (R. Khalvashi, 2016), the latter followed "Davitiani" as Hamlet is followed by his father's ghost. We think it should have been valued by Valerian Gaprindashvili, when he wrote an essay on sensitivity of sonnets, he wrote about Guramishvili : "Guramishvili must have been Don Quixote, and fate had made him be Hamlet." (Gaprindashvili, 1920: 10).

Guramishvili's personality is followed by the knowledge of mankind like the ghost, which one to weep and take. He is old, he is "childless" on this earthly world, he has a lot to say to mankind, and anyone who has anything to say, he/she is crazy in this era as Don Quixote

and he thinks about being or not to be as Hamlet. The world of art is familiar with the topic of the pregnant old women. Miniature terracottas or sculptures of old pregnant women are found in many places. Bakhtini proclaimed them ambivalent types of grotesque art as he saw in it the parodied horrors of life and death, birth and death, beauty and deformity.

Guramishvili is a "Pregnant" old woman, from whom Kacvia was born as an heir, was born with pain, emotion. Not with knowledge, but with feeling. Not with wisdom, but with inevitability. He was born because he was mature. He has matured since he suffered. Suffered because he lived. He has lived since he was born. Born-lived-suffered-matured-born... - It is so forever, from man to thought and from thought to man. "What I gave birth to, as my child, if it will be grown by someone", - He knew that he would create a thought that would then form a man. That is how he stayed in his own poem, which we are discussing now.

We call this non-idealized (human) reflection of reality a grotesque art. Whether or not Guramishvili is a grotesque source of Georgian literature may be controversial (there are similar faces in chivalrous-hunting epics or folklore), but there is no doubt that "fifteen (already sixteen) centuries in totality" sharply reversed the aesthetic line of its existence. Biblical morality and self-existence is one big grotesque of Guramishvili's consciousness.

Didactics appear: all the characteristics of a shepherd girl must be transformed into a shepherd boy's characteristics - the carnival environment - traditional values, familialism - eccentricity - to form a traditional marriage, to form a collective environment as individuals, we must see eternity in the spring, and life must go upwards. It is a didactic of the poem, formed in Kacvia's artistic forms, and echoes the classical values of opposing eccentric and familiar life.

Innovative, varied and unique sound, new Georgian literary forms, characters and situations writing novelties create a different style of poem (different to the classic verses of Guramishvili himself) and serves the purpose of the poem: to describe the new impending time and the place of eternal values in it. However, the metaphors in "Joyful Summer", whether classical or non-classical, are a force to be able to better convey a new myth, and the traditional symbolic faces illustrate the writer's purpose - to create a new myth for the modern youth of the modern world.

Guramishvili's work was often "valued" by other sections of "Davitiani". Now it is the time to distinguish from his creations a new Georgian poem "A Book This Joyful Summer", let's look at its innovative side, give it a starting place for new Georgian literature and research at the literary and artistic processes of the nineteenth and twentieth centuries.