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**Biblical motifs in the work of Teimuraz II**

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Relevance of the topic: A part of the feudal society of the XVI-XVIII centuries had an indifferent attitude towards the Christian faith, which could not bring anything good for Georgia, religious degeneration was equal to national degeneration and it was important to take some radical measures. Progressive-minded forces saw the solution only in the strengthening of the Christian religion, so Georgian politicians and public figures Archil, Sulkhan-Saba Orbeliani, Vakhtang VI, Davit Guramishvili, Teimuraz II, and others turned to . Therefore, they considered in their creation to open the way for biblical elements, for religious motives. Literature is the most important part of the spiritual culture of the Georgian people, the centuries-old history of the Georgian nation is reflected in it. Georgian literature has played a great role in the struggle for the national independence of our people. The Georgian people have made a significant contribution to the history of human culture with their excellent writing.

It should be noted that Christianity is an international religion that originally originated in the Greek-Roman world. This is why its literature was created in these languages. The source of the inspiration for Georgians is coming from the oldest period. Therefore, the need arose to translate it into the language of every Christian nation, including Georgian, so how this literature was assimilated was an indicator of the level of culture of this, so then the ideals of Christians that is provided in Literature are indicators for the dependence of the Georgians to the bible.

There are many examples of divine history stories, symbolic comprehension and interpretation in Georgian literature. The authors of such works instructed the society with Christian morality in order to strengthen their faith in unity and strength, and therefore biblical stories have a special place in such works. Biblical expression not only defines the old Georgian literature, it is also the thinking system of the whole subsequent literary era. The writers' interest in biblical themes had another load. It was an attempt to strengthen the weakened Orthodox faith, which had to play the role of saving and consolidating the Georgian people in the current difficult socio-economic and political situation.

Object of research: When analyzing the diversity and the role of biblical stories in Georgian society, it is especially important to discuss the work of the King and the poet Teimuraz II.

So in this research, of course, we are making reference to this writings:

“Day and night dialogue”, “Praise of the palace door”, “The praise of alphabet 3”, “The praise of alphabet 4”, where is transmitted dependence of the king-poet about divine issue.

Aim of the research: The aim of the research of the dissertation is to study the place and role of biblical motifs in the work of Teimuraz II. In particular, we aimed to present in his work not only the self-knowledge of faith and high ideals of faith, but also how he tried to synthesize the socio-political aspects of the country in a synthesis with the Bible for the correct perception of reality by apathetic society. In other words, religious motives play the role of a kind of ideology in his work, which is especially presented based on "Day and night dialogue". It is also important to define the role of the king-poet and the modest merit in the writing of the Renaissance. It should be noted that the creative motives of Teimuraz II do not go beyond the era of the Renaissance.

We also aimed to find parallels with the hymnographic, medieval theological and secular literature of the writer based on analysis and synthesis, as well as the literary genres of different eras, the causes of socio-political changes in the country and consequently the dynamics of the nation's spiritual and cultural development.

While working on the topic we aimed to determine:

- a) which role is belonging Teimuraz II in Georgian literature studies;
- b) literature parallels in the works of Teimuraz II
- g) Literary-theoretical issues of the Teimuraz II
- d) The biblical stories in works of Teimuraz II
- e) The importance of conveying biblical stories in 18th century writing;
- v) Topics of lightness and Darkness Teimuraz II's "Day and Night Dialogue";
- z) Biblical characteristics in “Day and night Dialogue”

The task of the research: The task of the research is to discuss the work of Teimuraz II in accordance with the time - epoch, the influence of the Bible and Christian ideology on the work of Teimuraz II.

Scientific novelty of the work: Georgian literature dates back to the early Middle Ages, numerous scientific studies have been published on it. But although it is closely related to Christianity, there are few studies in this regard due to the historical-political situation and scholars have generally ignored it. The fact is that the early Georgian literature carries religious character, Georgian hagiographic, homnographic or theological writings serve the political or public interests of the Georgian people. The thorough ignorance of the work of Teimuraz II was probably due to the above reason. The main focus of Teimuraz II's work is the Bible, a unity inherited from the values and habits of ideas, to which is added knowledge, belief, customs, and it borns the motivations for literacy, which define the nature of the king-poet's thinking and creativity.

We tried to fill the given problem, which is a religious theme in the work of Teimuraz II, with some information and news. While working on the issue, some news were revealed that the separate stories and currents of the poet's work have not been thoroughly discussed so far. Which was mainly the traces of the communist regime in the study of the work of Teimuraz II, because under the current regime Soviet scholars ignored the biblical issues that are provided in his work because they considered it uninteresting in terms of atheistic ideology. Then, when the Bible fed ideologically creators in centuries, some time was considered taboo and Amit war were forced to consider uninteresting and this is the cause of the poet's works in this issue completely and discuss Represented by weight, that this restriction could Teimuraz II creations could not have survived. However, the anamedrove science for his poetic works in the context of the discussion has been declared a priority. shortcoming in mind, the Georgian literary substantiated months Teimuraz another creation of the Bible.

The strengthening of Christian doctrines in the nation due to the Turkish-Persian invasions was one of the forms of preserving national identity. Therefore, the author's choice was based on the Bible from the very beginning, and in this way he tried to convert the degenerate compatriots to the law of Christ, and this choice was immersed with national-Georgian ideas, for with these views the necessary issues of the country are clearly identified.

Religious degeneration is equal to national degeneration, some radical regulations need to be taken. The only solution was to strengthen Christian faith. That is why every writing in the poet's works and lyrical masterpiece is nourished by the "Holy Scriptures". Appropriate parallels with the hymnographic, medieval theological and secular literature of the King-Poet's work are abundant found.

**Methodological basis of the research** due to the fact that the Soviet regime left some traces in all spheres of public life of the Georgian nation, including literary art, in the conditions of atheistic ideology, literary monuments are less studied in terms of religious motives. Accordingly, the issue has been studied and discussed in a different context by modern studies. We are dealing with a similar situation in the work of Teimuraz II, because it is important that the work of Teimuraz II should be considered as the author himself thought. In particular, the biblical-religious line should be studied, which was the main mission and purpose of his creation.

Various methodological bases of research have been used in working on the dissertation taking into account new interpretations: historical-chronological, philological and also the principle of comparison of research, methods of analysis and synthesis. While working on the work, the focus was on issues that determine the biblical motives in the poet's work. We tried to make a connection between the epoch and the existing literary motifs in the work of Teimuraz II.

**Structure of the dissertation:** The dissertation is executed in a logical sequence. The issue-problem is discussed sequentially, chronologically in the work. The discussion of the issue begins with the interest of the Georgian people in the Bible and the faith. In particular, the psychological and historical role of Christianity from ancient times and the influence on the further development of people and the formation of consciousness, the role of man in historical-religious themes are discussed. The second chapter of the paper discusses the issue of establishing a biblical theme in medieval writing, in particular the Renaissance period, and the necessity condition. Also, the focus is on the part of the poet's work where issues and stories of old and new perceptions are consistently conveyed. The periods of Georgian literature are discussed and the role and function of a person at each stage, as a symbol who strives for perfection, imitates to his creator. Particular attention was paid to the third period of writing, in particular in the period of Renaissance.

**Content of the dissertation:** The dissertation consists of three chapters of the introduction, eleven subsections and main conclusions. The work is accompanied by used literature.

Individual parts of the paper are published in international scientific journals and scientific collections, which is read as a report at an international scientific conference.

The main findings are the main results of the study

## **Brief content of the dissertation**

### **Introduction**

The introduction of the dissertation discusses the urgency of the research topic, main directions, aims and objectives; The scientific novelty and value of the dissertation, research methods, theoretical and practical significance are presented, information on the scientific basis of the research and the structure of the work is given.

There is a person on the threshold of 18th century Georgian literature who may not have become a writer at all. Not exchanging a sword on a goose wing was not really easy. Unfortunately, such a fate befell King Teimuraz, like other king poets. The starting point was a heavy political legacy inherited from the king. This difficult historical epoch was reflected in the third period of Georgian literature, which is known as the period of revival in Georgian literary criticism. This era ends in the 17th century, because the 19th century marks the beginning of a new era in the life of our country and, consequently, in literature..

In the 17th century, Georgia became a vassal country of Iran. Muslim Bagrationis were sitting on the throne in Tbilisi. Georgian life, morals, writing, art were influenced by Iranian culture. The result of this influence was the prevailing views in the literature. However, the Georgian people never voluntarily gave up their native land, literary culture and selflessly defended their ancestral achievements. This explains the fact that Georgian's gain is saved to become property of Tatars and Kizillbash. Which was manifested as follows: in the 17th century, a revival of Georgian culture took place, which clearly manifested itself in fiction literature, especially in secular poetry, national-political motives and realistic tendencies. The foundation was laid for a historical poem, the democratization of the artistic style and the struggle against Iranian literary influences were observed. The mentioned political and socio-economic situation determined the genre of Georgian literature of this period. Georgian works of this period called on the Georgian people for freedom and independence, Georgian literature was in the service of secular-national interests (Essays on the History of Georgia, 1973: 4-5)

### **§ 1.1. Renaissance writing and main directions**

Georgian literature of the 18th century revival period, like the literature of other periods, is created in the Christian spirit. The Christian theological-biblical spirit formed the basis of the work of King-poet Teimuraz II, who saw the present in the biblical-historical context, he created an unbroken chain of humanity, equated his pain with the pain of the era and thus created a genius creation

Teimuraz II, like King Archil II, is a follower of the principle of truthfulness, with elements of realism of wonder. For the writers of this era, the mainstay is historical facts rather than fiction. The understanding of realism is also different in the works of the writers of this era, it is a tangible reality.

In the writing of this epoch, the starting point was again a difficult political situation, so the paper focuses on the social and political situation of 16th-18th century Georgia, which opened new political impulses to Christian writing and its role in Georgian literature and subsequent deep political load. Received as one of the symbols of the struggle for the unity of the country, for its extermination. The directions of writing are discussed, the reason for the formation of which was caused by the current political or socio-economic situation, for example: praise, fable, dialogue, etc. Each of these currents describes the gloomy fate of the Georgian people "In the God of the Sun" he exclaimed. Literature has acquired a didactic, rational character. With the new stage, new genres appear: historical epic, fable-non-fiction genre, travel memoirs, satire, praise dialogue. Each direction is a description of the difficult historical fate of the Georgian people. This idea was served by his creative style "Dialogue", which was not really an arbitrary passion, he tried to solve the current issues of his era in this way. That is why the writing of the Renaissance is also called the Age of Enlightenment.

### **§ 1.2 Dialogue in XVIII century's poetry**

In the centuries-old history of Georgian literature, many interesting genre-diverse heritages have been created, which describes of the literary taste of the Georgian people. In the 18th century, especially popular in the dialogue genre. This genre's popularity is reflected in the fact that the era of aesthetic

and ethical views. It has been with us since ancient times in the samples of folk speech. Poetry, for example, was created as a literary genre Teimuraz's epoch. first revival, in the 16th century, Archil's school was Teimuraz second representative of the pen dialogue genre work belongs "day and night dialogue" with the same "has been of repetition"

This genre's writings is famous in Persian literature which is dated with 11<sup>th</sup> century. Therefore "Day and night dialogue" of AsadTusel consists of 82 strophe and so many details(for example, night has priority in this writing). This can tell us that there is nothing common with this two writing and Teimuraz II did not use this poem for his writings. It reflects Georgian's reality and it's very big in size. Georgian dialogue is different from foreign with that reader can make decision, which makes interest stronger for dialogue genre's writings. This gives us the fact that Georgian culture which is arised in Georgian entrails is equal to the leading countries literature writings. It reflects Georgian people's historic episodes and processes. It is created by the Georgian people and there is no genre which is cheated can not be true.

### **§1.3 Biblical episodes meaning in old Georgian poetry.**

Different culture and religion is crossed to each other because of Georgia's geopolitical and historical factors, therefore georgian's ethnus and culture's charms was Christianity. Christianity in Georgia was the factor of leading so many cultural initiatings. Liturgical books and divine letters was written in Georgian language. This created Georgian's Christian literature. Divine's knowledge rised up in high levels soon, which was helped by the Georgian writers. Georgian, as religious as secular literature was basis of old and new perception.

This motifs is continued with the different methods which was conditioned with epoch's necessity.

The result of this tendency and demand is probably that certain poets have versified certain details of history, because of these, especially Teimuraz II's biblical episodes send a certain message to the faithless community, and it sends a curse on those who cannot recognize certain places due to lack of knowledge, which demands knowledge of bible. It is especially interesting to emphasize the approach that the need for Bible knowledge and the strengthening of faith were a challenge and a challenge for a society in a historical-cultural or economic vacuum.

While European scholars thought that the teaching of religion should not take place in society, education itself eradicates superstitions, at this time the progressively thinking society in Georgia decided to strengthen the faith of the younger generation, which they did by combining Christianity in didactic doctrine. The tendency is clearly observed in the works of Archil, Teimuraz II, Vakhtang VI, Davit Guramishvili. It is interesting to note such a strong attitude towards religion in Renaissance writing, however, if we recall the historical existence of Georgia, the reason will become clear. Because the issue of Georgia's presence or absence has never been as acute as it was in the 17th and 18th centuries. National self-knowledge was remarkably diminished. Muslim law had more advantages than Christian law. In his dialogue, Teimuraz II pays special attention to describing the activities of ecclesiastical congregations. By doing so he wants to once again inspire the reader with a religious debt and show what he can do to apostatize from the faith. For example, in the poet's work, the portrayal of Job's ordeal is instructive, and it clearly shows our duty in his words: "No matter how much you suffer, do not let the Lord curse you and look at Job with patience and eyes". (Rogava, 2009:17).

## Chapter two

### **The basic subject of Teimuraz II in his work**

The high interest in the work of Teimuraz II is due to his original handwriting. Both secular and religious motifs are presented in his work, in this regard the "Dialogue of Day and Night" is in the center of special attention.

Teimuraz II's belief in religious motives is based on the idea that disobedience to God makes it impossible for a person to lose his will with great gravity, even if he is arrogantly placed before the highest will, which is what man experienced when God's will was changed (Blessed Augustine), the author must show the public that if you repent and admit a mistake the Lord will forgive you, with the description of the episode of Adam and Eve, the author showed us how the harmony between nature and man was broken, after that, sin spread rapidly among the people, because they did not repent of their sin, but blamed the Lord. If they sin by pride and disobedience, their son Cain sins by fratricide (Alfeev, 2013: 131-135). The story of a brother being killed by a brother was unfolding in this very era. The poet also aimed to stop the great sin among the brothers by teasing this episode.

## § 2.1 Literary Parallels of the Poem "Day and Night Dialogue"

The work of Teimuraz II has been discussed by critics at different times at different times. Naturally, there were differences of opinion, such as literary parallels, the date of writing or the title, as for the literary parallels, it is based on the works of the 11th century Iranian author Assad Tousel, "Conversation", which means controversy, so scholars think that the genre originates from Oriental literature, however, studies in the following period have shown that the establishment of the art of arguing in the literary genre dates back to early times. For example, we can cite the apologetic genre that appears in Bern literature and was used to protect the Christian religion. Bloody confrontation over new religion that has taken place should be replaced by dialogue and debate between the parties. This is where the apologetic genre originates, ie the confrontation of verbal arguments and arguing with them (Giorgadze, 2009: 165-176). As for the works of the apologetic genre, we will not find their translation in the old Georgian literature, however, the study of Georgian Christian monuments reveals that Georgian hagiographers were familiar with Aristide's apologetic genre. It should also be noted that Georgian scholars have worked hard to establish an identity between Assad Tusel's "Dialogue" and Teimuraz II's "Day and Night Dialogue" and note that the specific feature of the work of Teimuraz II confirms its originality. Old Georgian literature with its genres, motifs and literary form was not created under the influence of foreign, in particular Iranian literature. It is highly national in nature and reflects the characteristic features of the life of the Georgian people.

## § 2.2. Issues related to the two titles of the poems and the source of the dating

Many issues have aroused great interest in the work of Teimuraz II, including the issue of the title of the poem "Day and Night Dialogue". The poem is also referred to as "said". It has a rather large title in the manuscripts: "Day and Night Dialogue, narrated by King Erekle's son, King Teimuraz, who was blessed later in the ninth year. This book is called a repetition of what has already been said". Some scholars think that it should be composed of copyists, while others, for example Tsagareli, describe Alexander Batonishvili's bookstore, mention the work of Teimuraz II in his research, and consider the title to be authorial. (Rogava, 2009:9) It is probable that the work is of a didactic nature, so the copyists gave it a second name. The repetition of what has already been said is deciphered as a reflection of what has been said

before. A detailed review of the author's work has led scholars to speculate that both titles belong to the author and that both titles should have belonged to the work from the beginning.

The poem is disputed date of writing, with regard to a variety of news sources datsuli.korneliKekeklidze when talking about his work in writing the poem date, notes, that's exactly what did not stand out. Here we are talking about 1737 , which the scholar considers to be the date of the beginning of the poem, and, in 1738, the date of its end. Scholar names L. Menabde as the date of its beginning in 1736. The reason for the controversy in scientific circles has been the 14-verse adventurous poem, which is attached to the poem and at the same time provides a reliable source about the turbulent life of the king-poet. Thanks to this introduction, the scholars after much debate and research came to the conclusion that the date of writing of the work is 1737-1738.

### **§2.3 Subjects related to the author of the poem "Dialogue of the day and the night".**

Georgian literature studies was an attempt, the poem " has been of repetition " implicated Teimuraz first month . This view, however , was soon ignored . The fact that the work belongs to Teimuraz II is also described in this introduction. The last 14- line sentence attached to the work is of an autobiographical nature, describing Teimuraz's departure to Persia under the command of Sephekhian. The poem described in this and other facts about the nature of the adventure it was concluded that the author of the poem is not unconditional teimurz first, but the second and Teimuraz for reliable water Aros above 14 couplets in verse Represents.

## **Chapter three**

### **Life and Christian Universalism of Teimuraz II**

King Teimuraz's philosophical ideal is clearly the most important moral correction dictated by the Christian religionHe is not only a lover of Christ, but also a faithful warrior of Christ, who fought against Persia and the Georgians pursuing their policies, who were no less troublesome for Georgia. Despite the difficult situation in the country, a small number of Georgians, who were chosen for their love of the country and Christianity, did not give up and fought with all their might, and whose main motto was "Resurrection" and "RedemptionThe Georgian Bagrationi branch played a big role in awakening the national self-consciousnessWho installed a Christian Georgian king on the Georgian throne and, consequently, aimed to liberate the Georgian people from the Muslim ideology. It was thought

that this attitude would be followed by "Resurrection" or the unification of Georgia. The execution of the goal began with the Christian blessing of Teimuraz II as king. For a century and a half before Teimuraz, no king ascended the throne without changing the law. The establishment of the Christian Bagrationi dynasty on the royal throne of Georgia is a truly biblical paradigm.

The path of the Christian king was not easy, he combined a tireless struggle on the political arena with a creative struggle. He may not be equal to the masters of the Georgian word in his creativity, but as a poet of original handwriting he is of great interest. Teimuraz is a defender of the principle of "telling the truth" on the creative track of the Georgian nation and a worthy representative of the Archil Literary School. He conveyed with special feelings the melancholy caused by the devastation of his native country. The great politician and genius poet brought to the grave the shattered hopes and deep love of the homeland. In order to save the nation spiritually, the king-poet opened new patriarchal schools where people were taught to read and write. Thus the country was gradually freed from the Asian yoke. The king could not save the country on his own and saw the way of salvation in monotheistic Russia. The king was finally weakened in Georgia, so he set out for the north to ask for help, but unfortunately his trip did not yield the desired result. The great politician and sensible poet carried to the grave shattered hopes and deep love for his homeland, Teimuraz did not bow down in his life and tirelessly maintained his national and state dignity, his long struggle against Persia did not end in vain. The poet, saddened by the fate of the country, used his literary activities to quell the melancholy. Added to this difficult foreign policy background was the split between the churches, in which Catholic missionaries played a major role. Teimuraz II waged war against them, in which he showed amazing resilience and ability to be the king endowed with the greatest inner nature. This struggle was especially reflected in his work, where he did not only try to overcome the pain caused by the present, but also aimed to strengthen the belief in the inner forces in modernity that the country of the Virgin Mary would always exist.

Although the plan presented after the meeting with the emperor in Russia failed to materialize, the king left a great impression on Queen Elizabeth, who ordered him to paint a portrait of the king, and this task was left to the palace door artist, Antropov. This portrait went through an interesting and long way before it reached Georgia.

The waiting for the king in St. Petersburg did not go unnoticed, during this period he created many literary and political works, such as: "Alphabet Praise", "Dialogue with Rustaveli".

In 1761, King Teimuraz II, who was in St. Petersburg, died suddenly in unknown circumstances, and his remains were brought to Georgia according to his will. However, despite the embalming, the remains began to rot on a long and difficult journey, so Amalamj, who arrived in Astrakhan, decided to be buried next to Vakhtang VI in the Church of the Assumption in Astrakhan. This fact is accompanied by one amazing episode, after 211 years when the tombs were opened by the Soviet authorities, the remains of King Poet Teimuraz II were found undamaged in his lavish attire. This fact turned out to be quite important for the believers, but the scholars found another explanation for it, the life of King Teimuraz, his endless and incorruptible remains, accompanied by benevolence, assures us that the Lord truly heard the prayers of the righteous king.

### **3.1. Biblical motifs according to the stories of Teimuraz II's dialogue genre**

The main essence of the creativity of the writers of the Renaissance is the disclosure of society. In a society in which, unfortunately, there is a lot of unworthiness, betrayal, unconditionality. Due to the current situation, Christian ideology has taken center stage in Renaissance writing. The peculiarity of the writing of this epoch is reflected in the genius construction of the word and is delivered to the reader individually, so you said, "A real writer is one who makes you think not to read, but to think". The thought of Teimuraz II becomes the subject of reflection and judgment, and in literature the place of the Creator ordained by God becomes honorable. "Dialogue of day and night" occupies an honorable place in the work of the king-poet. It consists of two parts: theological and secular, as well as the acts of the galaxy world churches, the second part presents a realistic flow in the medieval sense of Georgian life. In "Dialogue of Day and Night" a poetic story is created by a day and night argument. From their position, it is the separate norms that give preference to different situations day and night. The day recounts important facts and episodes that occurred during the day, while the night recounts scenes from the Bible and from everyday life.

The poem, as the scholars consider it, is a work of the genre of dialogue, as it contains all the hallmarks of dialogue, as dialogue takes place between two opposing views, where each

side thinks of affirming its own superiority. Interestingly, the author shows the same attitude towards both parties at this time.

Due to the interesting subject matter of the work, researchers will discuss it from different angles at different times. However, monographic studies on this poem have not yet been found. The influence of the Bible, as studies show, also plays a role in the Georgian prose hymnography of Teimuraz II. If in other theological works the author conveys the stories of old and new perceptions in an epic way, he repents of his sins in an elevated tone and in the exhortation of the believer and exclaims God for their forgiveness. Sweet Jesus Christ, my God, the glory and splendor of the Father and the sun of righteousness! Leave your soul for the salvation of the village of Golgotha on the top of the mountain... Give me your love, that I may have it in my heart forever, and that I may dwell with you forever. " ..(page.48)

Some of the works of Teimuraz II are also of interest to the work "Palace Door", which is accompanied by a small introduction. The author still discusses ecclesiastical issues and declares himself to be commissioned by God.

An interesting part of the work of Teimuraz II is other works of ecclesiastical-religious character; For example, his work "Intentions and Petitions" is noteworthy, in which the author has compiled "Prayer from the Scriptures", he has also written two "Spelling as a task", in which he identifies biblical episodes. In his work, Teimuraz aims to popularize the Bible, create entertainment in the form of tasks, and demonstrate his poetic abilities.. The deeply believing poet believes in the grace of prayer, so he learned the prayers and tried so close to the Lord. He was suffering at the same time feeling his own misfortune. That is why there are priests who are obliged to serve the parish.

Since a great place in the works of King-poet Teimuraz II is devoted to theological themes, the source of the poem is the Bible. Relating the King-Poet to the Bible The purpose of our modest work is to explain why we are so interested in biblical themes based on the main poem. As the study and analysis of creation shows, one goal is to awaken the love of the Bible for the next generation. Even those who have studied the works of Teimuraz II, all point out that the author has an excellent biblical education, especially since the Bible has acquired a new load in this era. After the era of the fall baptized as "Big Night", the Georgian nation needs awakening and spiritual encouragement. This was also the goal of the writer king-poet. As a

zealous Christian, he reveals a deep knowledge of the Bible. "Dialogue" is a work of original, national, Georgian origin. It is probable that he was familiar with other Georgian attempts to translate biblical episodes. However, even talking about his influence is superfluous, as he describes the biblical episodes in more detail and fully. In his poem, the author pays special attention to the Trinity and points to the supremacy of the Trinity. In addition to being well acquainted with the books of the Old and New Testaments, the author also quotes from books on dogmatic theology. As far as we know, the First World Assembly was attended by the Bishop of Bichvinta. King Teimuraz was the first to decide to recall the acts of the congregations. I wonder why it took the Renaissance writer to turn to this issue. The answer to this is given by the existence of Georgia at that time. The fact is that the internal political situation in Georgia was accompanied by a religious crisis. Undoubtedly, the author wants to remind the public of their debt to the faith, or to show the severity that can lead to apostasy from the faith. The same topic is served by "dialogue". Georgian kings also clearly saw the dangers that threatened Georgia. In particular, Orthodoxy from European foreign policy. That is why they tried to stop the impending danger by reminding them of biblical themes and dogmas .

In the Dialogue of Day and Night, he no doubt refers to the Bible account in which the prophet Isaiah is described. He pretends to be equal to the prophet Isaiah. He says that Isaiah was able to glorify God by seeing God for himself. Isaiah is one of the characters, the prophet Isaiah is the name, "I will tell you I am unhappy because I am refugee, I am dead as a human and not a saint, and I have seen lord Sabat with my own eyes"

The king-poet, too, humbly takes up the issue with Isaiah and prepares the reader to understand his work, which he calls the Medes, and he calls the reason for this "ignorance."

### **2. 3.2.Old Perception Stories in "Day and Night Dialogue"**

In the poem, day and night debate unfolds against the backdrop of biblical stories. Through day and night dialogue, Teimuraz revealed their pros and cons:

The scenes of the redistribution of functions from the Lord of the creation of the universe are galvanized in perfect order. The sins of the first humans, the wrath of the Lord, the exorcism of the Jewish people in the Promised Land are accurately conveyed. The Old Testament stories used in the writings are narrated in the following chapters: "God Created

"Man on the Sixth Day", "The story of Eve and Adam in paradise that happened by the day", "The night answers", "The story of Cain killing Abel", "The story of Lamech killing Cain", "Telling the story of the flood of the day" ", " The story when Isaac had to sacrifice his son to the lord ", " The story of how Jacob was blessed ", " The story of the people of Israel "

Each biblical episode in the work is quoted with a certain purpose. In terms of the parallels between the biblical stories, there is an interesting episode in "Day and Night Dialogue" where the night reminds the day of a horrible story that happened during the day and reminds us that the controversy between the brothers arose out of envy. Teimuraz interestingly and with his own purpose describes the story of Jacob's blessing, where the quarrel between the brothers is described. Teimuraz II has purposefully converted this scene from the Bible into a poem. "Envy between brothers is inadmissible, and the poet's goal is to stop quarrels between brothers. Unfortunately, the quarrel between the brothers and the motive of the brother's murder are the most relevant in the poet's era. It was as if the "ghost of Cain" was walking in the country. That is why the theme of envy is the leitmotif of Teimuraz II's work.

It is interesting "the story of the flood of water, which is told by the day. Where the Lord's wrath is spoken, because the country was corrupted by the devil, the Lord decided to punish them, and Noah ordered the ark to be built and seven or seven pairs of animals inside. Teimuraz reveals his attitude towards Noah As a country there are also righteous people whom the Lord will never forget. If we look at the history of Georgia in the 17th-18th century, we are dealing with a really deplorable situation, Amilakhvari sings a sword at Amilajibi, drinks the blood of Amirejibi Vachnadze and this overthrew the country (36,196). There are intrigues against the representative of the Kakheti branch of the Bagratians. The young Teimuraz had to defeat both the Muslim Khans and the Mokhishpe princes and repel the related Bagrationis. King Teimuraz's correct foreign or domestic policy produced the final result and, as we know, after a 112-year pause, he consecrated Svetitskhoveli in a Christian manner. The author reflected on the existence of Georgians in the story of Jacob's blessing and brought it to the readers. The role of the king, the leader in the unification of the country, the poet showed in the episode where the night promises to tell the story of the Jewish exodus today. As if this role was played by the author as a Christian-blessed king who aims to bring the degenerate country out of the ordeal and wants to enlighten the minds of the people and bring them back to the truth through a series of episodes with symbols.

The first part of the essay is a paraphrase of the Holy Book, and the passages that the author deems necessary to recite are transformed into verse. The revival of each passage is conditioned by the author with one idea, he wants to make the reader think about faith, faith, so as not to rejoice in the Lord, whose danger was really in that era.

Interesting episodes from the Gospel of Luke, where the incarnation of God is discussed. It underscores the duality of God. Shows extreme accuracy in the narration process. It also reveals a thorough knowledge of biblical legends. Teimourz recites verses from the Second New Testament where the life of Christ is described in detail. In particular, it refers to the Gospel, several letters from the Acts of the Apostles, and the revelation of Ioane the Theologian. The life of Christ is told in four different books: Matthew, Luke, and John. Teimuraz II has properly reconciled all four Gospels and fills in the "shortcomings" that may be present in one of the Gospels. The following passages from the New Testament are quoted by the author: Zechariah's Silence, Annunciation, Christmas, Circumcision, Mystery, Transfiguration, Lazarus Resurrection, Entry into Jerusalem, Passion of the Christ, Epiphany, Supper, Crucifixion, Transfiguration, Excommunication, The Ascension, the Pentecost, the Death of the Virgin, the Revelation of the Lord, as well as places from the teachings scattered in the Acts of the Apostles - the Nine Beatitudes, the Ten Commandments, the Seven Mysteries..

Teimuraz concludes the second part of the second work, which includes secular themes, also with ecclesiastical themes. Thus he clearly expressed his position. He disguised his work and conveyed it differently. By translating "Day and Night" into a poem, the author focuses on the eternal struggle between good and evil. It is interesting to see the issues raised during the day and night debate, where preference is given today, although the night does not remain in debt, but all their reasoning is aimed at revealing one truth: Georgians must always take care of their own perfection, it is a constant pursuit of religious or civic perfection.

In the work of Teimuraz II, the confrontation of light and darkness should be a literary way to conveniently show the reader what he has to say, his purpose is to remind Christian dogmatics, in the dialogue, Teimuraz symbolically follows the line of the Bible and theological literature, so in the "dialogue of day and night" the symbolism of light and darkness is biblical and hagiographic.

### §3.3 Religious symbols in the work of Teimuraz II

Georgian literature is full of hymns to the Lord and openly or closely carries the biblical, Christian ideology, in which we often become the face-symbols of the Lord. Heaven, Bethlehem, Mount, Ark, Chariot, Candle Incense, and More. When discussing this or that work in relation to the Bible, the aim of scholars is to explore the hints found in the works of this or that writer, point to a biblical source, discuss religious views, and look for allegorical-mystical layers in their thought. Georgian literature in general preserves the face-symbols of the Lord in Georgian works. For example, in Teimuraz I's "Rose Nightingale" the rose is considered an allegory of God the Son. In the works of authors of other eras and directions, the Lord is represented by various symbols. The heavens are the throne of the Lord, which shines the sun of righteousness. The mountain is a universal symbol of God's obedience and forgiveness (Abraham took Isaac up Mount Moriah to do the Lord's will - he sacrificed a son for him). (Matt. 5: 6-7). It is noteworthy and symbolic that the symbolic load of the "mountain" has a special place not only in Christianity, but also in other religions.. For example, according to Jewish teachings, the name "Yahweh" was given to Moses by Jehovah, first on Mount Korib and then on Mount Sinai. Moses was the second to whom the Lord spoke and declared, "I am who I am." Through Moses, God gives the Jewish people the Ten Commandments written on two slate stones and places them in a kind of box called the codon of perception in Judaism.

The mountain face symbol is also used in Islam. As the so-called According to the Sunnah, or the Holy Scriptures, the Prophet Muhammad ascended the mountain and only there he understood the inspiration of God, according to which he composed the Holy Book of the Qur'an. That is why, in Christian symbolism, it is the temple itself - the house of the Lord.

Tabla. One of the most sacred objects of the Old Testament Church was the tabernacle of the Blessed Virgin.

Temple. The temple of the Lord is one of the forerunners of the Holy Virgin, the mystery revealed in the temple symbol loses its earthly meaning and makes it an eternal image of the Lord's presence

The moon is said to have been created by the Lord and to glorify Him. The meaning of the candle is explained in theology, where it is considered to be the virtuous work of the Lord.

The aesthetic aspect of the ladder was interestingly reflected in "Moktseva Kartli", where we are talking about the burial of the Lord's robe. The staircase and the pillar animal are the connection of heaven and earth, communion with the eternity of the moving being, which was first declared in Israel, and centuries later on the land of Kartli. The ascension of Svetitskhoveli from the earth is another proof of the sacrals of Kartli, the second Jerusalem of Mtskheta in Georgian literature.

It is noteworthy that the symbolism of the Lord in the work of Ilia Chavchavadze, which is well seen in the following works: "Lake Bazaleti". It is the hero who brings the cradle from Lake Bazaleti to carry out the great mission of the leader of the nation.

The creation of Teimuraz II, where other metaphors of the Lord are mentioned, is no exception when discussing this or that work in the given context. "Word of God", "Wisdom and Word of the Father", "Day", "Word". Also, on the syntagm "Son of Thunder". Describing the transfiguration and burial of the Lord's holy body by Joseph of Arimathea, he writes: "The wisdom and the word of the Father's human burial."

The work of Teimuraz II deals with the difference between physical light and darkness. To perfection. As we can see, light and dark take on a symbolic meaning in Georgian literature, and many examples of this can be cited from the hagiographic work, where light is perfection and darkness is ignorance, and the Lord is the guide among them. The symbolism of baptism, which has thoroughly taken its place in the Christian religion, has been treated by the writing as a symbol of light goodness, while of dark borites. The symbolic load of light and darkness seems to have found an echo in Ilia Chavchavadze's work as well. Like Teimuraz II, Ilia Chavchavadze places a special emphasis on the symbolism of the day: Hey, dark night, you idiots! If you were not established for the country, I think that even half the trouble would not be for a human country "(Chavchavadze, 2011: 26).

It should be noted that the symbolism of baptism and darkness takes its place in almost all religions. The symbolism of light in Georgian literature is evocative of kindness. Also, he is considered a metaphor of the Lord. There was also a question between the fathers and the authors of the old Georgian hagiography, what was the connection, what were the similarities or differences between light and dark, faith and disbelief, good and evil. There are many examples in Georgian hagiographic literature, where it is considered a symbol of darkness-

ignorance and light-absolute truth. Naturally, the Bible is the primary source of this view, for in the Bible the light and the dark are represented in different ways: God is light, the Father is light, and in the form of darkness he is often confronted with the opposite.

## Key Findings

Thus, following in the footsteps of historical Carthaginians, Georgianness and Christianity became synonymous concepts, because the Christian religion has a special place in Georgian life and culture in general. Its role is clearly seen in the historical development of the Georgian people. It is an indisputable fact that the Christian-Orthodox religion played a consolidating role not only in the process of spiritual and ethnic unity, but also in the process of political unification of the country. It is also noteworthy that the origin of the Christian religion and its spread in Georgia are chronologically coherent processes, which further enhances its importance for Georgians. Old and new perceptions became the basis of religious and secular writing.

When analyzing the diversity and role of biblical stories in the Georgian literary space, it is especially important to discuss the work of King-poet Teimuraz II. The poet tried to restore the lost connection between the human and the divine (invisible) world.

Based on the research and analysis of the works carried out by Teimuraz II in this direction, the following main issues were identified:

1. It is noteworthy that Teimuraz II was a prominent figure not only in his literary work, but he was also an important political figure who had to work in a very difficult social and political situation. In particular, Georgia had to choose between the Ottomans, Iran and Russia in its foreign policy orientation. Teimuraz and Erekle thought that, in contrast to the culturally and economically backward Muslim East, a monotheistic and relatively Europeanized Russia was the only force under whose protection Georgia could maintain its national-cultural identity. This is connected with the fact that Teimuraz II spent the last period of his life in Russia and died there. Waiting for the salvation of his country. As it is known, after his death, Teimuraz II was brought to Georgia according to his will. However, after a five-month journey, he was buried in 1762 in Astrakhan, next to Vakhtan VI, to avoid decay.

Interesting is the fact that almost two centuries later, under Soviet rule, the king's tomb was opened and the corpse turned out to be incorruptible. It is in this connection that, in parallel with a number of scientific opinions in various theological or scientific literatures, the opinion has been established that this unexplained fact was related to the strength of his faith.

2. An interesting episode in the political activity of Teimuraz II is created by the history of his image. In particular, as is well known, his portrait was lost. In 2018, an unknown portrait was unveiled at one of the exhibitions in England, which was considered to be a portrait of Kerimkhan Zendi of the Ispakhan school. It was later revealed that this was a portrait of Teimuraz II by the Russian royal court artist Antropov. Which was established on the basis of the engravings given to the king during a visit to the St. Petersburg printing house. At the same time, the inscription on the engraving and the tombstone turned out to be identical. It seems that Teimuraz was not only acceptable but also a respected person for the Russian royal court. This is evidenced by the historical documents, which show how honorably the Russian imperial karma received him. This should have been reflected in political and diplomatic relations as well, if not in Russia's foreign policy strategies (in particular, Russia thought that confrontation with the Ottomans was too early for it) and various internal factors.

3. The activity of Teimuraz II coincides with a certain historical-cultural or economic vacuum. At the same time, non-traditional interpretations of religious and sacral texts are beginning to emerge in the West, as are approaches to religious, social, and scientific factors.

The social factor has also undergone fundamental changes. In particular, hereditary social and cultural capital has been weakened and given individual opportunities. If before, people inherited social status and even profession, this time, the advancement of individual opportunities has led to an increase in the quality of social mobility and no longer matters in what social circle, in what environment of economic opportunity, what values or what religious beliefs a person was raised.

Religious factors also underwent changes due to the Reformation. Before the rise of Protestantism, people inherited Catholic Christian values, and after the Reformation, people were given the opportunity to choose their own interpretations of the Scriptures. Later, religion and science were completely opposed to religion, which was especially reflected in the views of the Enlightenment. Towards social development, the so-called Theological Stage was condemned under the Law of Three Stages, as they believed that the fundamental Christian elements did not

allow for logical and scientific development. And after the collapse of religious fundamentalism, social development increased geometrically.

Later, however, attitudes changed, and the Church was not only rejected, but the prevailing view was that faith should be aided by appropriate intellectual tools. Thus, until the late Middle Ages, the public blindly believed that religion played a crucial role in the future development of man, in the following period science rejected theology and in the third stage began the scientific study of theological principles.

It is also noteworthy that, in parallel with the Reformation movement, the progressive-minded society in Georgia decides to promote the strengthening of the faith in the younger generation, which they did by combining Christianity in didactic teaching. It is noteworthy that Teimuraz II had to work in the very transitional era, when science was not yet at the proper level, although the theological era was considered an era of stagnation, hindering human development. It is in this difficult situation that we bring the biblical elements to the forefront of the King-Poet's work, we think, was the greatest responsibility, as neither the social nor the geopolitical environment plays the role of a contributing factor. Georgia, which is divided into kingdoms, is included in the Islamic arc.

4. The didactic nature of biblical elements in Georgian literature continued in the following periods as well, despite the fact that the socio-political background of the country and, consequently, the spiritual and cultural existence of the Georgian people changed substantially. Noteworthy in this respect is the writing of the nineteenth and twentieth centuries, where also biblical elements are still relevant, but in a modified form. In particular, in the Renaissance era, the activation of biblical elements had the effect of awakening society, and in nineteenth-century writing, the Bible assumed the function of repentance.

The spiritual crisis in medieval Georgia was conditioned by the socio-political life. The fall of Byzantium and the establishment of the Ottoman Empire turned Georgia into an Islamic arc and eventually severed European and Christian civilization, threatening the strength of the Christian religion in Georgia, while the Christian religion was the national symbol of the Georgian people. The problem was reflected in the Georgian literature of that time by activating biblical elements, which had the mission of awakening the Georgian people. It was Teimuraz II who devoted his entire conscious life and political career to the idea of rescuing

Georgia from Muslim invaders and currently seeing the only bright spot in monotheistic Russia. It is true that this came to fruition after the death of Teimuraz II, but the events of the later epoch (XIX century) showed that this was not the way of salvation for Georgians either. The domination of the Islamic Empire was replaced by the domination of the Christian Russian Empire, which posed no less a threat to the national freedom and statehood of the Georgians. This was the reason why biblical elements remained relevant in Georgian literature. The only difference was that at this stage it was manifested in the form of repentance, which with the Georgian classics it was reflected in full.

Teimuraz II tried to present the reality and the problem to the society in a literary genre, which was reflected in the "dialogue". In particular, the principle of dialogue and reasoning between the two sides presented a realistic picture, which would make the current situation and threats more accessible and clear to the public. For some time it was considered in scientific circles that this genre is of East-Persian origin, however, other studies of the later period showed that the establishment of the art of arguing in the literary genre dates back to early epochs. For example, we can cite the apologetic genre in Greek literature, which was used to defend the Christian religion. In ancient Rome, Christian society gained some foothold in the second century, although it was important at this time to break through the mistrust and hostility of Jewish and pagan society. Propaganda work was needed to show the superiority of the new religion and to gain new followers for it. Importantly, the bloody confrontation that had previously taken place was replaced by dialogue and debate between the opposing parties, and this role was taken over by the literary creations that were carrying out their missionary mission at that time. This is where the apologetic genre or controversy in Greek literature with the wrestling of arguments originates. The polemical tone was natural in the apologetic literature, uttering the arguments of the adversary and arguing with them.

5. In general, in Georgian literature we often find religious faces-symbols, which openly or closely carry the Biblical-Christian ideology. Religious views were discussed and allegorical-mystical layers sought in their thought. Georgian literature in general preserves the face-symbols of the Lord in Georgian works. For example, Teimuraz I's "Vard Bulbuliani" and "Leilmajnuniani". Also, in Teimuraz II's work, the use of face-symbols to strengthen the didactic motive is relevant. For example, day and night, sun and moon, stars and so on are used as symbols of good, evil, children of God. Noteworthy is he

Pati. That not only the Christian religion, which is based on the ideology of Georgian literature, but also other Abrahamic religions, is characterized by the tendency of symbolic loading of various events or objects in the world. For example we can cite the symbolic load of a mountain. According to Jewish teachings, the name "Yahweh" was given to Moses by Jehovah, first on Mount Corib and then on Mount Sinai. Moses was the second to whom the Lord spoke and declared, "I am who I am." Through Moses, God gives the Jewish people the Ten Commandments written on two slate stones and places them in a kind of box called the codon of perception in Judaism. The mountain symbol is also used in Islam. As the so-called According to the Sunnah, or the Holy Scriptures, the Prophet Muhammad (peace and blessings of Allaah be upon him) used to climb the mountain and only there did he understand the inspiration of God, according to which he compiled the Holy Book, the Koran.

6. In the dissertation the relationship between the monument of Teimuraz II and the Bible was revealed as to how much the author follows the text of the Bible. Converting the Bible episodes of Teimuraz II into verse is a certain message to the faithless community, and he creatively calls on the next generation to turn to faith for self-preservation. To do this, he brings to life the stories of the Bible, and by repeating what is said, "repeating what is said," he tries to shed more light on its importance for the salvation of society. And as scholars point to the event of Teimuraz II after four centuries of silence known as "Big Night" in history, after 112 years in the almost Muslim Georgia, Bagrati Temple was the king's blessing for the salvation of the country, and his work has a certain influence on Perceived, we can say that Teimuraz II with his creativity and socio-political activity occupies an honorable place in Georgian literature.

**The main provisions of the thesis paper are reflected in the following publications:**

1. Conversation in Old Georgian Writing, "ISPEC" magazine, Ankara, Turkey, 2020.
2. Religious Elements in the Georgian Literature (According to the works of Teimuraz II). "Ganatleba" magazine, Tbilisi, 1(29) 2020
3. Renaissance Writing. Its Main Direction and Purpose. "Ganatleba" magazine, Tbilisi, 2 (29) 2020
4. Conversation in Old Georgian Writing. The works of Niko Berdzenishvili Institut, 2020

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