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P a t i A b a s h i d z e

Folk Roots of the Works of Georgian Romanticists

Specialty – Literary Studies

Annotation

of the thesis submitted for the degree of Doctor of Philology

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The dissertation thesis has been performed in the Department of Georgian Philology of the Faculty of Humanities of Batumi Shota Rustaveli State University.

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The dissertation thesis can be found in the Ilia Chavchavadze library of Batumi Shota Rustaveli State University, and the annotation of the dissertation is available on the website of the same university (www.bsu.edu.ge).

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General description of the work

The urgency of the topic. The work is dedicated to the relationship between the works of Georgian romanticists and the folklore, which is one of the most pressing problems in literary science. The research topic is relevant to the extent that no one has studied the subject monographically yet.

The goal of the topic is to show the multipoint clues of the works of Romanticist poets (Aleksandre Chavchavadze, Grigol Orbeliani and Nikoloz Baratashvili) in Georgian folklore.

Scientific novelty and results. The qualification thesis “Folk Roots of the Works of Georgian romanticists” fills the gap that has long existed in our science by studying Georgian folklore, in particular one of the most interesting areas - folk sources of the works of Georgian romanticists. This problem awaited its researcher, and our choice to learn the fundamental connection of the works of Aleksandre Chavchavadze, Grigol Orbeliani and Nikoloz Baratashvili with the national folklore was caused by this reason.

Material-technical base of research. Batumi Shota Rustaveli State University Library, Batumi Public Library, Internet Resources.

Research Methods. During working on the dissertation, we used historical-comparative and typological research methods. Their use was conditioned by the goal and purpose of the study.

Approbation of the work. Dissertation thesis was performed at the Department of Georgian Philology of Shota Rustaveli State University, Batumi; It was discussed and approved on 17 July 2019 (Protocol N).

Thesis structure. The work consists of introductions and four chapters divided into paragraphs, together with a list of applied scientific literature and sources. There are two paragraphs in the first chapter, six - in the second, four - in the third, and three in the fourth.

Separate pieces of work are published in scientific journals and proceedings or reported at university, republican, and international scientific conferences.

Summary of the Dissertation

Introduction

The introduction of the dissertation discusses the topicality of the research topic, its main directions, goals and objectives; the scientific novelty and value of the dissertation as well as research methods, theoretical and practical importance are presented. It also provides the information on the research base and structure of the paper.

For centuries, the genius of the Georgian man has created prosaic or poetic masterpieces of folklore - diverse and unique by genre. Nowhere does the national spirit appear as in folkloric works; That is why the true belles-lettres of every people richly enjoys the folklore of the ancestors. Georgian literature, too, from theological and religious patterns itself, is heavily influenced by folk traditions and genres. Naturally, no romantic outlook would remain indifferent to the folk treasure of our nation; Moreover, a vision of the past, a particularly nostalgic attitude towards the glories of the past is one of the important features of Romanticism.

The romanticists' interest in folkloric creativity was also due to the fact that the verbal patterns of that time expressed national anxiety, pain, and themes of a strong patriotic spirit that were very close and familiar to romanticists; In addition, the national folklore of the romanticists has made it even more interesting that the oral language of the native people, as a result of collective creativity and at the same time a highly unbiased and impartial phenomenon, is unlimited by censorship; It epitomizes the epochal problems that the Georgian people are really worried about.

The contribution of folk poetry to the development of nation and literature is immense; Many scholars point out this; According to the famous folklorist Apolon Tsanava, the folklore is an elixir for the poet to nourish his creative talent. "For the true creator, folk wisdom has always been and will be the endless source for creating the characters with great generalization. Every great writer was so keenly related to their ancestors as mythological Anthas; At every step on the earth, with a wish, Anthas gets a new elixir of invincibility from his mother. Without such an elixir, without proximity to folklore, the writer can be defeated as Anthas without the ground".

Chapter One

Patriotism and Georgia's Historical Past

1. Love of homeland and inadaptation with Russian rule. Historical folklore, which resurrects the heroic images of the past by bringing up new heroes into the bosom of the nation, inspires wisdom, kindness, bravery, dedication to the homeland, and dignified patriotism. This was what caused the so-called interest of the Georgian romanticists in the folklore of the native people; Their creations dedicated to the past of the long-suffering homeland allow us to see how well-known Georgian folklore is, as one of the indispensable means of clarifying the nation's historical past. Thus, it is quite natural that a significant part of the work of the Georgian romanticists is dedicated to Erekle II and his time in Georgia. They (Georgian romanticists – P.A.) cried for the time when the native people were destitute, but free, hopeful, and combatable; They were crying for the time when Georgia had the most blessed king who unceasingly cared for his people and did his best to defend his homeland.

For Georgian romanticists are sensitive for both, the history of Georgia told by official chroniclers, or seen by the Georgian people. "Spoken language is a way for people to learn about the past and to remember the present," said Professor Ksenia Sikharulidze. From this point of view, for the 19th century Georgian belles-lettres, it is, of course, the subject of King Erekle that is most importantly conveyed with the utmost love and reverence in the spoken language of Erekle's cycle. As the scientific literature points out, King Erekle is not only a historical person for the Georgian romanticists or - a close relative, a venerated ancestor, but - one of the central figures in their literary works, a source of creativeness, a poetic inspiration (M. Kakabadze).

The history of Georgia and the past, in general is a major nutritious source for one of the most prominent representatives of Georgian romanticism - Nikoloz Baratashvili. The spirit of a dignified ancestor - Little Kakhi (king Erekle), was abundantly eager to inspire the poet from his adolescence. He, like other romanticists, was deeply interested in the era of King Erekle. This part of our country's history is also of special interest due to the fact that at that time Georgia had a selfless, caring king whom the people trusted and believed. An unmistakable witness to all this is the immortalized image of the beloved king of the people, who was looked upon with dignity by all.

Ilia Chavchavadze emphasizes in his essay "Letters on Georgian Literature": "Nikoloz Baratashvili was worried about Fate of Kartli, the fate of his fatherland, "where the soul believes in the soul and the heart feels the answer of the heart ..." ...the image of the Great King Erekle and no less a glorious image of Solomon the Judge, their expression in the poem "Fate of Kartli" where the fate of Georgia was to be solved, tell us many valuable things about Kartli and its future".

Nikoloz Baratashvili's poem "Fate of Kartli" provides a deep artistic cognition of one painful part of the history of the homeland. The poem is remarkable not only for telling a historical story, but also for showing the active spirit of the Georgian people and the great national-social problem that is the internal axis of the narrative; It depicts the unforgettable event of Georgia's heroic past - the battle of Krtsanisi, one of the distinguished kings of Iveria - Erekle II and Georgian heroes. King Erekle is covered with national halo in the poem; In the poem, Little Kakhi is portrayed exactly as he is imagined by the Georgian people: a wise king, a public hero and a far-sighted politician.

For Nikoloz Baratashvili, as a Georgian, and as an unrivaled patriot of the homeland, Fate of Kartli was very painful; One of the episodes that Konstantin Mamatsashvili, a friend of the poet, tells us, shows how our wise community and, first of all, Nikoloz Baratashvili is concerned about the fate of the country. In this memoir it is clear how important and relevant was the fate of homeland for the Georgian society of 1820-30s; Their special attention is drawn to not-so-distant events: the reign of king Erekle about which, in addition to the historians, they heard from the primordial - the Georgian people in the form of historical oral speech.

For the history of Georgian literature, along with the Georgia's past, no less significant were the various protests against the oppressive policies of tsarism in the early nineteenth century, especially the conspiracy of 1832, in which all writers and public figures of that era participated. That is why 1832 is considered as a point of sharp turnaround that "... changed the way, undermined the soil ... of the dream of rebuilding the past ..." (A. Kalandadze).

The works of Grigol Orbeliani, one of the distinguished representatives of Georgian Romanticism, clearly show the importance of the history of his homeland, the glory of the past with which the poet on the one hand and Georgian people on the other, are concerned. The fact that Grigol Orbeliani's sense of love for his homeland was a form of his vital existence was still noted by the poet's contemporary scholar and biographer Iona Meunargia: "Mother

instilled in Grigol Orbeliani's heart a lifelong friendship with his fatherland, an immense respect for his parents and relatives, a true love of decency and prudence.”

It could not have been otherwise, Grigol Orbeliani was genetically linked to a name that played an important role in Georgia's history.“

The conspiracy of 1832 of the first half of the XIX century and the protest of the Georgian patriots in particular, could not be followed by the desired result. The disappointment and vain attempts of Georgian patriots were the subject of constant sorrow and contemplation of Georgian romanticists and this fact is clearly evidenced in Grigol Orbeliani's belletristic work “Journey to St. Petersburg from Tiflis” and his personal letters as well. Far from his homeland, the poet often speaks about the Georgians’ limitless love and devotion towards their fatherland. The poet is ready to sacrifice himself for the good of his native country: “God is a witness that Georgians do not love their country as much as I do; So, if my death changes the situation of Georgia, I would happily jump out of the window to die ...” - says the poet.

The melancholy of the romanticist Grigol Orbeliani caused by the distance from his homeland is often felt in his private letters, as he always had to stay far away from his native country.

Much of Grigol Orbeliani's work is imbued with the patriotic spirit in the memory of the glory of the past. The Romanticist poet owns such fine poems like “Toast”, “Yaralis”, “He, Iveria” and others, which show the poet's boundless love for his homeland, the longing for the heroes of Iveria, the kings who sacrificed themselves to their homeland...

Grigol Orbeliani in the poem “Toast” revives the past of Georgia, historical heroes and kings with the vitality characterized to the romanticists. The poet enthusiastically remembers the heroic ancestors who sacrificed their lives for the homeland, admiring their heroic spirit, “whose image shone upon us with a beam of glory ...”.

This is the ideal of the hero seen by the Georgian folk art. The life and efforts of a good brave man are devoted to the good of his country forever; The main credo of Georgian heroic folk poetry is serving the fatherland and laying it on its holy altar *“A good man will die in a war instead of competing with others”*.

Like Georgian folklore, and, of course, inspired by it, Georgian romanticists do not forget the heroes, whose names, unfortunately, were not preserved in official history, though public tellers utter glorious words at all times; the romanticist Grigol Orbeliani is also convinced that

the offspring will not forget the brave patriots and at the same time he hopes that the offspring will grow up on their example of bravery.

Oral discourse, along with other national dignities, has been, is and will be a means of learning the past and the memory of the present. The knowledge-seeking society of every era was eagerly listening to the histories of dedication of prominent heroes told by the public speakers and thus becoming acquainted with the history of their homeland and studying the service of the country. The centuries-old Georgian heroic folk poetry and the poetic aphorisms displayed in them are a clear proof of this. Indeed, the unwritten, but verbally survived heroic deeds of “Georgian Chronicles” feed on the patriotic lyric of glorified Romanticists of the past days, which we discuss in this section of the dissertation.

Throughout the centuries, Georgia has had to deal with a lot of oppressions from the invaders. The Georgian people have always fought for freedom, because it was a vital issue for them. That is why Georgian society suffered painfully from the greatest national tragedy of the early nineteenth century (1801) - the abolition of the reign and the granting of the status of a peripheral region of the Russian Empire to Georgia. It was hardly endurable for naturally disobedient Iverians to be forced into Russian rule; Moreover, the autocracy of the Russian Tsar had already violated almost all conditions of the Georgievski Treaty and destroyed the state independence of Georgia. The situation was further aggravated by the barbaric behavior of the monarchical Russian servants towards the indigenous peoples. That is why it is clear that advanced Georgian public workers who may even have been the primary initiators of Georgia's relationship with Russia, have changed their minds; This fact explains the reason why Aleksandre Chavchavadze, one of the prominent representatives of Georgian Romanticism, together with other patriots, express their great anger. The revolt of Mtiuleti in 1804 was a powerful patriotic charge that, in fact, made Aleksandre Chavchavadze speak of the heroic past and unbearable present of his country, which made him a kind of a loudspeaker. In the poem “Listen, listeners,” the poet is not limited by the fact that he belongs to a higher society - the aristocracy, and is, at the same time, he is one of the top officials of the Tsarist government; Concerned for those who want to enslave his homeland, the poet plays the role of an indignant public accuser when he says: „...cursed be the time when we lost our homeland!..”

The poet compares the traitorous, word-breaking Russian rule to the demonic characters of the Georgian mythical world - the Kajis (ill-mannered), their behavior, and their “manner” - as a manifestation of a demonic, wicked nature:

...qajt khofa-qtseva, w'ama, cmeva aqvst areulad,
Didni, mtsireni, gina erni khel-hkhofen mglurad... //
“... their bihaviour, habit of eating is out of order,
both great and small, and even nations destroy everything”

In this extremely sad poem of Aleksandre Chavchavadze, there is a fair national anger heard that followed the establishment of Russian self-rule in Georgia; The poem “Listen, listeners!” is the poet's sort of call with which the author tries to wake the whole nation up, not to get used to the “messy”, inhuman nature of the “Kajis” and their power.

It is noteworthy that not only Aleksandre Chavchavadze is saddened by the loss of the homeland; This sadness of the poet is due to the general public mood, which was expressed in Georgian folk poetry by the ordinary custom and simplicity. According to one of the Georgian folk-historical verses, the son of King Erekle, Aleksandre Batonishvili, cursed the difficult time for Georgians when the royal government was overthrown by the northern invader; This troubled age for the Georgians is reflected by the public speaker in the poem “Aleksandre - the King's son”, which was recorded in 1879 in the village of Gremiskhevi in the Dusheti district by the well-known supporter of folklore - Petre Umikashvili. In his telling the Georgian Prince speaks with tears of fury:

“- Woe, my Georgia, separated us from each other,
I lost my Paradise and my ancestors' throne!”

The folk verse tells of the immense regret and sorrow of the son of the beloved of Georgia Erekle for failing to defend the throne of his ancestors and to overcome the overwhelming power of the conqueror, and he had to move to Persia.

Aleksandre Chavchavadze's lyrical hero is still optimistic, in spite of all, he lives with hope; Sometimes, even in the bitter lamentation, the poet does not lose hope of liberating his homeland and tries to maintain a hopeful disposition, as is evident in the poem “From the prisoner to other prisoners”. Still optimistic romanticist poet is worried that perhaps he will not be able to see the “heart-pleasing” time that will “definitely come.”

The healthy optimism of Aleksandre Chavchavadze's poetry is undoubtedly nourished by the faith of the future of Georgian people expressed in the pearls of the centuries-old folk poetry; Many of our long-suffering peoples did not lose faith of the future during any national tribulation, they considered the melancholy as a “cowardly action” and proudly declared to all the enemies:

“...matsale erTi gavmarTo ChakhmakhiT tsetskhlis kvesia,

Sul erTad mogamkevino, rats chvenzed dagiTesia!” //

„...You will soon be in a bad day,

You will definitely regret what you did for us!“

The poet and his native Georgian people were hopeful for people who displayed an unprecedented patriotic spirit in the fight against the enemy, reacted on injustice and tried to protect the people during the times of tribulation. That is why the national belles-letters preserved their poems and songs or narrations depicting their heroic deeds, which made Georgians legally proud, whose glorious past are so idealized by our romanticists.

The key to Aleksandre Chavchavadze's personal-patriotic attitudes is a documentary narrative of historiographical nature – “Brief Historical Essay of Georgia from 1801 to 1831”, which he presented to Emperor Nicholas I in 1837 as a report. This short essay is of great importance for understanding both the poet and the Georgian public movement and thinking of that time (1910-30s). The political position of the poet, his patriotic spirit, his views and dream about the miserable fate of his homeland are specifically and clearly displayed here. The report presented to the emperor is also noteworthy because the political arguments in it give a clear picture of the state of Georgia at that time; At the same time, the poet had to be careful not to make a statement that would be “against” the Russian authorities; But despite this difficulty, if not entirely, at least partially much has been said about the autocracy in the work.

In his essay “The Brief Historical Essay of Georgia from 1801 to 1831”, Aleksandre Chavchavadze analyzes the causes of tragic situation of Georgian history. On the basis of the comparison of the homeland's past and present, the poet also reveals his romantic position. He writes “the visitor of the present Georgia can hardly believe that this country once flourished. The silent ruins confirm its magnificent glory and only the writings of Byzantine historians prove the long-ago strength of the Georgian people ... But, like other countries, Georgia also had glory, it had heroes, poets and writers ...”

Georgian historical folklore, which expresses the true feelings of the people, is overwhelmed with the present and that is why it often recalls the past. The attitude of the public teller is also identical; Even always righteous and incorruptible public poet laments deeply the reign of King Erekle, despite his not-so-peaceful time in Georgia's history, but our homeland belonged to a series of independent states that had a loving and caring, courageous king. Such is the spirit of the folk poem "Erekle's Mourning" recorded by Petre Umikashvili, which is a reference to the common sadness that the king of Georgia – the iron door of the homeland passed away, causing the change of fate of Georgia and making our country as a battlefield of many invasions:

*„mTashi aimghvra aragvi, barad aqrila mtkvaria,
qvela shig shemeeria: gveli, mqvari da mkalia...//
Aragvi is raging in the mountains and Mtkvari – in the plain,
Everyone is inside: a snake, a frog and a grasshopper ...”*

In the essay, Aleksandre Chavchavadze speaks openly about the bitter reality of early nineteenth-century Georgia that characterized the new system of government. Due to the extreme hardship and unbearable humiliation of the Georgian workers, riots broke out in the Aragvi Gorge the poet talks about in detail in the essay. The folk verse "We fell off Ananuri" should be inspired by these events, which clearly shows the despair and hopelessness of the Georgian people; According to the verse, the prisoner brothers who escaped from the Ananuri fortress, preferred to die than to be offended or humiliated.

In the first part of the historical works – "The Brief Historical Essay of Georgia from 1801 to 1831" - the fighting nature of the Georgian people was thoroughly portrayed; The author emphasized that Georgians never give up and fight for freedom to the end. The poet clearly depicts the path Georgian people have gone through, indicating that the Iverians have long fought for their homeland and have never lost their courage; Although often numerous enemies attacked. After all, our ancestors have not lost Georgian spirit; Of course, there was a time of internal strife, but they still fought against the impious together. The second part deals with the unbearable condition of the working people, so the author asks the emperor to take appropriate measures to alleviate the existence of the people. We think that the Romanticist poet wishes to show to Nicholas I that the subjugation and subordination of the Georgian

people is not so easy, as they have an unquenchable desire for freedom in their character and blood.

The same spirit is reflected in the folk poetry of that period, which is a clear proof that the problems that Aleksandre Chavchavadze refers to in the essay are of the same severity and sometimes even more acute in Georgian folk-historical spoken language. As is well known from the biography, Aleksandre Chavchavadze was close to the working peasantry, well aware of their life and would naturally have heard folk-songs in which the workers complained about Russian rule.

These deplorable and unfortunate events reflected in Aleksandre Chavchavadze's historical essay have also been conveyed by the public teller and lately uprooted by Georgian folklore. The historical folk verse "Niakhura War" depicts the defeat of Omar Khan and Aleksandre by the Russian-Georgian army in 1800 in Niakhura.

Based on the rich traditions of centuries-old national culture, for Aleksandre Chavchavadze - one of the most prominent representatives of Georgian romanticism, the events in Georgia are painful; He cannot stand the "incarceration" of his homeland, and that is why he seeks relief in the glory of the past. The poet is well aware of the pain and tribulation of his native people, and in order to expose all these in his works, he addresses both official-historical and folk-poetical themes as the most effective means of accessing the ideal past.

Along with the national belles-letters, the centuries-old Georgian folklore with its active civil position in all ages, beautifully expressed the rich and at the same time burdensome history of our people, the social opposition, the patriotic disposition of the society; Georgian romanticist poetry, too, naturally began to seek spiritual nourishment which was impossible in an unacceptable, irreconcilable present, in the inexhaustible and always righteous heart of national folklore.

2. Nature of the homeland - a harbor for romanticists. Romanticists find relief in the bosom of nature if they face discontent and comfort. "Grigol Orbeliani is a contributor to the cult of nature in Georgian literature," says researcher Mikhail Zandukeli. "The souls of the pointless, exasperated and tortured Romanticists found peace and tranquility in an aimless search... "(Zandukeli)."

Inspired by the magnificent image of nature, the romantic novelist Grigol Orbelian put all his sorrow and pain in the poem "Farewell Evening"; The poet is endlessly charmed by the

bright sunshine of the Caucasus, but with a romantic outlook, it is a farewell to the glorious past associated with the sun, since as the sun sets, clouds appear over the rocky mountains... “as if they are threatening the country with a flood ...”

Deeply impressive is the excerpt from the poem “Toast”, in which the poet describes the beauty of nature and the dawn in the background of the sweet chanting of birds with poetic style and great admiration for romanticism.

Romanticists often address to nature, in whose bosom they find shelter for their sad and hopeless souls; They are looking for a cozy abode in the nature since it is the part of the homeland. In a letter to Nikoloz Baratashvili, Kita Abashidze states: “Since he could not find a friend and comfort in the animate, Baratashvili resorted to the inanimate nature, and here he gained a foothold for his aroused and passionate soul. Nature has absorbed him and he observed the nature ... he has permeated with the nature and the nature was permeated by him” (Abashidze).

In the poem “Dusk on Mtatsminda” the poet uses the personification of nature and talks to it as a man, a true friend, as it is sad and sorrowful as a poet.

According to mythological thinking, the mountain, like everything standing vertically, is a symbol of the unity of heaven and earth, and it is precisely this symbol that the distressed poet visits in order to discern the true reason for his “sorrow” and utter the words full of optimism characteristic of the Georgian man: “... It will be sunny in the morning, and it will shine brighter than ever.” This is exactly how Georgian folk poetry expresses the belief of the future, of tomorrow, which is revealed by our hard-working people while struggling for life as following:

The world is like this, day is followed by night,

What enmity has destroyed, love has rebuilt.

The freedom that is tragically doomed in Nikoloz Baratashvili's poem “Fate of Kartli” is dear to the author of the poem and to all the characters; It is precious to those who died in Krtsanisi and generally to the spiritually and morally healthy Georgians whose collective, generalized picture can be seen in the magnificent description of the Aragvi valley. It is here that the Georgian people feel inseparable from their homeland and the wonderful nature that shapes their character - Georgians are as delightful as Aragvi river, but the deeper their unity (Georgian and its natural environment), the more tragic it is that the country must become

someone else's. The Aragvi Gorge is a concrete icon of Georgia, an embodiment of a country whose fate ends tragically.

Aragvi is referred to as the King of the Mountains by the public teller in the poem "...Aragvi, King of the Mountains", whose lyrical character, like the Romanticist poet, complains about Aragvi's heartache, begs to show all his splendor in order to calm the soul, to relieve pain.

Romanticist Nikoloz Baratashvili, alienated from all, finds tranquility and compassion in the bosom of nature, only trusting it as a friend to his heart. In one of his lyrical masterpieces, "Thinking near the River Mtkvari", the poet turns to the bosom of nature to "dispel thoughts", which seems to feel the poet's distress and sympathize with him; Here, the poet, sheltered to the native nature of his captivated homeland, is obscured by the cursed issues of distrustful time, but his exit from this labyrinth is undoubtedly supported by folk wisdom: "It is not good for man to look like the living dead, be in the village and not take care of the village."

The nineteenth century, with its severe beginning, marked by the loss of independence and the suppression of national pride, further awakened and reinforced the patriotic spark of the national folklore. The beginning of this period is especially active with patriotic lyricism, heroic historical songs and narratives the creation of which is connected to many brilliant but at the same time often tragic episodes of Georgian history and are highly patriotic and full of national consciousness.

Chapter Two

Kings

Among the "patriotic-to-fatherland" heroes of the past, Georgian romanticists revive the immortal faces of glorious Georgian kings devoted to the country with their great reverence and love, national-civic responsibility and the full expression of state-mindedness. A strong, united country and its ruler are precious to romantic poets which is associated with the glory of our great kings; Folk poetry has a similar attitude towards Georgian crowns.

1. King Parnavaz. In the poem "Toast, or Postwar Night Near Yerevan," Grigol Orbeliani begins commemorating the time-honored Georgian kings with King Parnavaz, whose name is

related to the reunification of Georgia, the establishment of the Institute of Reign, and the literacy of Georgians:

shen, he, farnaoz, hqmen ert'-mt'avroba,
shen moets qart'vels ts'igni pirveli,
shen daumkvidre ersa ert'oba
da ert'obisa ts'esi da dzali! //

You, hey, Parnaoz, form a government,
You gave the Georgian the first book,
You united the whole nation
And the rule and power of the unity!

The information about King Parnavaz, along with historical sources, is based on oral materials. The mythical or historical adventure of King Parnavaz is not based solely on folk material; Naturally, it also relies on historical sources; According to Leonti Mroveli's "Life of Kings", folk tales have been used about the founder of the Kartli Kingdom - Parnavaz and his closest heirs, but they are also rich in historical facts and, as a researcher Givi Akhvlediani points out, "they are credible for restoring a picture of ancient Georgian history."

It is precisely this kind of historical-folkloric materials that Grigol Orbeliani's poetry feeds on when, in his magnificent poem "Toast, or Postwar Night Near Yerevan," - revives the life of King Parnavaz and shows the contribution of this glorious king in the formation and development of the Georgian nation, in the creation of the Georgian state and in putting the Georgian alphabet into state government.

2. King Mirian. Another Crown, who Grigol Orbeliani talks about with great love and devotion in his immortal poem, is King Mirian. The legends related to King Mirian's "conversion to Christianity" are told in both folklore and memoir accounts. The Romanticist poet briefly presents the King Mirian's contribution to converting Georgia to Christianity; He calls the King enlightened by the Savior's Light, who, by the power of the cross, destroyed all the pagan idols:

Enlightened by Christ,
King Mirian shines with a crown;
Surrounded by the power of the cross,
Destroys the idols fundamentally!

As is known from historical and oral materials, by virtue of St. Nino's preaching and the miracles performed by her, the Queen Nana first converted to Christianity, and then King Mirian became Christian. In his poem, Grigol Orbeliani also talks about how the “dark faith” of the Iverians “disappeared” and the Georgians looked upon heaven with joy and relief - acknowledging eternal life.

Grigol Orbeliani is well aware of the history of Georgia and the life of the kings, but, at the same time, no folklore is unfamiliar to him, as it is reflected and conveyed by the unmatched history seen in the eyes of the people. All of this, of course, played a great role in creating a memorable version of the king who rejected the old concept “by virtue of the New Perception” by the romanticist poet.

3. Vakhtang Gorgasali. Vakhtang Gorgasali belongs to a dignified generation of Georgian public figures whom the contemporaries called “Great”. Even among Georgian kings, not many is mentioned as “Great” in Georgian history. Vakhtang Gorgasali is one of the first in this regard. People called King Vakhtang a “hero of the mount Elbrus”; Georgian folklore has preserved many legends, rhymes and poems about his adventures and activities; No official history has remained indifferent to this great patriot. Grigol Orbeliani in the poem “Toast” talks about King Vakhtang wearing “a wolf-lion depicted helmet”, whom the Qizilbashs, feared by him, called “Gorgasali”. A romanticist poet admired by the king Vakhtang's heroism and invincibility, compares him to the God of battle and believes that his immortal spirit is always ready to attack the enemies of his homeland with a sword in his hand:

The helmet is depicted by a wolf-lion
With a sword in his hand, who comes with a grumble,
Like the God of battle, like the Lord himself,
Ready to struggle for his homeland!

The poet compares the equipped-for-battle king to the god of war, and this comparison is not accidental. The mythical outlook of the Georgians, of course, had the God of war, but unfortunately his image has not been preserved. Basically, the real reason for this is that the Georgian mythological system fixed in our national written monuments, unfortunately, does not exist, therefore, we do not have the proper history of pagan pantheon and national mythology; Of course, it is a fact that the pantheon of Georgian mythological deities existed in us, however, many particular divine deities either failed to reach to us or were fragmented, or

replaced by saints of the Christian faith. We think that the archaic deity of the war was replaced by the cult of St. George, one of the greatest saints in Christendom, thus becoming an impressive face of eternal horseman and, of course, St. George's indefinable authority completely covered the face of the pagan deity of the Georgian pagan horde; However, the romanticist poet still continued to show him as a glorious comparison.

The comparison of King Vakhtang, the almighty hero, with the God of battle ("... the god of battle, the lord himself ...") is the reflection of the archaic Georgian mythical belief according to which everything had its god and, naturally, the God of the battle would lead the usefulness of the combat operations.

In Georgian folklore we get genre-rich multi-faceted works on Vakhtang Gorgasali, which shows the boundless respect and love of the people for the hero king. The enormous admiration of the native people by a glorious king who, in the belief of the people, was a distinguished man' He heard the sound of the bells from the heavens, his strength was greater than that of Mount Elbrus and he obeyed the Ossetians and Circassians. All this is well expressed in the well-known folk verse "...God loved the King Vakhtang..." According to one of the variants of this magnificent patriotic poem, King Vakhtang obeys demon characters as well, which, of course, is nourished by the mythical folk and associated with "eternal spring" ("Paradise Lost") mythology.

Based on archaic mythical beliefs, a heroic portrait depicted on a helmet with a wolf-lion symbol symbolizes the incomparable King of Georgians, who is recognized by the poet as a god of war with a sword in his hand.

Thus, naturally, the romanticist poet admiring the historical past of his country, Grigol Orbeliani, who would have been inspired by folk wisdom and historical references to "Georgian Chronicles", portrays one of the most revered kings of his homeland's heroic past with great love and reverence.

4. David the Builder. Many writers have touched on the topic of David the Builder. According to the oral material about this great king, he was the one who finally united his country, liberated it from the invaders, and brought the neighboring countries into his own "shadow"; King David's contribution to state building and cultural development has been perfectly expressed by one, but most important, word - the Builder. Georgian Romanticist poet Grigol Orbeliani also talks with admiration and pride about one of Georgia's most powerful and

distinguished, beloved and powerful kings - David the Builder. The poet considers such a king for Georgians is the mercy of God at a time when our country was almost besieged by Muslim neighbors.

It is noteworthy that all the dignity of this famous king of Georgia was properly reflected in the folklore, in which the spirit and the will of the people were undoubtedly expressed. Merits and virtues of David IV to the nation is presented in the historical folklore of David the Builder's cycle. One of them is the historical twenty-four-line folk poem that the narrator recorded as follows: "Old verse on David the Builder" (recorded by Ilia Chavchavadze, published in "Mogzauri" in 1902. N 1). The greatest rebuilding activity produced by King David is shown in the folk verse "David Said" ("Iveria", 1902 N 117), a legend on the construction of Gelati Monastery, etc.

Romanticist Grigol Orbeliani, too, is naturally fascinated by the era of David the Builder, when Georgia was able to unite, make peace and resurrect like a "Phoenix" from the ashes.

In the poem "Hey, Georgia" Aleksandre Chavchavadze also wrote on the period when his homeland was a glittering star for the surrounding Muslim countries, when David the Builder's power was terrifying the enemies; The romanticist poet idealizes the time that was written in gold letters on centuries-old and prominent history of Georgia.

Georgia was distinguished by the military strength and great construction of David's time, which defined the theme of the historical folklore of David the Builder. This area of folklore is distinguished by its deep social content and genre diversity. Public tellers have created numerous patriotic poems, narratives, sayings, and legends about the king who was able to unite the country and raise it. Naturally, these great historical events were an inspiration to Georgian romanticists who, with great respect and admiration for their work, displayed the magnificent face of King David IV.

5. Tamar of Georgia. Tamar is the first woman king in the history of our country. Thanks to her royal intuition, sheer wisdom and great willpower, Tamar wisely led the country; The image of the honored King of Georgians also shone through the memory of the people in the genuinely rich folklore that endured for centuries and became one of the manifestations of Georgian national pride. In the poem "Toast", Grigol Orbeliani talks about the glorious part of Georgia's past when the queen-regnant – considered to be the fourth member of the Trinity by the contemporaries, a God-blessed King in the mythical beliefs and traditions of Eastern

Georgia, reigned the country. According to the poet, the blessed Tamar's face glows like a sun, and her eyes shines with kindness.

In turn, the portrait of King Tamar is gloriously presented in Georgian folk poetry; Her beauty and intelligence have created many popular characters for popular imagination. In folklore everything is related to the name of the best, glorious, cherished Tamar:

Best of all Queen - Tamar,
You had curly hair,
Your eyes were like gemstones
Your teeth were like pearls ...

Grigol Orbeliani, like his native Georgian people, calls King Tamar a symbol of beauty, kindness and charity and portrays her as “God of beauty”; Such attitude towards her is, of course, based on the archaic belief that “...the children of God have a saintly Queen Tamar...”

Tamar, the queen-regnant of the era in Georgia's history called “Golden Age”, was widely worshiped in all parts of Georgia. Many notable examples of folk poetry and prose have been devoted to her by her contemporary public tellers and the next generation; Indeed, praising Tamar and her glorious era prove Grigol Orbeliani's immense love for the heroic past of ancient Georgia, which was a kind of a harbor for the romanticist poet.

In the poem “The Face of King Tamar in the Church of Bethany”, Grigol Orbeliani asks Tamar for help - to restore the old glory of his native homeland, so that Georgians can stand with dignity among other nations, to reunite with a firm faith, rich language and light of knowledge. He also asks the nation's leading king to arise, according to one of the folk verses in the legend, “- Stand up, Queen Tamar, Georgia cries for you! ”

Romanticist Aleksandre Chavchavadze also idealizes the time when every part of Georgia was decorated with King Tamar's physical and spiritual beauty like sunshine. He also cries for Tamar's epoch which was especially loved by the Georgian people and expresses with great regret that time has also caught away the glorious era of David and Tamar:

“The light of David's sword shone down, and the torch of Tamar went out”

The praise of Tamar and her glorious era testifies to the immense love of the Romanticist poets for the heroic past of ancient Georgia, which was a kind of shelter to them. We have many legends and historical sources in which Georgian publicist or historian describes Tamar as the leader of the nation and the people, the king who cares for the native country; People, just

like our romanticists, deeply loved King Tamar, who was referred to as “the Great Mother”, compared to the Gelati Monastery, and historians have rightly called her “the patron of orphans and widows”.

6. Erekle II. Erekle the Second - the longest-serving monarch of the Bagrationi dynasty - is one of the last kings in Georgia. He had to reign in difficult and challenging times; For his unselfish and devoted service to his homeland, history, folklore and literature have preserved his name with greatly honor; That is why King Erekle, called as a “Door of Iron” for the country, is an ideal hero for the romanticist poets. The imagination of the Georgian people has been fulfilling the hero's ideal for centuries, putting forward certain requirements that the nation's chosen men had to meet; This is precisely the supreme educational mission of poetic-historical folklore, and in this respect the role of King Erekle's cycle of oral history is immense.

The source of Grigol Orbeliani's inspiration in the poem “Toast”, in the verses “to Yarali” “...Hey, Iveria” etc., is King Erekle - the distinguished hero of Georgians. Georgian folk poetry, as well as the poet Grigol Orbeliani, cries for the era of Erekle II, when Georgians were the object of the beloved King's care. One folk poem describes King Erekle's time as follows:

In the time of King Erekle, I sent cows for grazing
I smiled and fell asleep, I put on my Chokhas...

Erekle II was people's true hero, who earned the boundless love and respect of his native people for his glorious deeds, and not just for wearing the crown of Bagrationi. That is why people have called it “Little Kakhi”, and this name remained until his old age, as observed in many folk-song lyrics; Both Grigol Orbeliani and Nikoloz Baratashvili refer to “Little Kakhi” in the poems “Toast” and “Kartli's Fate” in their poems.

In Georgian folk historical-heroic poetry we find many verses on the theme of “Little Kakhi”, which is infused with the boundless reverence and love of the Georgian people for King Erekle, for conveying his heroic heroism and pure natural national pride.

The beloved King Erekle was described as a true hero, a rebellious warrior, a righteous patriot, a selfless fighter, a true patron of the people and the country; bearer of all moral norms and codes of conduct.

About his beloved and beloved King Erekle, Romanticist Grigol Orbeliani, in his poem “Toast”, points out that the fate of the war was precisely decided by his appearance: “Frowned,

sword-wielding, woe to the enemy! At his first glance, the battle with the enemy would be over in a matter of seconds!”

These wonderful lines are probably inspired by King Erekle's restless and unmistakable inscription on his sword: “I belong to the patron of Georgia – Erekle!”.

The poem “Toast” also expresses regret that in the poet's contemporaries the thrilling sword of Erekle can no longer be seen by his fatherland, which expresses the sorrowful heartbeat of all the people; It is no coincidence, therefore, that for the romanticist poet who is heartbroken with extreme sorrow of his homeland, Erekle's era is a dream and an example, there he seeks everything that is patriotic and makes a sad conclusion: with King Erekle's incessant sword his homeland's glory has also been buried:

The fatherland will never see the thrilling sword of Irakli,

The glory of Iveria is buried with him in the grave ...

This is how the Romanticist poet complains and cries about “faded away sun”; he is extremely sad because “we can no longer see his face”, though the public teller is more optimistic who transmits his love for little Kakhi from generation to generation. Public tellers have identified Erekle with the “Iron Door” of their homeland; This shows how much the Georgian people trusted Erekle, how hard Erekle's death for his homeland was:

Can't understand, you, Georgians, the metal door is already broken!

You have no King Erekle anymore, descendant of the Bagrationi!..

In the work of the romanticist poet Aleksandre Chavchavadze, too, there is a heartfelt patriotic pathos who is dissatisfied and disappointed with the bitter reality. The writer recalls the past glory of his native land, the most difficult period of his beloved King Erekle II. As we all know, due to the situation that has struck us since the time of the tribulation, King Erekle appealed to the neighboring Christian state – Russia for help.

In 1770, Erekle II and Graf Tottleben, according to a joint plan, went to siege Atskuri fortress; It soon became clear that this was a strategic mistake by the Russian general. Aleksandre Chavchavadze's poem “Hey, Georgia” is evoked by this historical fact which explicitly states that a desperate Georgian crown called Christian Russia into despair, but received a terrible disappointment - instead of brotherhood and friendship, the Russian commander fled, behaving insidiously, and abandoned King Erekle to the enemy with small number of warriors.

In the historical memory of the Georgian people, as well as in the memory of King Erekle's contemporaries, Russia remains a traitorous, unreliable country; Folk poetry also tells about this:

Erekle came to Atskveri, stayed seven days and nights there;
Totleben betrayed, he fled away like a thief...

The boundless interest towards the past and dissatisfaction with the present led to the creation of Nikoloz Baratashvili's poem "Fate of Kartli." Along with official history, folk art is also well-informed by historical facts that provide additional information and vivid insights into the events of that era. The Georgian folklore gives quite detailed accounts of the Krtsanisi war; It clearly states the departure of Agha-Mohammad Khan's numerous troops to Georgia; The defeat of Zviad Khan at the Glass Fortress, the move to Tbilisi and the sacrificial struggle of the Georgians on the Krtsanisi plain.

Nikoloz Baratashvili portrays Erekle's personality in the way that people have in folk materials; That is to say, Erekle's personality is essentially understood, seen, perceived by Baratashvili and the whole plethora of people. This is evidenced by the poet's heartfelt appeal to the hero king's native land in the introduction of the poem; Nikoloz Baratashvili emphasizes that people are endlessly fond of remembering the time of King Erekle, the time when this great king-knight, a worthy adversary to the enemy and anger to them, was the great hope of the Georgians.

Nikoloz Baratashvili starts the first chapter of the poem "Fate of Kartli" with the prayer for the King; Since the age of fifteen, the king-knight in the service of the country begs the Savior for his land, the people, and asks Him to help him in an unequal struggle. In one of the sophisticated, lapidary folk verses, the collective author of folklore emphasizes Erekle's piety, faith in the Lord, and care for the working people:

No mother can raise a patron like Erekle;
He believes in God and is a liberator of prisoners.

King Erekle is described by the Georgian people as "fortunate", or lucky enough to be blessed by God ("Erekle the Prince is blessed by God...").

The desperate struggle of the Georgians against the numerous enemies of Agha-Muhammed Khan is mentioned in the pages of official history, folklore or Baratashvili's poem, where the author applies to both abovementioned sources.

Nikoloz Baratashvili's poem "Fate of Kartli" provides a deep artistic understanding of one painful part of the history of the homeland. The poem is remarkable not only for telling the historical story but also for showing the active spirit of the Georgian people and the great national-social problem that is the inner axis of the narrative; It depicts an unforgettable event in Georgia's heroic past - the Battle of Krtsanisi, one of the distinguished kings of Georgia, Erekle II and Georgian heroes. In the poem, Little Kakhi is portrayed exactly as he is imagined by the Georgian people: a wise king, a public hero, a far-sighted politician.

The poem's artistic form and ideas are folkloric. It can be said that in this respect, "Fate of Kartli" is the origin of the new Georgian literature, which feeds on indefinable sources of folk reality and Georgian culture.

This subchapter of the qualification work extensively exposes the proximity of Georgian romanticists to the world of national folklore. The faces, expressions, words taken from the wealthy stock of folk speech, enrich their poetic inspiration. Their creative works show how deeply they are familiar with the Georgian folklore of King Erekle's cycle, in which the contribution of Erekle II to the nation and the people, as well as the people's confidence and affection for the beloved king, are extensively conveyed.

Chapter Three

Love Lyrics

1. Essence of love lyrics. The third chapter of the qualification paper is dedicated to the problem of addressing the love lyrics of Georgian romanticists with folk love poetry. Much has been said by our ancestors about the possibilities of this magnificent feeling in Georgian folk lyric; In one of the folk verses, the public teller describes love as a stronger sense than hostility ("... what is destroyed by hostility, is built with love"). The love lyrics of the romanticists is imbued with deep and profound feelings; For them, love is one of the highest feelings that they often have idealized. In this sense, the genesis of romanticists' poetry is to be found in the bosom of the native people.

For Grigol Orbeliani, love is a special, sublime feeling. In the poem "Toast" he dedicates one of his toasts to this magnificent feeling and speaks of the importance of love for man, "the love makes a person perfect and compares him to God himself."

For the poet, love is a “decoration” of the soul, and without love the Kingdom of Heaven is like a prison.

The faithful lyrical hero of folk poetry knows this kind of love, whose sincere confession to the beloved one is as follows: “In return for your death I will give myself, not you!” The lyrical hero of Grigol Orbeliani's love poetry is also this kind of dedicated sweetheart.

Love lyric is richly nourished by folk sources. To illustrate this, in the qualification paper we will take numerous examples from both romanticists' and folk poetry;

Depending on the theme, we discuss the following poems: “... your curls are gathered ...”, “... I love your exhausted eyes...”, “... na - a piano singer ...”, “Earring”, “To the prince Ch...’s daughter, Eka”, “... the sun rose...”, “... I will dry my tears ...”, “I have found the temple” and their folk sources; Through their comparative study we can clearly see that like the lyrical hero of folk poetry, for Nikoloz Baratashvili the sweetheart is also a life-giving power of revival. It is also noteworthy that the lyrical hero of both folk poetry and romanticist poet focus on the outward and the inner beauty of the beloved.

The lyrical hero of Nikoloz Baratashvili's poetry is ready for everything for the sake of love; He is ready to give up all the “pleasure of the world”, the glory of the world, in return of seeing the beloved.

In one of the folk conversations, “... blow out, breeze ...”, the boy views the beloved woman as “earthly life”, “life-giving”.

2. Symbols of luminaries. The Georgian folk lyric is particularly characterized with comparing the beauty of the woman, her appearance with luminaries: stars, the moon, and especially the sun. The archaic beliefs and representations of the personification of the luminaries are the basis of the long-established artistic poetic way of portraying the beauty of the beloved.

The love of the sweetheart is so important for Grigol Orbeliani that even seeing her smile is enough to forget any “bitterness” and to change the “the anxiety of soul” into peace; For the romanticist poet the sweetheart is a celestial luminary, who makes him forget all the bitternesses.

There are many examples of comparing a beloved woman to a sun in a folk lyric. These are the verses: “You are so slender...”, “... the sun, you look like the sun ...” etc.

Nikoloz Baratashvili's lyric is richly nourished by folk sources. In the poem "... Thanks to your Creator, honey ...", the romanticist poet, like a public teller, compares the extraterrestrial beauty of his beloved with the sun with the moon ("Sun by day, Moon by night, quiet and pleasant voiced!"). The end of the verse is a supplication: "I am the only child, do not kill me, do not remove me from the world!"

The last lines of Nikoloz Baratashvili's poem are undoubtedly invoked by the folk philosophical poem "... I am an old man ..." ("I am an old man, don't kill me, everybody will condemn you..")

Sometimes the poet himself refers to the folk beginnings of certain verses. In a letter to Maiko Orbeliani Baratashvili points to the folk source of the verse "... Thanks to your Creator, honey ...": - "Here I am sending you this Georgian verse written in a plebeian way, somehow I thought about it like "I am and my Nabadi..."

3. Symbols of plants. Archaic symbols have survived in all fields of folklore, especially the love lyrics, which has used these centuries-old face-symbols to portray the beauty of the beloved. Naturally, the "jewelry" made in the bosom of the people became even more important for the belles-lettres; The symbols of the plant are also abundant in the Georgian romanticists' lyric, which acquired the praising function from the very beginning.

In the poem "at Ekaterina Chavchavadze's", Grigol Orbeliani represented Aleksandre Chavchavadze's most beautiful daughter, Ekaterine as a standard of beauty of the woman and praises her not only according to her outward attraction but inner nature as well; The poet uses the symbols of the rose, as well as the folk symbols of flowers in general, to convey Ekaterine's beauty.

For the Georgian folk lyric, praising the beauty of a sweetheart, mainly a woman, is also noteworthy, that is done via comparing her to the traditional symbol – the rose, the symbol of beauty and love. In the poem "... Beauty of the field..." the public teller addresses the object of love, the woman with the symbol - the rose, in order to emphasize her beauty ("... Beauty of the field, blossoming on the meadow..."

Nikoloz Baratashvili dedicates a lot of verses to the beauty of the sweetheart; Among them is one of the most distinguished pearls of Georgian poetry "Earring". In this perfect example, a butterfly-like earring is compared to a beautifully spiked lily.

The main addressee of Georgian folk songs is a woman. The sight of a sweetheart is like seeing a flower of paradise for a beloved man: "... the flower of Paradise, you are being traced!".

In this sense, the love lyrics of the Romantics also enjoys the centuries-old experience of the united Georgian folk space. For Nikoloz Baratashvili, being with his sweetheart is associated with paradise; The poet rejoices with the sight of his beloved one, with close proximity to her, and she is the life-giving power of the great poet.

4. Karachokhur-Ashugh motifs. The works of Aleksandre Chavchavadze and Grigol Orbeliani are a kind of transition from one literary process to another; Therefore, it should come as no surprise that some or all of their poetry is affected by the predecessors, as the first creative steps of the novice romanticist poets coincided with an era in which Besiki's voice was still heard Georgian poetry.

Aleksandre Chavchavadze's work demonstrates that he shares basic aspects of Romanticism. On the other hand, it is impossible not to notice the folk beginnings, whether it be separate samples of Georgian folklore, urban songs or Karachokhur-Ashugh poetry.

When discussing Aleksandre Chavchavadze's lyric, Karachokhur-Ashugh, Besiki's or Sayatnova's creative style is clearly visible. For example, we may refer to the verse "... when flirting", in which the poet naturally uses the stylistic marks of Ashugh poetry.

Many scholars point to influence of Besiko and Ashugh Poetry on the work of the Georgian romanticists, especially A. Chavchavadze and G. Orbeliani's "Mukhambazis". Aleksandre Kalandadze, a researcher, thinks that "the archaic and noticeably artificial language of Aleksandre Chavchavadze is sealed with "high style" stamp of Anton I and Besiki"; And the poet academician Ioseb Grishashvili, speaking about "Mukhambazi", notes that "Mukhambazi" was first introduced by Saiyatnova in Georgia, that "Mukhambazi" is the characteristic form of the Ashugh song which means "five-lined", but later Sayatnova himself and his "imitators" developed many variations of such verses. I. Grishashvili believes that among the 19th century poets, Aleksandre Chavchavadze highly developed the form of Sayatnova's poem.

About forty out of more than one hundred verses of Aleksandre Chavchavadze are dedicated to the theme of love. In more than twenty verses among them, Besiki's influence is mostly felt; To convey the sense of love and to create a portrait of the sweetheart, the poet feeds mainly on the poetics characteristic of Besiki: the sun - the symbol of love; ruby, garnet, hyacinth - to describe the lips; curls, braids - for hair; crystal shale, crystal plank, crystal field-

to mark breast; rose, herb - to indicate cheekbones; ink lake - eyes; Hindi army - eyelashes; bows - eyebrows; pearls, gems - teeth and more. Essentially the same picture is found in samples of Georgian folk lyric as well (“... eyebrows rolled ...”, “Morning rose, with slender body...”, “...you look like the fifteen-day-old moon...”, “...I got on the ship...” and so on).

Grigol Orbeliani's love lyric is also affected by Besiki's tunes or the scent of Saiyatnova and Ashugh poetry. In his Mukhambazis (“... I am busy for everyone today”, “... imitating Savatnova”, “... to Salome from the tailor Bezhana ...”, “...united in spirit ...”, “... even slept...”, „Dimitri Onikashvili's sorrows“) the spirit of the Karachokhelis strongly resonates, which is richly nourished by the unmistakable source of Georgian folk poetry.

Ashugh repertoire, which is based on folk tunes and poetry, has influenced representatives of official literature such as Besiki, Aleksandre Chavchavadze, and Grigol Orbeliani, in whose poetry the Mukhabazi-Ashugh motifs have left an indelible imprint.

Chapter Four

The Problem of Being and the Essence of Life

The fourth chapter of the dissertation thesis deals with the eternal issues, such as presence, absence, purpose of human being, purpose of life, death and the problem of life in general. In this respect, the Georgian folk philosophical lyric as well as the creations of the romanticists are particularly prominent.

One of the most important phenomena of Georgian romanticists is the problem of defining life, the problem of its transience; Our romanticists are also troubled by the painful reality of the present and strive to grasp its essence in some way.

1. An Outspoken Discontent in Aleksandre Chavchavadze's Lyric and Folk Poetry. In Aleksandre Chavchavadze's work there is quite a lot of talk about the principle of transient world; The romanticist poet seeks to understand the essence of being. Like a public teller, the poet is dissatisfied with the transience of the world, expressed in the verses of the traditional cycle of “discontent of the world”: “Oh, this world ...”, “Listen, listeners,” “Ploughman (Gutnisdeda)”, "Dougá", “... oh, how the world...”, “Eh, my dream”, “For different times of man”, “What is death”, “Gogcha”, “I entered the garden to comfort” and more.

The false and sordid life is unacceptable for the public teller as well, where the fraternal betrayal and infidelity prevail; That is why the collective author of folklore in the poem "... what I saw in the world ...", written by Vakhtang Kotetishvili in Kartli, condemns the sinful world and urges us not to trust it, because it is "a scarlet serpent".

Numerous verses in folklore have been told about the transience of the life, to which the content of the word itself indicates (life *წუთობივადე*=minute's life); Life is so short that it is compared to the minute; "The life is divided into three types: eternal, worldly and transient (Katsrieli). The transient life is a minute's life" (Orbeliani 1993: 107). In the Georgian folk verse "... until I was young ..." the old man bitterly notes that if in his youth "he thought himself as a lion", but now "he turned into a dried crabapple"; A folk philosophical lyric cries for the time that is ruthless, transient, and where, in the end, death is inevitable.

The transient life is also mentioned by the lyrical hero of Aleksandre Chavchavadze's poem "Gutnisdeda"; He feels grief about past times before which all are powerless, for there is nothing eternal, including youth power, vigor, moderation.

The collective author of the Georgian folk lyric often begins the poems of the discontent of the world with the following words: "cruel world", "The world has sacrificed me", "Nasty world". Like the public teller, Aleksandre Chavchavadze also begins the poem with the words of the discontent "...oh, how the world..." and says with disappointment: "oh, how the world did not succeed! ...".

Aleksandre Chavchavadze's vision of the world, the essence of human purpose, the purpose of life, in general, are closely linked to the folk wisdom developed during centuries, to the idea formed by people after the direct observation on life, that the world's life is vanity, and we are only "guests" in this life, but the poet, like the public teller, is still optimistic. In Aleksandre Chavchavadze's concluding poem, "Those Who Want" the life is changeable and man's misery is lamentable, but not surprising, because, in the author's view, everything in this world is transient and every person is witnessing all these changes. A kind of optimistic solution to this eternal problem in Aleksandre Chavchavadze's poetry has also been found, which is a kind of dialogue with the ecclesiastical well-known thesis ("vanity of vanities ..."). The poem "What is Death" is devoted to our great poet's understanding of the issue of "cursing", which says that the poetic solution to the eternal problem of death and life is as following: spiritual loneliness and staying without a loved one is far more painful and unbearable than death

because, in the poet's view, suffering disappears with death, and suffering without beloved ones is eternal. With this conclusion, Aleksandre Chavchavadze shares Nikoloz Baratashvili's view on spiritual orphanhood. The idea of folk poetry expressed in many epochs is essentially identical to this problem: death is imminent, but one must spend earthly life in the service of morals, relatives, and country; However, we are "guests of the world," and the numerous examples of romanticist A. Chavchavadze's lyrics tell this; The poet, like public tellers, is still an optimist and states in the poem "Those Who Want": The life is changing and man's misery is deplorable, but not surprising, since it is the law of nature.

2. "An unwilling life" in Grigol Orbeliani's Creation and Folk Poetry. Grigol Orbeliani's creative works also show the anxiety about the inevitability of the world, the transience that people are concerned about from the beginning. Poems dedicated to the ruthlessness and injustice of the world are: "Spring", "My Sister Ephemia", "My Epitaph", "Imitation of Pushkin", separate verses of the poem "Toast" and so on. The poem "Worker Kobuladze" is a remarkable example of the poet's work, whose lyrical protagonist thinks that he is only for suffering and grievously complains about the "unwilling life", which hated and forgot him, which made his life complicated.

Public tellers have repeatedly expressed such a discontent for an unjust life; The collective author of Georgian folk philosophical lyric has repeatedly pointed to the injustice of the world, to this, indeed, "cursed" problem.

In spite of the world's desolation and bitterness, the final "verdict" of the romanticist Grigol Orbeliani on the origin of the life and the purpose of human existence is as follows:

What is our life if not good work?

Unless we restore the fallen, unless we create comfort for others?

Folk wisdom also teaches us that we must do good while we are alive, for not yet born a person who has taken anything for granted in that world - this is the "judgment of the people" in the poem "... a man while alive ...".

Romanticist Grigol Orbeliani and a collective author of Georgian folklore similarly understand the problem of the world and of human purpose, allowing us to discuss their interrelations, the folk roots of the poet's work.

3. "Spiritual orphanhood" and the life-span of Nikoloz Baratashvili's works and folklore. Even in Nikoloz Baratashvili's works, the eternal grief and pain that has been

bothering, disturbing and not resting the Georgian people for centuries. In the subchapter we discuss Nikoloz Baratashvili's poems in relation to Georgian folk philosophical lyric: "The mysterious voice", "Why do you reproach man", "... the wind blew to me ...", "I found the temple", "to my friends", "Thinking on the edge of the river Mtkvari", "Dusk on Mtatsminda", "Orphan Spirit", "Napoleon", "To my star", "Pegasus (Meran)", "My Prayer" dealing with eternal problems such as loneliness, the world's discontent and its transience, the defining the meaning of life and human impotence in the way of eternal search, fate, death. Along with the writer's creativity, his personal letters are also discussed.

The poet's indomitable, exploratory nature is well shown in the poem "Thinking on the edge of the river Mtkvari". It is a romanticist's conception of the problem of being or non-being, of human existence and his (her) purpose, of the search for the essence of life; The questions that the lonely poet asks at the edge of the river are overwhelmed with general pains and at the same time close and for all epochs: ... why is our life so vain? What is our being - the life? Why is it so insufficient? Who believes once something wished?

The poet tells us the tragedy of the human soul; In his opinion, human aspiration is an unfilled vessel... never satisfied with what he has and always needs more from life;

The public teller thus makes an epic hero speak as following:

Rostom said: this life will suddenly disappear

Anyone who thinks that nothing will happen, will expect the same thing.

Nikoloz Baratashvili's lines are also the echo of folk-hero Rostom's wisdom according to which even the invincible king himself cannot rest and take control of others, their only thought is: "When will that kingdom be ours?" Tomorrow they are themselves!" and they fight selflessly "for the land which they will turn into soon".

But despite this pessimistic mood, despite the fact that life is difficult and full of obstacles, even the romanticist poet does not think that humans have the right to resemble the dead; This is the final part of Nikoloz Baratashvili's poem, which is undoubtedly nourished by the healthy optimism of his native people:

Nor is man good to resemble a living dead,

Be in the village and not take care of the village!

It is a hopeful general sentiment that is so abundant in folklore that it unmistakably embraces all the streams of our national writing. Despite all the hardships, the Georgian people

looked at life realistically and optimistically ... The Khevsurian folk poem "... Cruel Death..." expresses the greatest human optimism and disobedience towards death; Lyrical hero of the verse - the dying blacksmith proudly proclaims to death that he is not afraid and even threatens it.

The collective author of the Georgian folk philosophical lyric has taught us for centuries that as long as we are alive, we must follow the life, for "fear cannot save us from death, nor being a child of the great man";

Such is the credo of the lyrical hero of Nikoloz Baratashvili's immortal poetry, who, despite heavy life, is in eternal motion to make the difficulty of the sun easier.

General Conclusions

The Georgian romanticist world-feeling has chosen poetry primarily as a form of expression and has largely shown us the spiritual world of the human being, his aspiration for freedom; It has clearly shown us a variety of gamma of human feeling, its fighting pathos and vigorous power; That is why it was perfectly natural for our romanticists to have a strong desire for national folk art, where they could find an authentic answer to all their problems; Where they could feel the full dignity and pride of the nation; find spiritual nourishment and shelter, foresee the past, present, and future; be fed in the inexhaustible bosom of national folklore with the ever-present optimism and general humanism.

In their works, the romanticists applied historical and folk-poetical themes as the most effective means of accessing the ideal past; Thus, Georgian romanticism stands on national roots and a folk poetic word is one of the components and a living vessel of those roots. For Georgian romanticists, the native folklore, preserved during epochs, is the cozy abode where the present-day creator should find relief.

Georgian folk-historical works have preserved names of popular heroes that have nothing to do with history; At the same time, naturally, they created songs and poems, narrations, sayings and legends about such famous kings as Vakhtang Gorgasali, King Tamar, David the Builder, Erekle II and more. Oral history tells the story of what people have seen, which is characterized by sincerity and objectivity; That is why the greatest function and load is given to every specimen of historical folklore, which, along with our famous kings, portrays

true public heroes - unparalleled patriots of their own country. The history of the homeland was a point of deep interest for Georgian romanticists. That is why the national folklore is a source of inspiration for their creations.

Romanticists often turn to nature, in whose bosom they find refuge for their sad and hopeless souls; In nature they are looking for a cozy abode, as it is part of the homeland, since the Georgian man has long been inseparable from his homeland, from its wonderful nature, which shapes his character and is one of the definers of his identity.

Among the heroes of the past epochs who “glorify their homeland”, Georgian romanticists revitalize the immortal faces of the Georgian kings with their great reverence and love, national civic responsibility and the full expression of state-mindedness.

Grigol Orbeliani, as an admirer of the past glory of his homeland, believes that the “ghosts” of Georgian kings and heroes are still “thoughtfully looks down on Georgia...” The poet commemorates the kings who were especially honored before Georgia and its native people. Among them the poet first names King Parnavaz, who established the institute of kingship and gave the “First Book to Georgians”. The poet is nourished by historical-oral material, which has a clear trace of Georgian folklore and ancient mythological beliefs.

Grigol Orbeliani is well aware of the kings' lives, but, besides, he is not a stranger to folklore, as it depicts and narrates an unparalleled history seen in the eyes of the people. All of this, of course, played a great role in creating a memorable portrait of the King Mirian who rejected the old “by the power of the new perception” by the romanticist poet.

Vakhtang Gorgasali is one of those kings who have made a special contribution to the unification and strengthening of the country. Along with “Georgian Chronicles” and the belles-lettres, his heroic deeds were also preserved by folklore, which shows the boundless love and respect that the beloved king of Georgians deserved from his native people. Grigol Orbeliani, a romanticist poet admiring his country's historical past, who is inspired by both folk wisdom and the “Georgian Chronicles”, portrays one of the great creators of the heroic past of his homeland - King Vakhtang Gorgasali with great love and respect.

The theme of the historical folklore of the David the Builder's cycle is determined by the great military power and rebuilding that was in Georgia during David's time. This district of national folklore is distinguished by its deep social content and genre diversity. Public tellers have created numerous patriotic poems, narrations, sayings and legends about a national hero

who has been able to unify and strengthen Georgia. Naturally, these great historical events were an inspiration to the Georgian romanticists, who showed the magnificent face of King David IV with great love and respect.

Native people, like our romanticists, sincerely loved King Tamar, who is referred to as “the Great Mother” in folk poetry. She was compared to the Gelati monastery and historians have rightly called her the “father of orphans and widows.” The wise work, charity, and virtue of the King Tamar earned her indefinable authority and respect among the people, which was naturally followed by impressive lines of public tellers, which left indelible trace on the works of romanticists.

Georgian romanticists express a great interest in folklore, which shows the heroic past of our country and one of the creators of this heroism - King Erekle, the hero dedicated to the native country; It is no coincidence, therefore, that Erekle’s era is a great source of creative inspiration for the romanticists, which is clearly expressed in their creations or personal letters.

Georgian folk lyric verses are characterized by thematic diversity; One of the important places in them belongs to love theme. Georgian folk love lyrics clearly express human feelings; Public tellers’ attitudes and sentiments about love, or the person in love, are in fact identical with the ideals of the romanticist poets, and their creativity is a clear proof of all these.

The best examples of Georgian folk love lyric and creations of the romanticists represent impressive hymns of love; Their vitality is also noteworthy in that the poetry lyric of the romanticists is richly nourished by the lines of folk love lyrics. Naturally, therefore, romanticists often convey their feelings in folklore, and frequently use face-to-face characters or separate phrases.

Folk beginnings, be it Georgian folk songs, urban songs or Karachokhur -Ashugh poetry infused with Oriental scents, it is an inexhaustible barn, which richly feeds the present-day melancholic romanticist poetry; The breath of folk love poetry, its fascinating aspiration to aesthetics is strongly felt in the love lyrics of Georgian romantics; At the same time, the love lyric of Aleksandre Chavchavadze and Grigol Orbeliani is nourished with contemporary urban songs or Karachokhur -Ashugh poetry, which in itself is considered one of the branches of folk poetry; And certain symbols of the romanticist love lyric or other artistic means are richly nourished by centuries-old artistic forms created in the bosom of the native people.

In Georgian folklore, the problem of life, the presence or absence of life, which belongs to a series of eternal problems and concerns mankind from the beginning, is more acute than in ancient times. One of the most important phenomena of the Georgian romanticists is the problem of defining life, its problem; Georgian romanticists, too, are worried about this “cursed” reality and are trying to grasp its essence in a way that has been well-known in most of the works of Aleksandre Chavchavadze, Grigol Orbeliani and Nikoloz Baratashvili. The outlook of the collective author of Georgian folklore and the romanticists alike feel the reality in which they are, overlooking the ruthless reality of the world, but, nevertheless, they are optimistic and believe in a better future.

Aleksandre Chavchavadze's views on the nature and purpose of the life, on the meaning of life are closely linked to the folk wisdom that has been developed for centuries, as a result of people's direct observation of life.

A collective author of Georgian folklore and romanticist Grigol Orbeliani, alike understands the issue of world and human purpose, allowing us to discuss their interconnectedness, the folklore roots of the poet's creativity, the primary connection to the centuries-old artifacts and oral histories preserved by us in which our ancestors' attitude to death-life and the purpose of life, that is to say, the fullness of life, is fully conveyed; These eternal ideals have been preserved by our ancestors during centuries and loaded with universal problems, which, with in their content and ideals, are very close to the outlook of most of the works of Georgian romanticists, especially Nikoloz Baratashvili.

The collective author of the Georgian folk philosophical lyric and romanticists feel the same reality in which they have to be overlooking the ruthless reality of the world; they share the same passion for knowing the world and its peculiarities and, despite the light shadows of the life, are still optimistic; They believe in a better future, that “soon the sun will rise and shine the darkness”.

**The main provisions of this work are reflected in the following
publications:**

1. "King Vakhtang in Grigol Orbeliani's Creation and Folklore" - Batumi Shota Rustaveli State University, Proceedings of the International Scientific Conference "Humanities in Information Society – III", Batumi, 2018. (To be printed);
2. "Folk Source of Aleksandre Chavchavadze's Love Lyric" - Proceedings of the National Science Academy of Georgia, Adjara Autonomous Republic Regional Scientific Center, vol. IV, 220-225 pp., Batumi 2019;
3. "Folk beginnings of Grigol Orbeliani's Love Lyric" - Department of Georgian Philology, Shota Rustaveli State University, "Philological Messenger", vol. V, 180-188 pp., Publishing House "Iverioni", Tbilisi, 2019;
4. "King Tamar in Grigol Orbeliani's Creation and Oral Speech" - Department of Georgian Philology, Shota Rustaveli State University, "Philological Messenger", vol. IV, 156-169 pp., Publishing House "Iverioni", Tbilisi, 2017;
5. "On the Problem of Being and Absence and the Issue of Life in Georgian Folklore and in N. Baratashvili's Poetry ("Thinking on the River Mtkvari", Dusk on Mtatsminda", "Pegasus (Meran)". Proceedings of the 2nd Scientific Conference of PhD Students of the Faculty of Humanities dedicated to the 80th Anniversary of Batumi Shota Rustaveli State University 2015. Publishing house – "Batumi Shota Rustaveli State University", Batumi, 2017
6. "King Erekle in Grigol Orbeliani's Creation and Oral Speech" - Department of Georgian Philology, Shota Rustaveli State University, "Philological Messenger" vol. III, 77-82 pp., Publishing House "Iverioni", Tbilisi, 2016;
7. "The Cozy Abode of Romanticists" - Proceedings of the III International Scientific Conference of Gori State University and Georgian Language and Literature Teaching Center, dedicated to Iakob Gogebashvili, June 12, 2015, 10-12 pp, 2016.