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Annotation to Dissertation on

Artistic images of historical figures in Georgian literature of the XIX century

By TSIURI PUTKARADZE

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Scientific Advisor:

Guram Bakhtadze – Associate Professor at Batumi Shota Rustaveli State University.

Experts:

1. **Elguja Makaradze** – Doctor of Philological Sciences, Professor at Batumi Shota Rustaveli State University.

2. **Malkhaz Chokharadze** – Doctor of Philological Sciences, Professor at Batumi Shota Rustaveli State University.

3. **Naile Mikeladze** – Associate Professor at Batumi Shota Rustaveli State University.

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Address: Batumi 6010, Ninoshvili / Rustaveli street 35/32. The Dissertation is available in Ilya Chavchavadze library of Batumi Shota Rustaveli State University, and the dissertation annotation can be found on the website of the same university. (www.bsu.edu.ge)

Secretary of the Dissertation Board:

Doctor of Philological Sciences, Associate Professor

M. Kikvadze

Introduction.

One of the defining features of a country's culture is its literature. The richness of a country's culture is determined by the heritage of its literature. The literature of our country is a phenomenon that puts Georgia alongside other cultural peoples. Undoubtedly, the literature of the 19th century made a great contribution to the development of Georgian literature, starting from the time of ancient Georgian writing.

The politics of Georgia at the beginning of the 19th century actively sought to suppress Georgian self-awareness, and the country fought to preserve its national spirit and unity. As a result, the struggle for national identity became more widespread and returned the development of national culture to its usual rhythm. However, throughout the history of Georgia, there have always been obstacles that hindered the development of our culture. The works of Georgian writers of the 19th century capture the names of Georgian heroes who played a decisive role in creating the history of Georgia, fighting for the development of national integrity and original culture.

The politics of the 30s of the XIX century was a turning point that determined the nature of the thinking of Georgian literature of this period. For a century, Georgian literature struggled to comprehend the national identity, thus, the study of the literature of this period is also of great general scientific importance. Writing has always been and will be the subject of interest of a wide range of writers. In literature, not only theorists of literature, critics and historians find the answers to their questions, but it is also a subject of interest for specialists in other fields. In this respect, the Georgian literature of the indicated period provides quite rich material.

Relevance of the topic: The work is devoted to the analysis of artistic images of historical figures, that are reflected in the Georgian literature of the 19th century. Historical characters are living symbols of our life, their disclosure and decoding allows us to trace the spiritual path of great people who carry an important concept. Examples of history help us to revive "new shoots from the past", as well as to take more decisive steps towards the future, to better study and feel deeply our culture, which distinguishes us from others and gives us individuality among the cultural peoples of the world. Studying history also helps us see how our country has withstood severe trials over the centuries, how it has grown and developed, and people with this culture have no right not to follow it, not care for it or contribute to its advance. The topic of the research is relevant, since the present issue has not yet been studied monographically before.

The purpose of the topic is to present artistic images of historical figures in Georgian literature of the 19th century. In our work, we tried to reveal the reason why works, created on a historical theme, were relevant in the literature of that time; we intended to show the merit of examples from the history of our country in the life of Georgian people, living in the harsh period of the

tragic events of the 19th century. It was also our humble attempt, along with outstanding historical figures, to monograph images of lesser-known personalities who figure in the writings or letters of the authors we have studied and who are also children of this era.

Scientific novelty and results. Qualification work, analyzing the artistic images of historical figures in Georgian literature of the 19th century, is a very important topic. The contribution of 19th century Georgian literature is great in the sense that Georgia has discovered and regained its "lost face". Bringing the historical past of Georgia to the forefront turned out to be an effective weapon of the writers of the early and second half of the 19th century on the way of the national unification movement. The propaganda of ancient culture and history played a great role in strengthening the national self-consciousness of the Georgian people, in protecting national autonomy. The presentation of artistic images of historical characters in Georgian literature of the 19th century and the monumental study of this era fill the gap that exists in Georgian science in this regard, and this circumstance determined the choice of the present topic.

Research methods. The dissertation paper mainly deals with the method of intertextual research, as well as the historical-comparative method, what was due to the goals and objectives of the research.

Dissertation approbation. The paper has been carried out at the Department of Georgian Philology of the Batumi Shota Rustaveli State University, where on February 25, 2021 it was considered and tested. Parts of the work have been published in various scientific journals.

The structure of the dissertation work. The thesis consists of an Introduction, 3 (three) chapters, divided into paragraphs, 9 (nine) subsections and main conclusions. The list of literature references is attached to the paper.

The introduction of the dissertation substantiates the relevance of the research topic, presents the goals and objectives, the subject and object of the research, the research methodology, the state of study of the problem, the scientific novelty. There are nine chapters in the main text of the qualification work.

Chapter I. Historical and modern images of authors in the works of romantic writers.

§ I. Alexandre Chavchavadze

Alexandre Chavchavadze is one of the brightest representatives of Georgian romanticism, who brought the first European ideas to Georgian literature. In his poems, there is a rapprochement with the modern expression of poetry. In the poems by Alexandre Chavchavadze a strong national and

social protest is sounded: „წყეულ არს ის დრო, როს სამკვიდრო დავკარგეთ კრულნი!“ (damn the time when we lost our heritage), or „ფოთოლზე უფრო მეტი ჭირი შემოგვხვევია, მაღალი, შარავანდ მფენნი მთებიც ჩავიდნენ, მხესავით რომ გვედგნენ თავზე. ყველაფერი წყვდიადმა და ბნელმა მოიცვა“ (more than leaves on trees troubles fell on our heads, they were approaching us like high huge mountains, standing above us like the sun overhead ... Everything was dark and gloomy).

The works by Alexandre Chavchavadze are not so distinguished by the abundance of artistic images of historical figures, as, for example, the works of Grigol Orbeliani or other romantics. In this respect the most interesting poems are "Caucasus", "Hey, Georgia" or "And again this is my desire forever", documentary "A Brief Historical Sketch of Georgia from 1801 to 1831", presented by Alexandre Chavchavadze as a report to Emperor Nicholas I.

In the poem "**Caucasus**", the poet figuratively shows the greatness and power of the Georgian people, romantically imagining the Caucasus, where the mythical Prometheus - Amirani is chained, to whom a raven pecks his heart. Given by God to be torn apart, for "the romantic poet Prometheus is associated with the fate of the Caucasus. The poet's grief knows no bounds, when he sees how his homeland is "exhausted" and "tormented". It seems, the mountain was created by the Lord as a border, a fence for the country, which is known for its impassability from the day of its existence, but, as the poet says, when the unshakable and brave Tsitsishvili, who was brought up among Russian soldiers, came to this mountain, the mountain itself parted in front of him and showed the way. It is no coincidence that the author mentions Tsitsianov next to Amirani, chained to the high mountain of the Caucasus. As if the verse brings up the idea that Tsitsianov helped bring education to Georgia:

Tsitsianov was born in Moscow. He was the grandson of Papuna Tsitsishvili, who moved to Russia with Vakhtang VI. Pavel's mother, Elizabeth Bagrationi-Davitashvili, was a member of the Bagrationi royal family. Pavel's father, Dmitry Tsitsishvili, always remembered his homeland. He cared about enriching and strengthening his native culture in Russia and sent his translated mathematics textbooks to Georgia. Pavel Tsitsianov himself became Russified and devotedly served the tsarist policy of self-government.

Tsitsianov was also related to the wife of George XII, Queen Mariam, but for the Russified general this did not matter. On the initiative of Pavel Tsitsianov, a boarding house for nobles was opened in Georgia. His name was also associated with the construction of roads and postal communications, the creation of production for the processing of flax, wool and leather; the opening of a pharmacy (1804); the restoration of the Tbilisi printing house, destroyed during the reign of the Aga Mohammad Khan; the opening of the theater. Despite the fact that Tsitsianov's

stay in Georgia was accompanied by many useful initiatives, he went down in Georgian history as a fighter who devoted himself to strengthening the Russian regime.

In the poem "**And again this is my desire forever**", Alexandre Chavchavadze romantically characterizes the overthrow of the glorious past of Georgia and the onset of the "black time" rule. This poem is the most outstanding creation among all the works by Alexandre Chavchavadze with his belligerence and national-political radicalism. The poem was written during the preparation of the 1832 conspiracy.

At the beginning of the poem, the poet recalls the glorious past of Georgia. According to him, our country has flourished since the time of Ptolemy, but the former glory has been replaced by the "black time", which made roses wither, humiliated the greatness of our country. The golden age passed away with the advent of the Arabs and other enemies.

After David Agmashenebeli and Tamar, peace in Georgia was never achieved; the country was bleeding for centuries. However, we have the pride of Georgians, the hero King Irakli, who repeatedly shed blood defending the country and trying to unite it. The poet tries to justify the historic step of Irakli, who called on the Russians for help and was overwhelmed with hope. However, the violence, to which the Georgian nation was subjected by the bureaucratic officials of monarchical Russia, outrages the poet.

The spirit expressed in the poem "Hey, Georgia" gained wider scope in the documentary "**A Brief Historical Sketch of Georgia from 1801 to 1831**", presented in 1837 to Emperor Nicholas I. In the letter, Alexandre Chavchavadze talks about ancient Iberia, Colchis and their constituent parts. He notes with sadness that historical facts about the power of ancient Georgia can be found in the sources of Byzantine historians today, and regrets that the information stored in the monasteries has not yet attracted the attention of scientists. He talks about the officials sent by the Russian authorities to Georgia, Kroning and Tsitsianov, and positively assesses Tsitsianov's activities in Georgia. The people were dissatisfied only with the judiciary and the city police. Tsitsianov was killed by a blind bullet near Baku. According to the poet, Georgia lost one of the most loyal servants and the most talented person in his image.

The poet tells in detail about the atrocities of Russian officials and says that the police captains took advantage of the ignorance of the people and used their power for private purposes. They transported firewood and food from the villages on carts, and in the event of complaints about them, they declared people to be rebels.

The sketch shows how Georgia had high hopes for the Russian government, but instead we got the barbaric attitude of the tsarist officials towards the Georgian people.

The writer cannot say anything about the basis of the apparatus that brought Georgia to such a difficult situation. This work by Alexandre Chavchavadze is undoubtedly of great importance for understanding his poetic work.

§ 2. Alexandre Orbeliani

The literary creation of Alexandre Orbeliani is diverse. Although he does not belong to the first rank of writers, his works and activities are related to the social situation of that time so much, that researchers of Georgian literature and history cannot ignore him. He was a poet, prose writer, literary critic; he wrote historical essays.

The historical stories by Alexandre Orbeliani contain interesting information about the great ancestors of the writer, his contemporaries, as well as important events that took place in Georgia in the late 18th and early 19th centuries. It is no coincidence that Alexandre Orbeliani is considered a living chronicler of the events of the 19th century Georgia.

Among Orbeliani's poems, "Epitaph to the King of Georgia Irakli II" deserves the most attention. The author turns to Byron with a request that the "Heavenly Poets" sang a laudatory poem to the grave of Irakli under his leadership. In the poem, Irakli is presented as a "mind star" of the past and a great commander.

Alexandre Orbeliani's literary abilities are more widely represented in his critical reflections, where the critical eloquence and public position of this sane person is clearly visible.

The historical drama by Alexandre Orbeliani "**David the Builder, or the Last Times in Georgia**" consists of four acts. It tells about the liberation of Tbilisi, the capital of Georgia in the 12th century, from the rule of the Muslim Seljuk people.

In the first and second acts, the writer describes how the Georgians were preparing for the liberation of Tbilisi, in the third act, he tells about the battle with the Turkish-Arab invaders, in the last fourth act, boundless respect for the victims of the war and the celebration of the winners are shown. "David the Builder" is a historical drama, but this play is not only about history: the attentive reader will notice that the author allegorically expresses the political situation of Georgia of his day. The drama is the praise of David the Builder. Orbeliani rightly describes him as a great statesman, fighter and builder.

Historical work - "**Tragedy - the beginning of Batonishvili Irakli's reign, or the devotion of the Georgians**". This play, as the name implies, is a work of a historical nature, in which Orbeliani conveys the tragic situation in Eastern Georgia in the 18th century, devastated by the Ottomans-Leks. Then, the very young Irakli II entered the military arena. The writer conveys with particular interest the correctly chosen military tactics and self-control of the young Irakli during the war. Upon his arrival in Tbilisi, the foundation for the unification of Kartli and Kakheti was laid. In this work, the writer presents Irakli II together with the Georgian nobility as the savior of Georgia.

In 1844, 60-year-old Vorontsov, who spent his youth in England and was well acquainted with the parliamentary government, was appointed the governor in Georgia. He was much smarter and wiser than other Russian generals. Vorontsov believed that a more flexible policy was needed on the outskirts of the Russian Empire. He wanted to keep the Caucasus for Russia, so he pursued a policy that was beneficial to Russia there.

The first Georgian figure who correctly assessed his policy was Alexandre Orbeliani, what can be clearly seen from his memoirs "**Group of Russians, the attitude of Georgians towards me**" and "**My denunciation to Vorontsov**".

Orbeliani was dissatisfied with Vorontsov's reign. He believed that this henchman, the king's servant, "wanted to deftly deceive us." In his letter "Group of Russians, the attitude of Georgians towards me" Orbeliani calls on the nobility, busy with a new life, to take a critical look at his reign. "ერთ დროს აქ ამ ქვეყანაში ქართველები ცხოვრობდნენ" (Once upon a time, Georgians lived here in this country). These words had a special meaning, because the Georgian nobility was fascinated by Vorontsov's "deceptive" policy and many of them showed great loyalty to the tsarist establishment.

The letters by Alexander Orbeliani are very interesting as the author immortalized the images of many historical figures, presented some facts in a new way, and gave a completely different assessment to some events.

A very interesting work is the fictional documentary story "**The Aspindza War of 1770**" (1869), where the writer once again showed us the treachery of Russian politics, namely, he described how Totleben arrived in Georgia, ostensibly to help Irakli, but in fact he actually left him to fend for himself before the fight.

The thematic diversity of Alexandre Orbeliani's creativity allows us to note that many of his views not only historically have not lost their relevance, but also do not detract from the interest and respect of patriots striving for the further development of the country.

§3. Grigol Orbeliani

In Georgian literature, there is an opinion about the split personality of Grigol Orbeliani, as if the "link" between his work and biography was broken. This was due to Orbeliani's high social status, however, these doubts will be dispelled if we carefully analyze his literary work.

Among the works by Grigol Orbeliani, written on a patriotic motive, special attention is paid to the poem „Toast”. The main topic in this work is national freedom.

In the poem, the author recalls the kings Parnavaz and Mirian, endowed with the power of the cross, the god of battle Vakhtang Gorgasali, the powerful king David Agmashenebeli; he especially praises Tamar and Georgia, united under her flag; he mentions the queen Ketevan, the

tortured defender of the faith of his native country, as well as the enlightener Vakhtang (Patara Kakhi), who is considered a righteous hero, and says: „დიდება ივერიისა მასთან მარხია სამარეს“ (Glory to Iveria, my grave is next to it).

Alongside Amilakhvari, he mentions four princes: „და მევის ძალნი ოთხნი ზაალნი“ (Those with the power of kings - four princes). They were: Orbeliani, Baratashvili, Andronikashvili and Bortishvili Machabeli. The king Irakli said: „თითო ზაალ ღირს თითო ჯარად“ (Each prince is worth one army). The poet also mentions the king Vakhtang, who loves to study and has a bright mind („სწავლის მოყვარე და გონება ამაღლებული“). The poet laments that people do not properly honor the memory of the king, who sacrificed himself for the sake of Georgia, they do not mourn him and his grave rises lonely under a strange sky („უცხოსა ცის ქვეშ მარტოობს მისი საფლავი ობოლი“).

Grigol Orbeliani begins the poem with a recollection of the king Parnavaz, who looks at Georgia with a thoughtful look. Skillfully, in short phrases, he eulogizes his merits. He gives praise to King Mirian, who also gained eternal life („საუკუნო ცხოვრების აღმოჩენა). He proudly mentions Vakhtang Gorgasali, the warrior king, the god of battle („ბრძოლის ღმერთს“).

A special place is given to the praise of the greatest king of Georgians, David the Builder (Agmashenebeli), who was sent by heaven to Georgia, while the country was going through hard times. "Iberia" was glorified by the names of two kings: David and Tamar. David outlined the borders of Georgia with his saber („ხმლით შემოხაზა“). The poet does not forget Shota Rustaveli, the wise Chkondideli with the "Lion Heart".

Grigol Orbeliani's ideal to be worshiped is Georgia, united under the flag of Queen Tamar. An integral part of our tragic history belongs to the defender of the Christian faith, Queen Ketevan. With the same feeling the author describes the names of Elizbar, Shalva and Bidzina, heroes who liberated Kakheti („კახეთის მხსნელი გმირების“), nine brothers Kherkheulidze, who dedicated their lives to serving the nation and the king.

The poet praises Vakhtang VI, "who loves learning", as well as the last hero of ancient Georgia, King Irakli. The poet recalls the distant past and draws a parallel with modern Georgia. In "Toast", along with the kings, Grigol Orbeliani names a number of heroes, who gave their lives to the Motherland and who are known from historical sources and oral legends. The writer also narrates about the mountaineers-peasants and three hundred Aragvians, to whom Orbeliani erected an eternal monument.

Grigol Orbeliani has written small stories (artistic sketches). Among his prose works, "**Travel from Tbilisi to St. Petersburg**", written by the poet in 1831-1839, is a special example of

important documentary prose in Georgian literature. First, he describes Mtskheta, which, according to him, is the glorious martyr of Iberia, containing the tombs of the kings; here is the tomb of the king Irakli, together with whom the former glory of Iberia was buried.

In this work, Grigol Orbeliani highlights a conversation with Ivane Abkhazov, whom he calls a true patriot, and who was well aware of the situation in Georgia at that time. He believes that Georgia should not secede from Russia, because in this way it will survive physical destruction; Russia will help Georgia to connect it with the new Russian-European culture.

In "The Journey", Grigol Orbeliani mentions his acquaintances, Parnaoz and Okropir Batonishvili, who fled from Georgia to Russia. In the dialogue between Grigol Orbeliani and Ivane Abkhazi, two points of view are opposed, two ideas - the independence of Georgia and adaptation to the current situation. As critic Jumber Chumburidze notes, "this dialogue between Georgia's past, present and future is of great importance as an expression of the greatest pain of that era."

A special place in the work of Grigol Orbeliani is occupied by the poem "**The Face of Queen Tamar in the Church of Betania**". The poet calmly looks at Queen Tamar, shining with kindness, and does not want to wake up, so as not to feel the fall of the spirit of his homeland. For the poet, Georgia once bathed in the rays of the glory of Queen Tamar, but now the rays of the sun no longer illuminate his native country.

"The Face of Queen Tamar in Betania Church" was written by Grigol Orbeliani in his old age, when he had already made his career and was spending the rest of his days alone. However, even at that time the issue of the Motherland's fate was still relevant.

The works by Grigol Orbeliani are also interesting, because next to historical figures we find the names of ordinary people, who were not outstanding historical figures, but belonged to that era. Orbeliani does a great job when he depicts ordinary people and embodies the era. These are: Madatova, Salome Orbeliani, Nino Chavchavadze, whose portrait was painted by many poets, Yarali Shanshiashvili (poem "Yarali") Mirzajan Madatov, who wrote in Armenian, Azerbaijani and Georgian languages ("Mirzajan Epitaph"), etc. I think it would not be a mistake to talk about these images along with historical figures.

Grigol Orbeliani dedicated a number of poems to the daughter of Alexander Chavchavadze, Nino Chavchavadze, whom he admired. The best lyrical masterpiece is "To My Sister Ephemelia".

Karachoglu's poetry is rooted in the lyrics of Grigol Orbeliani. The poet gives a whole gallery of colorful images. In processing the poems of this motive, Grigol Orbeliani continues the line of Besik and Sayatnov. His poems: "Mukhambazi" (Today nobody cares about me ...), "Imitation of Savatnava", "Salome instead of the tailor Bezhan", "Mukhambazi" (United in spirit ...) and written in 1860-1861 "Sorrows of Dimitri Onikashvili" and "Mukhambazi" (Will I sleep...) deepen the mentioned topic.

No matter what they say about the work by Grigol Orbeliani and his personality, he remains one of the great poets of Georgian literature.

§4. Vakhtang Orbeliani

Vakhtang Orbeliani is an interesting and outstanding person in Georgian literature of the 19th century; he was the greatest patriot of the Motherland, an implacable fighter for the country's freedom. The main theme of Vakhtang Orbeliani's works, that determines his poetry, is the past and future of Georgia. He devoted almost all his poetic efforts to this subject and wrote his best poems.

We meet with historical figures in his poems: "The Cross of the Vine", the poem "Hope", "There is a place", "Orphan", "Irakli and his time", "Irakli and Kokhta Beladi".

The poem "**The Cross of the Vine**", along with other poems, is one of the outstanding works by Vakhtang Orbeliani. In the poem, the poet emphasizes the fact that St. Nino's arrival in Georgia and the introduction of Christianity is a new beginning in the life of Georgia; by adopting Christianity, Georgia determined the path of its direction and development. Christianity was shared only by peoples at a certain high level of cultural and social development. Orbeliani tells the story of Nino's arrival and the destruction of Georgian shrines of idols with such an accuracy as the "Life of Nino" and "Chronicles of Georgia" are described. The poet emphasizes the importance of religion in shaping the cultural image of the nation.

A special place in the work by Vakhtang Orbeliani is occupied by the poem "**Hope**", which Ilya Chavchavadze called the pearl of Georgian poetry. In the poem, the author talks about the times of Mirian, David and Tamar, the poet worries that the fight against the enemy in Georgia never stops, that his land is saturated with the blood of Georgian heroes. The poet reproaches his compatriots, for whom the homeland left by their ancestors is only the source of their existence, and they do not even consider it their duty to take care of it.

In the poem "**There is a place**", the poet bitterly narrates about the lost glory of Georgia, kneeling down, praying for the past of the Motherland and the heroes, whose names are sacredly kept in his heart. The poet calls the Gelati fortress, invincible for thousands of years, Eden, what testifies to how Georgia rose and fell.

The lyrical character of the poem "**Orphan**" is Shota Rustaveli, who, according to the poet, was inspired by the beauty of the great Georgian queen Tamar to write the immortal poem "The Knight in the Panther's Skin". "Orphan" welcomes the majestic, old Dmanisi, which boasts historical towers and temples; it is the embodiment of the glorious past of Georgia; the immortal spirit of our great heroes, who died for the well-being and freedom of their homeland, revolves here.

„**Irakli and his time**” is a very interesting poem. According to Vakhtang Orbeliani, heaven sent King Irakli to the tortured by enemy and long-suffering Georgia as a savior and a consolation.

However, the author also notes that his self-sacrifice had no prospects for the future, so the only way to survive was to join Russia.

Also, the poem "**Irakli and Kokhta Beladi**" and a number of other works, where the poet opposes the past and the present and again remains an admirer of the past, is devoted to the idealization of the personality of King Irakli, the glorification of his historical merits.

§ 5. Nikoloz Baratashvili.

Nikoloz Baratashvili is the greatest discovery of Georgian literature. His lyrical world responds to universal thinking. A whole epoch of Georgian public life is associated with his name. His works are the pinnacle of Georgian romantic poetry.

A special interest in a strong individuality is shown in Baratashvili's poems. Inspired by the power of influence of strong personalities, the poet wrote "The Tomb of Kartlos", "The Soul of David", "The Sword of Irakli", "The war of the Georgian noble peasants face to face in 1844". The poet is fascinated by the heroism and resilience of King Irakli; like many romantics, Baratashvili also admires Napoleon.

The content of this inner strength pushed Nikoloz Baratashvili to the famous historical figure of Napoleon. In 1838 the poet created the poem "**Napoleon**", written in the form of a lyrical monologue. The author depicts an imposing, powerful image of Napoleon.

For him, the real ideal was a man who himself controlled his own destiny, his aspirations, ruled his life, his people, as well as world political interests.

In the work of Nikoloz Baratashvili, in his lyric poems, as well as in letters that are also poetry, one can feel the vital pulse of Georgia in the 19th century. We can also find the names of many historical figures or ordinary people of that time. His work reflects the life of Georgia at that time, its good and bad sides, obstacles, lifestyle, new visions and ideas, hopes or hopelessness about the future, here we mean his letters to Maiko Orbeliani, Grigol Orbeliani, Levan Melikishvili and others.

The poem "**The Fate of Kartli**" is an outstanding work of Georgian literature. The main message of the poet unfolds against a historical background. The theme of the work is the Krtsanisi tragedy of 1795. The war of 1795 and the siege of Tbilisi by Aga Mohammad Khan entered the history of new Georgia, on the one hand, as a bitter memory, and on the other, as a manifestation of the heroism and courage of Georgians.

We can safely say that no one was able to portray the image of Irakli II as perfectly as Nikoloz Baratashvili presented him in this poem, which is important in many ways. This is a monument, that captures the most significant moment in the history of Georgia, a historic decision, according

to which Georgia tied its fate with Russia and renounced Persian domination. On the other hand, Georgia found its way to Europe.

It should be noted, that many Georgian artists and writers praised King Irakli, but none of them could better than Baratashvili portray the image of a real king, beloved by the people, a devoted leader of the country and an incomparable fighter for freedom and justice. In addressing the Lord before the battle, the king is overwhelmed with feelings, he and his country are one flesh and soul. The Georgian army, camped not far from Krtsanisi, perceives King Irakli as a saint, who drew a sword against numerous enemies together with them for sixty years.

The second main character of the poem is Solomon Lionidze, who, according to popular opinion in literature, at that time no longer worked at the court of King Irakli, because the relationship between King Irakli and Solomon finally deteriorated in 1796 due to the intrigues of the feudal lords.

Other historical figures of the poem are: Sophie, daughter of David Eristavi from Ksani, Solomon Lionidze's wife, Tamaz - the Eniseli governor's son, Ioane Kakht Abashidze, David Sardali, David Orbeliani, son-in-law of Irakli II (was glorified in the victorious battle with Azat Khan in Yerevan and in Aspindza war) ...

Nikoloz Baratashvili talks about the unification of Georgia with Russia by King Irakli and the importance of this historic step in the poem "**The Tomb of King Irakli**", which Nikoloz Baratashvili dedicated to Mikheil Baratayev. "Baratayev (1784-1856) was a descendant of emigrants to Russia during the reign of Vakhtang VI (18th century), born and raised in Russia; he was a former Decembrist, a person with a broad European education."

The poet hopes that Georgia, exhausted from the long wars of the past centuries, finally breathed freely and began to gain strength, which is the king's merit. The poet considers him the savior of the country, who tried to break the yoke of barbaric countries. However, the poem "The Tomb of King Irakli" does not mean Nikoloz Baratashvili's reconciliation with the situation created by the tsarist self-government in Georgia. Compromises are alien to Baratashvili.

Another poem "**Iberians**" also belongs to the pen of Nikoloz Baratashvili. This poem describes the prosperous life of the 10th, 11th, and 12th centuries. "The Iberians" is a great poem. At the same time, it was so imbued with a free spirit that, according to the cautious words of K. Mamatsashvili, it was "impossible" to publish it at that time.

In 1837, Emperor Nicholas I arrived in Georgia. The meeting was attended by 19-year-old Niko, whom Nicholas I singled out among the brilliant youth of that time and called his "orderly". In 1837 Baratashvili wrote the famous poem "**Reflections at the Mtkvari Mouth**", in which two kings confront each other: one king is called "The Good King" and refers to Irakli II, and the other

one is an evil, tyrant king, a conqueror who is alarmed, mutters and says: "When will this kingdom finally belong to us?" - this is Emperor Nicholas I.

Chapter II. Artistic images of historical figures in the works of Ilia and Akaki.

§ 1. Ilia Chavchavadze

The creativity and life of Ilia Chavchavadze are so multifaceted that discussing them from only one side will artificially narrow the boundaries of this vast world. Ilia Chavchavadze is a favorite among the elected patriots, he was a versatile person endowed with the qualities of the leader of the nation, there is no sphere left in Georgia where the trace of Chavchavadze's activities has not been traced.

The worldview of the Georgian people of the sixties was born on national historical "soil", its nourishing roots are deeply embedded in the life of Georgian society. The great Ilia appeared at that time in Georgia, when it desperately needed a selfless leader. For half a century, he tirelessly educated the minds and morality of the Georgian people, as their spiritual teacher.

"The King Dimitri Tavadebuli" is a historical poem. Its main goal is to show the ethical power of patriotic duty to the country. The poem concerns the historical facts of Georgia in the 13th century. "Ilia began writing a poem in 1877 and finished it in 1878. The poem was dedicated to his friend Petra Nakashidze. In childhood, he heard about the devotion of King Dimitri from his village teacher, the archdeacon, what was deeply imprinted in his poetic memory.

Before writing this poem, Ilia painted the image of Dimitri Tavadebuli (Devoted) in the first version of "The Ghost" in Chapter XXV, written in 1858-59. The first part of the poem, the theme of the blind musician, Ilia also processed in the form of separate poems.

Through the mouth of a musician playing the panduri, Ilia Chavchavadze draws a parallel between the past and the present and regrets that that "glorious family" broke up, but God will save us from this suffering if we "pave a path and a bridge" for the next generation... Ilia reminds his contemporaries a saying "every person walking in front is a help for the following one" (წინას კაცო უკანასი ხოცოათ), and says that we can overcome today's misfortune if we think about the future. The poet himself was an example of such a devotion, he served the country all his life. It was no coincidence that he chose Dimitri Tavadebuli's life as an example: at the cost of his life he saved the country from the onslaught of countless enemy armies. So, Ilia wanted to tell his contemporaries that serving the motherland, self-sacrifice to it is the main duty of a person.

Ilia wrote the poem **"The Ghost"** in 1858-1859, when he was a student. Ilia returned to this poem a year later and included the just written historical part of the 19th and 25th chapters. However, the censorship removed a number of chapters and individual passages from the poem, so due to this fact we do not have the full text of "The Ghost" today, chapters 22 and 23 of the poem are

missing. What was contained in these two lost chapters of "The Ghost", direct information about this has not been preserved.

The poet notes with sadness that throughout the history there has been no peace in Georgia. The writer proudly mentions the name of King Parnavaz, who achieved success and took revenge on the enemy. For the poet, Parnavaz is a king who rebuffed the enemy, brought freedom to the Georgian people, oppressed by foreigners, united the country, scattered by the enemy, and returned glory to the Georgians.

One of the most important works by Ilia Chavchavadze is "**Several pictures or episodes from the life of a robber**" ("რამდენიმე სურათი ანუ ეპიზოდი ყაჩაღის ცხოვრებიდან"), one real case which became a source of inspiration for the creation of this poem. "Kako was a peasant from Kardanakhi (someone Gaukharashvili), who really shot his master (someone Vachnadze) and became a robber. He was hiding in the Alazani (Kardanakhi) forest. "

The story "**Nikoloz Gostashabishvili**" is important from the point of view of historical themes. This is a very interesting short work. In this story, Ilia revived the picture of the life of King Giorgi XI's times. Giorgi XI was a very "talented military leader", but his actions for the good of the nation were hampered by the difficult situation created at that time in the country. In the story, the author interestingly describes the battle of the best fighter Gostashabishvili with a Persian warrior. The interesting ending of the story, the victory of Gostashabishvili and his generous attitude towards the enemy, represents the poet's goal - to show the courage and geniality of the Georgian soul.

Hope for the future can be traced in Ilia Chavchavadze's poem "**Lake Bazaleti**", the main topic of which is the search for a hero whom Queen Tamar placed in a golden cradle, and for whom the people "shed a lake of tears."

Ilia speaks of the invaluable merits of St Nino in his letter "**Merits and Martyrdom of St Nino.**" The New Testament has given us new life. In New Testament, the Georgians have mixed something that is very important and valuable to a person – homeland, religion and nationality. According to the poet, they are so closely intertwined with each other, that defending the faith means defending the homeland, and, conversely, defending the homeland means defending the faith, "our faith has become the sword of our nation." That is, Christianity embodies our native land and identity.

In his letter "**One hundred years after the death of Irakli**", Ilia mentions that King Irakli ruled the country for more than half a century with a sword in his hand, however, "recently, he could not save Tbilisi from death, despite the fact that he made all his efforts. Therefore Irakli was the great king of Georgia" („უკანასკნელ დროს ვერ იხსნა თბილისი წახდენისაგან, მაგრამ

თავისი უკეთესი ძალ-ღონე ხომ შეაღია, სხვა რა იყოს რა, ერეკლე ბრწყინვალე მეფე იყო საქართველოსი“). Iliia says that the Georgian people dedicated many poems to King Irakli, since he actually deserved the love of the people.

In his letter "**David Agmashenebeli**" Iliia speaks about the personality of the righteous king of Georgians David Agmashenebeli (The Builder). Iliia focuses on the invaluable contribution of King David to Georgia, first of all, on the fact that he rallied Georgia, revived the war-torn country, expelled the enemy, and if today we have a native land, it is his merit.

Iliia also mentions that not only our chronicles, but also foreign sources praise the greatness of this king. The poet is even more surprised by his personality, that at a time when people were cruel to each other, David Agmashenebeli respected people of different faiths, "only a person of a noble heart and mind could have such a decent behavior and education" („ამისთანა პატოსანი და განათლებული ქცევა მარტო ამის დიდბუნებივან გულს და გონებას უნდა მიეწეროს“).

Iliia Chavchavadze is a man who, like a knight, carried the heavy burden of the head of the nation until he sacrificed himself for the sake of the idea to which he devoted his conscious life.

§ 2. Akaki Tsereteli.

Akaki Tsereteli is the greatest representative of Georgian literature, his creative heritage is diverse, Akaki's merits in the development of new Georgian literature are invaluable.

The Georgian people of the sixties highly appreciated the history of the country, the need to study it and the importance of understanding the present, the foresight and its impact on people. People's past actions have a huge impact if we take them creatively and use them wisely.

Historical poems by Akaki show that he deeply studied the past of our country, folklore, stories told in chronicles, foreign sources.

Among the historical poems, written by Akaki Tsereteli, are: "Bagrat the Great", "Natela", "Kokolis Naambobi", "Tornike Eristavi", as well as dramatic works: "Patara Kakhi", "Tamar the Tsbieri" and "Media". These poems by Akaki are an excellent contribution to the richest treasury of Georgian literature. He also wrote prose works, including the autobiographical stories "My Adventures" and "Bashi-Achuki".

"**Patara Kakhi**" (Little Kakhetian boy) is a five-act dramatic poem depicting the past heroism of Georgia, it is built on the historical events of the 18th century, in particular, the famous victory of Irakli Batonishvili in 1735 over the enemies and the heroism of Georgians.

"Patara Kakhi" is a work that relates equally both to the past of Georgia and to the time of poem writing. If in the past, during the reign of Teimuraz II and Irakli II, the enemy haunted Georgia

and interfered with the normal course of life with frequent invasions, then even when this work was being written, there were no less pro-Russian political attacks on Georgia.

In the most tragic situation in the country, Irakli Batonishvili, a 16-year-old boy, took a heroic battle. In this battle, the little Kakhetian boy dared to fight with the leader of the Leks Alyscant and defeated him. The battle between the young Irakli and the leader Alyscant, which brought victory to the Georgian people, is a real historical fact. The main theme of the poem is the appearance of 16-year-old Irakli on the battlefield, his victory and ascension to the throne.

The following historical figures are found in the work: King Teimuraz II, Queen Tamar, Patara Kakhi and Givi Cholokashvili.

The Queen notes that, as befits a Georgian woman, she raised Irakli in order to sacrifice him for the country and, together with other mothers, this will be their tribute to the country. Tamar, the daughter of Vakhtang VI, was a historical figure known for her virtues and kindness, intelligence and far-sightedness, enjoying great authority both in Kakheti and outside its borders.

Akaki Tsereteli's dramatic poem "**Media**" is dedicated to the period of Georgian history, when the greatness of the "Golden Fleece" was distant.

Argo's journey to Colchis for the Golden Fleece and the tragic end of Media's life has been the greatest source of inspiration for world literature for centuries. This mythical work also contributed to the popularization of Georgia in ancient civilized countries, due to which Greek or Roman authors imagined Colchis as the richest and most powerful country. This must have served as a reason for a kind of interpretation of "Media" in the 60s of the XIX century to awaken the dormant national spirit, giving people an example from the glorious past.

In this poem, Akaki Tsereteli completely ignores Media's role in transferring the Golden Fleece to the Greek boy and betraying the country. Media's only crime is that she fell in love with a young Greek man who came to Georgia to take the Golden Fleece, which was the basis of Colchis' strength.

The dramatic creativity of Akaki Tsereteli comprises the poem "**Tamar Tsbieri**", the main motive of which is patriotism. There is shown the strength of purposefulness and civic responsibility of a poet, the combination of physical beauty and high spiritual beauty. The poem also reflects the moral tensions of the royal court and the nobility and the deplorable state of the country. The poet inexorably reproaches the king, nobles and the higher clergy.

The fabulous beauty of Princess Tamar devastated all the country; she was the reason why kings, princes, nobles clashed with each other, bloody wars broke out between the brothers. Her beauty has become a detrimental force for the country.

The historical poem "**Bagrat the Great**" by Akaki was created in 1875. The poem concerns one of the brightest episodes of the life of Georgia - the invasion of Tamerlane, when, according to the

author, “a dark cloud covered the azure sky of Georgia”. After the death of the great Tamar, Georgia could not heal its wounds. The Mongols invaded the country like locusts. Tamerlane decided to enslave all the countries about which he had heard praise. Since the fame of Georgia was then spread far beyond its borders, the lame Tamerlane could not sleep because of envy, as the author says.

Tamerlane invaded the country with countless troops and captured King Bagrat, but he was prevented by Giorgi, following in the footsteps of his father, and he did not manage to completely conquer Kartli. In the pictures of this selfless struggle, the author depicts the great historical events of Bagrat's outward Muslimization and his devotion to the Motherland. The invasion of Tamerlane was unprecedented, it weakened the country so much that Georgia could not "stand on its feet" for a long time.

In the poem, Ioseph, the teacher of King Bagrat, is not a historical person, he is shown in a certain episodic form, but leaves an indelible impression on a reader.

One of the painful themes of our country throughout history is the fragmentation and disorder in the country. In his poem "**Natela**" Akaki Tsereteli presented the idea of national unity in living artistic images. The country was in a gloomy and terrible situation, „გახმა ია, დასქვენა ვარდი!” (The violet dried up, the rose wilted). Fed with the milk of one mother, the brothers became enemies to each other, clashed with each other. The Mongols took advantage of this and turned Georgia into a ghost of the past, says Akaki Tsereteli in the poem.

The main character of the poem is Tsotne Dadiani, a historical figure who lived in the 13th century. His incredible heroism surprised the Mongol Noin, his courage saved the conspirators from death, many works have been written about his heroism in Georgian literature.

The second main character of the poem, Natela, is a fictional character. In her image, the author portrayed a hero, a Georgian woman who sacrificed herself to her beloved native country. For a more colorful narration, the author included fairy-tale elements in the poem.

Noin was struck by the amazing friendship of the Georgians, but together with the Georgian knights he was no less fascinated by the wisdom of the Georgian woman and her love for her country.

The poem "**Tornike Eristavi**" covers the historical events of the second half of the 10th century. In this era, the foundations of the unification of Georgia were laid, our country was not equal to neighboring peoples, Georgians built cultural centers, Georgian culture and science flourished, Georgians helped Greece defeat Barda Skliaros.

The main characters of the work are David Kurapat, Ioane, Tornike Eristavi, Byzantine emperors Constantine and Vasily, Queen Theophania, Barda Skliaros, Prince Afranik and others.

Recalling the glorious historical past in this poem, Akaki Tsereteli tries to awaken a sense of national pride in the Georgian people, to call for the struggle for liberation from colonial oppression.

Akaki felt that the strong roots of the past are alive and they require a struggle for the renewal. He believed that the great power behind it should help us create a better future: "ნაშთი ძველი დიდებისა არ გამქრალა ჯერაც ყველა" (The remnants of the old glory have not yet disappeared altogether).

The poet proudly tells us about the heroism of the Georgian people, their deep patriotic inspiration and humanism, their historical service to humanity, and he hopes that today the fallen and half-dead people will again take the path of glory.

«**My Adventure**» is an autobiographical work of art and an interesting document. Along with autobiographical material, the poet presents us with a gallery of famous historical personalities, with whom Akaki himself had to work, and who worked together with him for the development of Georgian culture. The portraits of these people, seen through the eyes of Akaki in a peculiar way, represent interesting and valuable material for a researcher of literature of all times and for an ordinary reader as well.

In the second part of "My Adventure" Akaki Tsereteli describes the following writers and public figures: Ivane Kereselidze, Alexandre Orbeliani, Giorgi Tsereteli, Sergei Meskhi, Niko Nikoladze, Alexandre Kazbegi, Grigol Orbeliani and Dimitri Kipiani. This is a list of people, who have made a great contribution to the cultural progress of the country. Akaki's characterization of these personalities has been of great help to scientists and will continue to help future generations analyze them with their strengths and weaknesses, with their universal human qualities. This characteristic will once again allow us to truly evaluate and appreciate these respected personalities.

Among the prose works by Akaki Tsereteli, "**Bashi-Achuki**" occupies a special place. In this story, Akaki Tsereteli beautifully combined the promised idea and historical reality, which he expressed very briefly and decisively. In this story, the author creates an image of a historical hero performing a feat.

Akaki Tsereteli depicts outstanding characters, although, according to some critics, the story conveyed in the work is too idealized and does not correspond to reality. The history of Georgia is full of examples of Georgian heroism, while Akaki Tsereteli idealized the national form on the basis of this particular historical life and provided us with a role model that was so necessary for Georgia at that time.

In the story, the author gives a very interesting assessment of the life of Georgia at that time, which also reflects and echoes the situation in Georgia when Akaki Tsereteli lived and worked. The most

painful for the writer, as for a true Georgian, was the danger of losing his native language and land. As Akaki says: „ვინც ქართველობას არ ივიწყებდა , ის იჩაგრებოდა და წინ ნაბიჯის წადგმას ვერ ახერხებდა, გინდ გმირთაგმირი ყოფილიყო! ... შემოვიდა ხალხში სპარსული ზნე, ჩვეულება, რჯული და კანონი ... ქართველს ქართველობა აღარ ეტყობოდა! ... ენა შეიბღალა, დიდ ოჯახებში ქართულად ლაპარაკი კიდევ ერცხვინებოდათ ... სამართალი უცხო ენაზე იყო და წირვა-ლოცვის და გალობის კილო შეიცვალა “ (Those who did not want to forget that they were the Georgians, suffered all kinds of humiliation... The people mixed up Persian morality, customs, faith and law ... Georgians no longer consider themselves Georgians! The language was distorted, large families were even ashamed to speak Georgian ... Laws began to be published in a foreign language, and the language of the liturgy and chants has changed).

Akaki Tsereteli also has small poems: “Saint Nino” and “Andrew the First-Called”.

In the poem "**Saint Nino**", the grandfather tells the story of the Christianization of Georgia by St Nino to his granddaughter, little Nino. According to legend, in ancient times Georgian tribes lived in Cappadocia, but many wars weakened our people and in the end they were conquered by Rome. Georgians mixed with the Greeks and Romans, adopted their way of life, and began to forget their roots. It was among such people that Saint Nino, the righteous of the apostles, was born.

Nino wanted to see the country where the garments of Christ were kept. the Virgin Mary appeared to her in a dream and handed her the grape cross, with which Nino converted Christianity in Georgia.

In the poem "**Andrew the First-Called**" the author first speaks about pagan Georgia, about priests who fraudulently levied taxes on people and lived at their expense carelessly.

The queen's son, Prince of Samtskhe died, and a man of a foreign tribe resurrected the queen by the power of the cross. After this the queen and the inhabitants of this corner believed in this god. Akaki Tsereteli dedicated a number of stories and publicistic works to historical figures, and in his letter "**A word about Giorgi Saakadze**", Akaki Tsereteli speaks of this great man as a unique politician and hero devoted to his country. According to Akaki, If “The Knight in the Panther's Skin" had not been written earlier, one would think that this is the alive Tariel himself". In the letter, Akaki Tsereteli speaks of the degenerate nobility of that time, who joined the Shah's army and received high ranks. According to the poet, “ზნე-ჩვეულება, ხასიათი და ერთგულება სპარსელებისა ჰქონდათ, სამშობლო - საქართველოს ეგულგრილებოდნენ“ (they had Persians’ customs, character and devotion, and they neglected their homeland - Georgia). According to the poet, they decided the fate of the country, often brought the enemy to support

and devastated Georgia. „ის იყო კინდამ ბოლო მოედო სამეფოს! თუ არ სასწაული რამ, ანუ საკვირველება, ვერა გადაარჩენდა რა! და კიდევ მოევლინა საკვირველება! ეს იყო დიდი მოურავი სააკაძე!“ (They almost destroyed the Georgian kingdom completely! But than a miracle happened! And this was the great commander Saakadze!). In these letters, Akaki says with pain that it is surprising that the Georgian people declared a man who sacrificed his son to the country as a traitor.

Chapter III. Artistic images of historical figures in the work of Alexandre Kazbegi and Vazha-Pshavela

§ 1. Alexandre Kazbegi

Alexandre Kazbegi left us with a rich literary heritage, which included poetry, stories and dramatic works. The characters of the works of Alexandre Kazbegi appear before a reader as living people outside of reality.

In his works, Kazbegi takes material from real life, both old and new times. His works mainly date back to the nineteenth century, including such works as “Elguja”, “The Father-Killer”, “Spiritual Father”, “Tsitsia” and others.

Alexandre Kazbegi is the son of a freedom-loving people, the source of his creations is the joy and sorrow of the people. To reflect all the sublime and great that is in the nature of his people, Kazbegi tries to get even closer to people, for which he spends seven years living with shepherds. His works represent exactly the images of those people with whom he encountered, living with ordinary peasants.

In the work "**Khevisberi Gocha**" Alexandre Kazbegi depicts the life of the highlanders in the historical past. The work is interesting primarily because the author demonstrates a completely correct understanding of history. In this work, the author tells about the campaign of Nugzar Eristavi in the gorge in order to capture the free peasants living here and turn them into slaves. Nugzar Eristavi, who ruled the Aragvi gorge at the beginning of the 17th century, was one of those feudal lords who undermined the power of the state from inside. This influential prince supervised and interfered not only in the internal state affairs of Kartli, but also acted in the international arena.

Alexandre Kazbegi's novel "**The Father-killer**" unfolds against the backdrop of the tsarist outrage, the struggle of government officials and Georgians who remain loyal to their homeland. Since the tragic adventure of Glakha Gelashvili, people have suffered from the brutal oppression of the existing regime. The work covers a number of historical events that took place in the fifties of the 19th century. The moments of Vorontsov's battle with Imam Shamil represent the era of that time.

According to Alexandre Kazbegi, Shamil is a patriot of his homeland, a brave defender of his land. „შამილი მამა იყო, დანარჩენნი იმის შვილები, შამილი გრძნობდა იმას, რასც გრძნობდა მშობელი“ (Shamil was the father, the rest were children, Shamil felt the same as the parents feel), the author says, adding:

„სამშობლოს სიყვარულს, მამულის თავისუფლებას ის მაღლა აყენებდა თავის მშობლიურ გრძნობაზედ, თავის პირად (He put love for the Motherland, the freedom of the Motherland above all else).

Alexandre Kazbegi says that the Russian army gathered people from different corners, there were: „ჩერქეზი, ოსი, იმერელი, რუსი, თათარი და ყველა ერთმანეთში ირეოდა, ყველა ემზადებოდა ლენერლობის მიღებას და ყველა გამდიდრებას. აქ ყველა საჩუქრის მისაღებად წამოსულიყო, ყველა ბედნიერებას მოელოდა, ძნელად იპოვებოდა ისეთი პირი, რომელსაც გულში სამშობლოს სამსახური და სახელი სდებოდა“ (Circassians, Ossetians, Imeretians, Russians, Tatars were mixed with each other here, and everyone wanted to become a general, to become rich, to receive gifts, everyone was waiting for happiness, it was difficult to find such a person whose real goal would be to serve the motherland). Unfortunately, these words of Alexandre Kazbegi referred to the bitter reality that existed in Georgia at that time, about which the author speaks with great pain.

The poem "**Elguja**" was written in 1881. This novel unfolds against a specific historical background of the late 18th and early 19th centuries, in particular, the work describes the Mtiuleti uprising that took place in 1804. Under the new government, people with their historical lives and indifferent officials of the state apparatus are opposed to each other - this is the main theme of the work.

Among the historical works of Alexandre Kazbegi, a special place is occupied by the dramatic work "**Martyrdom of Queen Ketevan**", which is based on a historical event. In 1605, the ruler of Persia, Shah Abbas, sent Konstantine Batonishvili, who grew up at his court and was Muslim, to Georgia, accompanied by an army of Persians. Konstantine killed his own father, King of Kakheti Alexandre, and brother Giorgi, and proclaimed himself the king, and he proposed to his widowed sister-in-law Ketevan to become his wife and queen. The Georgian people did not accept the traitor as their king and unleashed a fierce war. The war ended in victory for the Georgians. This historical event was taken by Alexandre Kazbegi as the main theme of his dramatic work.

In the work, in addition to Queen Ketevan, such courageous characters as Kaikhosro Omanishvili, who has been in love with Ketevan from a young age, also serve as a role model of devotion and self-sacrifice for the Motherland. After Ketevan's marriage, Kaikhosro still cherished his pure feelings for the queen. Now he was a famous military leader, faithfully serving his home country

and his beloved queen. Kaikhosro Omanishvili courageously restrains his personal feelings during the trials that befell the Motherland and devotes all his strength and energy to the cause of peace. The merit of Alexandre Kazbegi for Georgian literature is extremely great. All his works are read with constant interest from the beginning to the end.

§ 2. Vazha-Pshavela

Vazha-Pshavela's work was multifaceted, he worked in all genres of literature and always retained equal strength in all areas. Vazha-Pshavela was at the same time a great thinker who worked at the turn of the late nineteenth and early twentieth centuries.

Most of Vazha-Pshavela's works are based on material taken from the past. His characters speak from the past, but are connected with the present; their citation of heroic examples from the past serves to improve the present. This is the reason why the past is revived in the poem "**Bakhtrioni**", the main characters Zezva, Lukhumi and Sumulji turn to us from the past. "Bakhtrioni" was depicted at the most specific time in the history of the Georgian people. In no period of its existence has Georgia felt such a tragic awareness of being-non-being, as in the late 16th - early 17th centuries.

The idea of "enlightenment" of the people and the salvation of the high spiritual values of man led the poet to the great history of our people. The present paved a bridge between the past and the future when the magnificent "Bakhtrioni" was created in 1892. By writing this work, Vazha proved once again that he is a worthy successor of our great historical, folk and literary past. The present poem belongs to the category of heroic historical poems.

The poem "**The Serpent Eater**" occupies a special place among the poems by Vazha-Pshavela. The main character of the work is Mindia, a contemporary of Queen Tamar. This fact expresses the writer's inclination to link all memorable events of the past, as part of the folk tradition, with the image of Tamar. According to the poem, the Lek-Persians, Cysts and Turks could not invade Georgia during the reign of Tamar, when the enemy did not dare to invade even the interior regions of the country.

Historical portraits and their artistic images can be seen in the poems by Vazha Pshavela. From the past to the present, he summoned those ancestral ghosts that could inspire the Georgian people to fight for a better future. From this point of view, the poem "**Vision**" is of particular interest, in which the poet, tired of thinking about the problems of the present, sees the ghosts of his ancestors, among which there is an ideal of Vazha, King Irakli II, called "Patara Kakhi". The poem "**In memory of 1795**" is dedicated to the memory of the king. This year is the most tragic in the life of the Georgian people, and it was memorable for Vazha both as a poet and as a Georgian. This year, the commander-in-chief of the Persian troops with a large army invaded Georgia, a decisive

battle took place on the Krtsanisi plain, the Persians entered the Georgian capital through the corpses of Georgian soldiers. Persian warriors devastated and destroyed everything on their way to Tbilisi.

Vazha has a wonderful patriotic poem called "**The Knight's Complaint**": the aged and feeble knight has no one to give him at least water, and while he had the strength, he devoted his whole life to serving the Motherland and his people. At one time, he stood with a sword on the guard of his homeland, he defended the glory and name of his country. For Vazha, this old man is a symbolic image of those nameless heroes who honestly performed their duty to the people, but their descendants did not keep their names.

In the poem "**Voice from the Grave**" Vazha again addresses the ghost of Patara Kakhi. Here, King Irakli summons Georgians to the battlefield, warns Georgian youth that the enemy has appeared on the mountain and must be met with a raised sword.

In the prose work "**Two stories about the king Irakli who remained in the mountains**", in the first part Vazha-Pshavela tells about the feast arranged by the Pshavs for King Irakli and Tekla Batonishvili. The second part tells how Irakli, being in Aspindza, asked the Khevsurian hero Dzaglik Khimikauri to give him his sword.

Vazha-Pshavela says that the boy Tekla is known by the name "**Boguni**" from the Pshavian saying. Once Irakli, returning from a campaign, arranged a feast for his army. The king ordered Tekla to take a jug of wine and pour and serve wine to each of the Pshavs himself. The drunken Pshavs expressed their gratitude in verse: “ღვინოს გვირიგებს ბოგუნი, შემეჯინჭრება მე გული“ (Boguni is pouring wine for us, and it will break our hearts). Tekla took it as an insult, but the king calmed him down and explained that the Pshavs have such customs to come up with sayings in gratitude. By this deed, the king showed that from the sake of good cause he will always go to reconciliation (remember that he knelt in front of Totleben) and he will not give up on anything to unite the nation and usefully manage the affairs of the country.

II. "**Sword of Khimikauri**". King Irakli liked the sword of Dzaglik Khimikauri, the next day he called him and said: "Give me your sword and get the price you want." For Khevsurian, being deprived of the sword is the greatest punishment and insult, says the poet. Therefore, Dzaglika replied to the king that he would rather have both his hands cut off than give him his sword. However, in the end, Dzaglika could not resist the king's requests, and gave him the sword. In return, the king presented him another sword and a gun. However, Dzaglika could not forget the insult, and when the king set out on a campaign and asked about Dzaglika, he did not go to war, and told the king that he was sick („გადაეციო, ავად არის-თქო ძალლიკა").

The name of Dzaglika Khimikauri is found in another poem "**The Dream of Irakli**", where the loyal servant of the king, Dzaglika, is next to Irakli during the war in Aspindza. The main character of the poem is the favorite of the people, King Irakli, and Dzaglika is the king's loyal servant along with other soldiers.

Vazha-Pshavela was especially fascinated by the era of Queen Tamar. In his ethnographic letters, he especially notes the love of the Pshavs-Khevsurians for the queen of Georgia, emphasizes her cult among the Pshavs. In his letter "**Sheep of Tamara in Pshavi**" the poet says that the inhabitants of Pshavi do not forget Tamar, they have a flock of sheep to honor her, which is called "Sheep of Tamar". „ამ ცხვარს მოსავლელად ჰყავს მიჩნეული ფშაველი ერთი კაცი, რომელიც ამორჩეულია ხატისაგანვე მკითხავ-ქადაგის პირით, ეს კაცი განაგებს ცხვრის საქმეს“ (It is believed that these sheep are herded by a pshavi man chosen as a deeply religious person. He is in charge of all this sheep-raising business). According to the poet, he can spend the income from the sheep at his own discretion: he spends some on the acquisition of sheep, and from what he donates, he arranges a feast. The icon of Queen Tamar is the only icon in Pshavi-Khevsureti, which has its own nuns, “called the servants of the icon”.

Vazha Pshavela praises Queen Tamar in the poem "**Great Tamar**". Georgia was united and strong in the period of Queen Tamar's reign. According to Vazha-Pshavela, Georgia was the ideal of a free country during the time of Queen Tamar.

In the poem "**The Remains of Rustaveli**" Vazha-Pshavela appeals to the great poet Rustaveli to draw attention to the young people of Georgia kissing Rustaveli's hand. Vazha believes that these young people were brought up on the poem "The Knight in the Panther's Skin", which taught them the love of freedom. Georgian boys and girls imitate Nestan-Darejan and Tariel, what became a prerequisite for the name of Georgia to become known far beyond the borders of the country.

An important poem in the work of Vazha-Pshavela is "**About the painting of Giorgi Saakadze**". In the poem, the author praises Saakadze and says that heroes who can be counted on one hand should be treated with understanding, frugality and gratitude. The poet notes with pain that such a unique hero died from intolerance, envy and enmity. The poet dated this poem to 1910, and it is kind of symbolic coincidence that the poem "Ilya's Evening" dates to 2010, when the poet speaks of the horrific fact of Ilya's murder with great pain.

The poem "**In Memory of David Guramishvili**" also belongs to Vazha Pshavela.

The path of all great creators is thorny. Shota Rustaveli and David Guramishvili traveled such a difficult path as well. It is their example that gives the poet the strength to more clearly feel the poet's lofty mission.

In the poem Vazha-Pshavela notes that the day dedicated to the commemoration of Saint Nino in Georgia is great, because she is a person thanks to whom a new morality was established in Georgia along with faith. The greatest desire of the poet is that every Georgian woman would set Nino's life as a role model.

We meet with the images of historical figures in the stories of Vazha-Pshavela. In this regard the story "The Tales of Shalva" is interesting.

In this little sketch, a whole era and the tragedy of the nation are felt: grandfather Ninia is a participant of old wars. For Ninia's family, the image of King Irakli is an object of faith in the future, their high national self-awareness is equated with faith. The icon of Irakli, which Shalva saw, is the holy spirit of Irakli, who prays for Georgia.

The image of the old man is interesting and sublime: he bowed his head and succumbed to thoughts, as if in his image all the people mourned the country turned into ruins by the Persians. It was the loving heart of those people who built the future of Georgia. The image of little Shalva is also attractive: he will certainly want to take revenge on the enemy in the future, because they wounded the body of his beloved grandfather with a sword and flooded the land of his country with the blood of innocent people.

The characters, who appeared from the very depths of the soul of Vazha-Pshavela, carry with them those signs that nature itself bestowed on the genius creator.

General conclusions.

The Georgian literature of the 19th century, first of all, develops the national-patriotic motive, the cause of which is the social and political situation in which Georgia has found itself since the beginning of this century. The motive of national freedom is the main theme of the Georgian literature of the 19th century. The works by Alexandre Chavchavadze, Grigol Orbeliani and Nikoloz Baratashvili are mainly based on these motives.

In "Gogocha" by Alexandre Chavchavadze, in "Toast" by Grigol Orbeliani, in "Fate of Kartli" by Nikoloz Baratashvili, and then in most of works by Ilia Chavchavadze, Akaki Tsereteli, Alexandre Kazbegi and Vazha-Pshavela, the laws of life and the struggle of ancestors appear before the reader's eyes. Great Georgian writers consider the past as the real world, explore its roots, the moral origins of ancestors in order to show the present glorious examples of the past and experience to create a better future.

The endless idealization of the past oppressed the present, pushed the nation to inaction and death, so the Georgian people of the sixties made the main slogan of Ilia “მოვიკლათ წარსულ დროებზე დარდი“ (Let's kill the sadness of the past). They deepened the motive, presented in the works of Alexandre Chavchavadze, Nikoloz Baratashvili and Grigol Orbeliani, which was so

necessary for Georgian literature, for the soul of each Georgian, but it was a reminder of the past, as an experience, as a rule of being, and not its idealization.

Ilia Chavchavadze and Akaki Tsereteli correctly felt the pulse of the past. They perfectly felt where vitality could be found, how it was possible to connect the great past with the present. Georgian literature with all its being felt that the roots were alive and that it was necessary to fight for their renewal. As Akaki noted: „წარსულ ნერგზედ ახალ ნამყნის, ველოდებით შეხორცებას” „ნაშთი ძველი დიდებისა, არ გამქრალა ჯერაც ყველა“ (We are waiting for new sprouts to take root on the sapling of the past; Not all remnants of the old glory have disappeared yet).

It was necessary to restore the connection between the past and the present. In the works of Alexandre Chavchavadze, Nikoloz Baratashvili and Grigol Orbeliani, along with great sadness, Ilya Chavchavadze and Akaki Tsereteli saw priceless treasure. They brought the past with its content to the surface of the earth and gave it a new impetus, because the Georgian people of the 19th century badly needed to restore the lost balance. The generation of Ilia Chavchavadze and Akaki Tsereteli viewed different ways of fighting as a means of building a hopeful future and a deep understanding of the past. The Georgian people, like a breath of air, needed the revival of the former glory of the distant past.

The history of Georgia, foreign sources are full of facts proving the strength of Georgia. Georgian romantics - Ilia, Akaki, Alexandre Kazbegi and Vazha-Pshavela wanted to draw a parallel between the past and the present, to show the Georgian people what kind of inner harmony Georgians had, that all this really existed. The restoration of former strength was the object of a dream for the writers of the 19th century.

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1. Ts. Putkaradze, "Who should decorate me with dignity" - collection "Stronghold of our spirituality", XII (№ISSN1987-5916, 2021).
2. Ts. Putkaradze, "For Understanding the Lyrics by Vakhtang Orbeliani", published in the "Works" of the Niko Berdzenishvili Institute (No.ISSN1512-4991,2021).
3. Ts. Putkaradze, "Alexandre Orbeliani's Characters Gallery" - published in the XIV volume of the "Collection" of the Center for Kartvelology, Faculty of Humanities, BSU.