

# “Joyful Summer” and the Idea of Divine Marriage

DOI: [10.55804/jtsuSPEKALI-16-6](https://doi.org/10.55804/jtsuSPEKALI-16-6)

As noted in the scientific literature, self-awareness in “Davitiani” serves the search for the author’s general, national and personal origins. The poet gradually tries to establish his own identity. He urges the readers to do the same. The book, with its architectonics, is based on the basic idea of self-awareness, which is formulated by Davit Guramishvili in the following way:

*“A boy should learn to know himself:*

*Who he is, where did he come from, where he is, where will he go?”*

[Guramishvili, 1980:69].

Guramishvili’s understanding of God’s love is expressed based on the philosophy of the apostle Paul and is gradually connected to the problem of self-awareness. St. Apostle Paul teaches Christians that the exploration of the content of hearts is the fulfillment of the Lord’s will and the basis for a person to be virtuous to God: *“And the one who searches hearts knows what is the intention of the Spirit, because it intercedes for the holy ones according to God’s will”* [Romans 1, 8, 27 ]. According to the apostle, self-awareness is the same as self-observation by a person to unite with God: *“Examine yourselves to see whether you are living in faith. Test yourselves. Do you not realize that Jesus Christ is in you?”* [Corinth. II, 13, 5]. In this sense, the apostle names the stages: Knowledge of God, recognition of God and perception of God. In the 1st Epistle to the Corinthians, he writes: *“At present I know partially; then I shall know fully, as I am fully known”* [Corinth. I, 13,12]. The apostle explains step by step that knowledge of God is possible on the road of learning and is the initial stage. It is followed by the desire to know it, to accept it through one’s heart. According to Sulkhan-Saba’s definition, *recognition* means *“recognition of the voice of the soul”* [Orbeliani II, 1993:340]. In this way, the virtuous soul will finally know and join God. Ioane Sabanisdze, while narrating the story of St Abo Tbileli’s conversion to Christianity, notes that as a result of studying Georgian literature, the Arab young man first started to know the Christian religion, accepted and perceived it in the heart, and finally *“gained the knowledge of”* Christ.

The "Love of Light" presented in Davit Guramishvili's "Davitiani" is, on the one hand, conditioned by the desire to pass from the abyss of sin into the divine light - to enter again, clad in light, and restore the likeness in this way; and, on the other hand, it expresses the desire to strive to understand the essence of God as absolute love. Love for a woman ("Zubovka") is considered as an allegory of divine love and is imbued with the desire to know God and indulge in a personal relationship with Him. Setting the ideal of divine marriage in the final part of "Davitiani" serves the goal of the lyrical hero, to finally know God himself, to inherit the Lord's kingdom, to share the divine love.

At the beginning of the poem, Davit Guramishvili prays to the Lord:

*"You opened my eyes blind from ignorance,  
Let me know your way.  
let me know how to learn,  
how to find appropriate words  
Enabled me to do thus!"*

[Guramishvili, 1980:207].

Such pleas, motivated by the desire to search, can often be seen on the pages of "Davidiani", which uncovers the main goal of the author - to know God through self-knowledge. In the fourth part of the work, the poet raises the same problem, asks for spiritual discernment, "*gaining knowledge*". This kind of vision does not imply knowledge (its antitype is "*blind from ignorance*"), but according to the teaching of the apostle St Paul, to know God in order to perceive Him. The final stage of self-awareness - "*Where will he go?*" - is thus coming to an end. In the fourth book of "Davitiani" the poet's lyrical "self" is drawn by his desire to know God. The ideal of divine marriage highlighted in the poem is proof of this.

The elderly hero of Davit Guramishvili's poem "Joyful Summer" appears to the reader as an apologist for divine love. He appeals to the young couple to get married, to a blessed relationship. First of all, he preaches the Lord's love to them. In "Adam's Complaint", the first man, replaced by the poet himself as the preying person, refers to Christ, who took him out of hell, as "*my lover*"-*beloved*". This is no accident either. "*Davit Guramishvili approves of natural*

*love, amor naturalis, conjugal love strengthened by the religious marriage*" [Baramidze, 1940:330]. The tradition of God's blessing of love begins with Adam and Eve: "When God created Adam and Eve, He destined them to be together" [Guramishvili, 1980:217], the author writes. The poem "Kartlis Chiri" (Hardships of Kartli) mentions that one of the confirmations of the degeneration of the nation was the insult to the religious marriage: "The wedded wife was sent away, and [they] enjoyed themselves with the concubine" [Guramishvili, 1980:82]. Protecting the sanctity of marriage is a soul-saving task. The first miracle performed by the Son of Man was at a wedding in Cana of Galilee [John, 2, 1-11]. At the request of the Mother of God, the Lord turned the water into wine and thus blessed the feast companions.

According to the scriptures, marriage is also understood symbolically. The groom of the feast held in heaven, the divine wedding, is the Lord Himself: "Let us be glad and rejoice, and give honour to him: for the marriage of the Lamb is come, and his wife hath made herself ready. And to her was granted that she should be arrayed in fine linen, clean and white: for the fine linen is the righteousness of saints." [Rev. 19, 7-8], - only the soul clothed in holiness joins its heavenly Master. Christ is the groom, and the bride is a person who is united with the Savior in love. That is why St Shushanik is remembered as the "bride" of the Lord. Christ says in "The Parable of the Ten Virgins": "At that time the kingdom of heaven will be like ten virgins who took their lamps and went out to meet the bridegroom. Five of them were foolish and five were wise" [Matthew, 25,1-3]. Like the five wise virgins, we must always be ready to greet the "groom". In the sixth poem, "Majama", Vakhtang longs for the "wedding garments" in order to join the glory of the kingdom: "I long to be happy with the beautiful bride. I am not clad in the wedding garments. If I was allowed to enter, I would be happy". [Vakhtang VI, 1990:14]. Davit Guramishvili's lyrical hero has a similar attitude. The poet wants to stand next to wise virgins. The lamp should not go out and the "groom" should be readily met: "Don't sleep now, get up, wake up, the groom will come at midnight: don't let your lamp blow out, and have the door to heaven locked" [Guramishvili, 1980:158].

In "Davitiani", marriage is, on the one hand, considered as the most beautiful manifestation of human love. Moreover, it also has a larger understanding. From an allegorical point of view, it is revealed as a symbol of the unity of Man and God. The poet understands marriage as the crown of the divine love. Davit Guramishvili wants to be like the five wise virgins. He wants to be always ready to meet Christ:

*"Don't be stupid and lazy,*

*Don't miss the wedding of Christ,*

*Don't be left without a share,*

*Receive your share of the feast.* [Guramishvili, 1980:168].

A person invited as a "bride" to the wedding of the kingdom rejoices in fellowship with their heavenly master. The "Lover of Light" finally becomes worthy to take an honorable place next to the Savior: the "wedding garments", without which one cannot become part of a spiritual wedding, is the garment of light" [Sulava, 2005:83]. But the poet is saddened because, according to him, "*the enemy robbed me of my clothes, my wedding garments*" [Guramishvili, 1980:168]. He is left without the wedding garments [Guramishvili, 1980:168].

The poet also compares the condition of a person separated from God to the loss of a wedding ring: "*I lost the golden ring with which my marriage is marked*" [Guramishvili, 1980:167].<sup>[1]</sup> "There is one point here to mention: *losing the ring of faith will be perceived by Guramishvili as losing both this world and eternal resting place*" [Siradze, 2005:4]. The poet compares himself to a prodigal son, whom a merciful parent redeems with a ring. Rejoicing at the return of his son, the father orders: "*Bring forth the best robe, and put it on him; and put a ring on his finger, and shoes on his feet*" [Luke, 15,22]. It is a symbolic expression of restoration in honor of the status of a son. Davit Guramishvili lost this very ring, his robe was stolen by the enemy, his lamp went out. This is the reason for his sadness, he is left behind the heavenly joys. From this point of view, the rhyming verse told by Davit Guramishvili" is also interesting. In this verse, the history of the celebration of religious holidays and weddings is narrated. The poem is completely saturated with rhymes, and the main message is hidden in the words between the red lines: "*What is said between the lines is what is meant*" [Guramishvili, 1980:185], the author notes. In the first part of the poem, the words: "Christmas", "Magis", "grotto", "manger", "boulder", "shroud", "Easter", "Passover", "nail of the Cross", "Annunciation", "Bridesmaid", "Best man", "Wedding", "Groom". And in the final part – „Dress", "Hat", "Akhalukhi", "Katibi". It is significant that with this technique, the author first follows the Gospel episodes chronologically, while in the next

part, the wedding, the groom and the wedding dress are highlighted, as an expression of the honor of cohabitation of the heavenly feast.

Davit Guramishvili puts his hope in the groom, the resurrector who has provided a luxurious abode for his "bride" - a human being. From this point of view, the story told in "Joyful Summer" is interesting. The story is about how summer defeats winter, heat defeats cold, and the old (winter) is replaced by the new (summer). Here, it is symbolic that the author pays special attention to covering the "barenness" of nature with greenery: "*Worn out by winter and naked were dressed in new clothes,*" [Guramishvili, 1980:213]. Nature has put on a new, first garment, which allegorically symbolizes the return to the original creation. Summer, on the one hand, is thought of as the age of the height of love, which is also read in Solomon's "Songs of Songs": "*See! The winter is past; the rains are over and gone. Flowers appear on the earth; the season of singing has come, the cooing of doves is heard in our land. The fig tree forms its early fruit; the blossoming vines spread their fragrance. Arise, come, my darling; my beautiful one, come with me. My dove in the clefts of the rock, in the hiding places on the mountainside, show me your face, let me hear your voice; for your voice is sweet, and your face is lovely*" [Solomon, 2, 11-14].

The winter and summer variation is also related to two biblical times. Summer is considered the age of the New Testament. In addition, winter is considered a symbol of sin, which is overcome by the warmth of spring - the grace of Christ. Allegorically, "*frost is the result of the lack of the sun, when the sun is God, of nakedness, when clothes are grace, and of the darkness of prison, when the prison is this world*" [Karichashvili, 2005:33]. A similar view can be seen in the poetry of Ioane Minchkhia: "*Just as the earth is scorched by the sun and the weight of winter is lifted, so these days, given by Christ as a savior, drive away the guilt of sins in the winter*" [Minchkhia, 1987:254], - Here the concept of sin is connected with winter. Purification by the Lord's grace expresses the spreading of divine light and the establishment of spiritual warmth in the world. Summer is a symbol of the salvation of the world by the Savior and the divine joy caused by his presence. A similar interpretation can be given to the words of Shota Rustaveli: "*Summer was come, from the earth came forth verdure, the token of the rose bursting into bloom, the time of their tryst*" [1315]. The next meeting between Tariel and Avtandil is already to liberate Nestan, considered in the poem as an allegory of supreme happiness, love in the world.

From this point of view, Teimuraz I's "Comparison of Spring and Autumn" is noteworthy. According to the work, "*Spring will say this: I am the paradise of this world*" [Teimuraz I, 1960:63]; Here spring is compared to youth (innocence), autumn - to old age. Spring will answer autumn: "*I am a boy, you are an elderly man. How could the old share with the new?*" [Teimuraz I, 1960:64]. In the same work, spring debates with autumn: "*The world will renew, the old will rejuvenate*" [Teimuraz I, 1960:69]. According to Vazha-Pshavela's poem "Yet again shall I see the spring", this time of the year is perceived as the time of victory of good over evil. The basis of salvation is love. According to Galaktion Tabidze ("Without love"), the first love appeals to the human heart with "youth lust" [Tabidze, 1988:35] and resembles "tender spring flowers" [Tabidze, 1988:35], while the last love is like an autumn flower prone to aging and death.

A new age, a time graced with love, must come in the purified, first-created world again enveloped by light. It is after the change of winter and summer that Davit Guramishvili starts talking about the love story of a shepherd boy and a woman, which is proof of the mentioned opinion. "Summer in the archetypal expression is connected with marriage and heaven, a stranger and a bride" [Ghaghanidze, 2002:50]. The poem "Joyful Summer" is a symbol of the fact that goodness won in the world through the martyrdom of Christ, the bearer of divine love; Man has replaced darkness with light; A new day has dawned for humanity through Christ; Christ conquered the world; Adam is also redeemed from the captivity of the original sin and rejoices. A person has a "new obligation" - he must renew himself as a person, and become closer to God. In "Joyful Summer" Guramishvili's longing goes to the past, to childhood, but it seems that he does not mean only individual childhood here, but also humanity's childhood - the lost Eden, the only garden, the only *Paradisus*, for which Adam and people have never lost their sorrow. And at the same time, it is the nostalgia of the future, the world beyond and the life beyond (the image of the same Eden!), the remnants of the time when the lost childhood should become a regained childhood, when the lost paradise should become the paradise regained" [Ghaghanidze, 2002:54].

Davit Guramishvili presents the ideal of a "new person" - a soul sharing God's grace - and he himself tries to present it to the reader in this way. This can be achieved through soul rejuvenation and love. As it has been noted many times in the scientific literature, the poem has a satirical content and allegorically refers to the love of man and the Lord.<sup>[2]</sup> Before Davit Guramishvili, our literature did not know about the development and reflection of the life of the peasants described in "Katsvia the Shepherd". In "Katsvia the Shepherd", Guramishvili's talent described a wonderful idyll but was not able

to unfold it naturally.[Kekelidze, 1981:657]. This is due to the principle of allegorical understanding of the poem. It is "classed as a call to asceticism, at the same time it is a bearer of earthly joy, it is a hymn of flesh and love" [Tvaradze, 1985:297].

The second, conditional, title of the poem is also interesting – "Katsvia the Shepherd". Nature, in this case, the thorn, prevents the passionate couple from indulging in carnal pleasures. The thorn is an expression of regularity established by God's will, the "metaphysical eye" [Ghaghanidze, 2002:112], - it is a kind of "emblem". Following the Areopagetican wisdom, "*the lowness of the sign speaks of the height of the archetype*" [Ghaghanidze, 2002:86] and this makes the text anagogical.

According to the teaching of the Church Fathers, the thorn symbolizes the "reminder of the sin". St. Basil the Great explains in his fifth Homily: "...But then the rose was without thorns; since then the thorn had been added to its beauty, to make us feel that sorrow is very near to pleasure, and to remind us of our sin, which condemned the earth to produce thorns and caltrops". [Basil the Great, 2002: 259]. The thorn is also considered to be a symbol of the barrenness of the soul: "*I was thorned by their sins and I am barren*" [Minchkhi, 1987:237], according to Georgian hagiography, the thorn is a symbol of evil. It is a metaphor expressing obstacles, trials, punishment, and lost love in the works of Rustaveli, Besik, Akaki Tsereteli.

According to "Joyful Summer", the thorn is a sign of God's will. It is a warning device for a young couple desiring forbidden carnal intercourse, it is a source of physical pain. But, in the end, a man happy with the creation of grace declares: "*The thorn has given me good luck today!*" [Guramishvili, 1980:229]. In this way, the idea of joy acquired after experiencing pain ("happiness through suffering") is revealed, which is echoed by the poet's call: "*Eat bitter first, then sweet, if you are looking for taste*" [Guramishvili, 1980:65]. With this, the author allegorically expresses the joy of a person united to the divine order. According to the final part of the poem, the four heroes gather at the buckthorn bush so that one of them, the priest, blesses the union of a man and a woman: "...where was that buckthorn, four of them have gathered" [Guramishvili, 1980:243]. In this way, the poet tries to sacralize the place of sin and a buckthorn. Four is a symbol of "earthly

fullness", and one is a symbol of heavenly purity, its "emanation was carried out this time in one- buckthorn" [Ghaghanidze, 2002:90].

Symbolically, the feast begins where the pain was experienced, as the sin was committed by tasting the fruit of the forbidden tree, and salvation is linked to the "Tree of Life", Christ. *The lawn was mowed, and the threshing floor was cleaned* [John, 3,12] to prepare the bed for the couple. Both Buckthorn and a thorn allow such an understanding. In this way, the author recognizes the superiority of marriage and gives sacred significance to the place. It is also significant that the poem is followed by "Adam's Complaint" - the lamentation of the first man devastated by sin. Falling into regret, the first man sees salvation in love. In "Adam's Complaint", the "lover", the beloved, is Christ, whom the author also calls the source of immortality: *Have mercy on me, beloved, sprinkle your water of life!* [Guramishvili, 1980:300].

According to the poem "Katsvia the Shepherd", the shepherd asks the Lord to love his lover with a righteous heart: *"Lord, make me love my beloved with all my heart, with all of my honesty! Make me love my beloved with a righteous heart!"* [Guramishvili, 1980:258].

The characters have a funeral repast of bread and wine at the wedding. A man prepares a consecration meal for his wife for the dead and entertains the newlyweds in this way: *"He has a feast of a funeral"* [Guramishvili, 1980:247]. This, at first glance, is *"one of the most grotesque scenes"* [Ghaghanidze, 2002:99], and may be considered an expression of belief in the continuation of life after death. The wedding feast held with the funeral meal refers to the journey from Calvary to the Resurrection. This circumstance supports the opinion about the allegorical meaning of the poem. A person will be filled with the joy of resurrection through spiritual communion with Christ ("funeral feast") and will be invited to the "wedding" of the Kingdom as a "bride".

In order to understand the ideological plan of "Joyful Summer", it is important to consider its composition. The poem is included in the fourth part of the collection (book D), which, following the allegorical meaning, is due to the desire of a person to move to heaven, to the eternal Kingdom. The poet will answer the fourth question of self-awareness - *"Where will he go?"* - with this work.

The poem possesses a structural frame. The image of nature described at the beginning, the defeat of winter by summer, allegorically marks the beginning

of the New Testament age, the beginning of salvation. The shepherd couple is the prototype of humanity redeemed from Adam's sin. The man who puts them on the right path, by his actions, represents the Savior, our Christ. It is also necessary to take into account the realities that, undoubtedly, have the importance of biblical allegories: bread is connected with the "bread of life" - the flesh of Christ; the silver cup, which the man returns and dedicates to the newlyweds, symbolizes the chalice; eating a gelded ram alludes to the voluntary sacrifice of Jesus. Transporting fellow servants to the temple by boat is also a symbolic act related to the Lord. From the theological point of view, Christ is the good helmsman of the boat in the stormy sea of the world; Funeral feast and wedding bread are thought to be symbols of crucifixion and resurrection. The thorn acquires a sacred meaning because God's will is realized in it (in terms of prohibition and purifying); Finally, the buckhorn is the symbol of a new person, a "new child", who listens to his father with a thirst for learning and knowledge: "*Father, I will put off marriage, if you teach me something*" [Guramishvili, 1980:283], he says. From this point of view, the boy is an artistically transformed face of the young man „to perceive and know about himself" at the beginning of "Davitiani". First of all, he is interested in the biblical stories of the punishment and purification of mankind. Understanding the human mind is the main task for him. Here enters the concept of knowledge and cognition based on knowledge too. Marriage, as the ideal of the vision of the divine in a man and communion with him, is the next stage of self-awareness. The boy refuses the temptation on which his father's story is based. A parent who sees and acknowledges his own shortcomings gives wise instructions and trains him on his own mistakes. In this sense, at the beginning of the work, he looks like a warm-hearted author who wants to teach young people. "*The old shepherd teaching his son is Guramishvili himself. It is this old shepherd who tells us important biographical facts of Guramishvili's life*" [Baramidze, 1952:350]. Moreover, it can be said that the gallery of characters in "Joyful Summer" is united by the lyrical hero of an ideologically self-aware author. The spiritual portrait of Davit Guramishvili can be seen in the faces of all heroes (shepherd father, son, man). As noted by Prof. R. Siradze, the main character in "Davitiani" is the author himself. The rest of the characters appear directly in relation to him or the second "self" of the author. In the work, we have an ensemble "*from the point of view of the portrayal of the characters*" [Siradze, 1992:177].

The episode included in the final part of the text - the teaching of the son by the father - seems to bring the reader back to the first creation. Researcher M. Ghaghanidze interestingly notes: "*This is a kind of introduction to "Davitiani", which is placed at the end of the book. In fact, after the conversation between father and son, the reader turns back and the book not*

*only finishes compositionally, but also becomes infinite - it endlessly begins where it ends and continues like this until the disciple exists" [Ghaghanidze, 2002:181].*

Thus, "Davitiani" is a work written by a man who wants to renew the world, return to the beginning and regain the lost paradise, which invites the reader to share in this eternity. From this point of view, the issue of the numbering of the fourth book is also worth noting. *"Unlike the previous three books, which have a common starting point (a (1) to -ob[1] (72), "Joyful Summer" begins with a new starting point (from a), and this cannot be a random coincidence. "Joyful Summer" also ends and brings us back to its beginning" [Grigolashvili, 2018:45].* The poem "About the Alphabet Composed by Davit," is distinguished by a similar poetic style, in which the poem follows the order of the Georgian alphabet and describes the history - the fall of man and recovery- in a reversed manner.

At the end of "Joyful Summer", the author offers the reader the image of a "new man" victorious over evil through holiness: *"Those who obey God's order will survive many trials. They will find victory with purity of heart, trusting in God" [Guramishvili, 1980:288].* Here the poet describes the joy of a person victorious over sin with the crown of marriage (allegorically, divine marriage). *"The heroes seem to be walking in the garden of heaven, where the father is prone to old, carnal sins in his youth, and the son goes on a more correct path, which then makes the father happy" [Kuchukhidze, 2005:182].* It is also significant that the poem "The Story of the Flood: Noah's Entry into the Ark" is included in the final part of the poem. In this biblical history of world punishment-renewal, the joy of being with God of the elect can be felt. The poet writes that he overcame enmity in the ark: *"Life inside, death outside!" The death treated them like sisters and brothers, had mercy on them, killed none, and all the enemies became friends.* [Guramishvili, 1980:293]. Thus, in the renewed world, even death has been defeated: *"Death and life were created, like brothers, ... death did not kill" [Guramishvili, 1980:293].* By painting the ideal of the eternal, another world, the poet decorates his poetry with the eternal colours of heaven. The concept of this episode is similar to the concept of the finale of "The Knight in the Panther's Skin". According to Rustaveli, evil was defeated by friendship and the divine order of the pre-sin world was restored in the world of the heroes: *"...within their territories the goat and the wolf fed together" [1582].* In Vazha-Pshavela's "Bakhtrioni", inspired by Lukhumi's "Kai Kmboba (being a brave man), the "enemy of Adam's tribe" [Vazha-Pshavela, 1985:172], the snake "leaves the path of evil, has become good" [Vazha-Pshavela, 1985:172]. We think that a man who, thanks to his philanthropic nature, climbs the "mountain of love" (Chapter XI) will finally be worthy to set foot on the hill of Lashar (allegorically - heaven). The poet is sure that even death cannot defeat love ("The law of

the world is thus"). Only a heart enriched by the Lord's grace can create eternal love: "*After death, we are lost to love, yet love remains alive as before*" [Vazha-Pshavela, 1985:34]. This kind of feeling is spread all over the world and traces the path to the future: "*It sets the hearts of the living beating again, planting violets and roses within.*" [Vazha-Pshavela, 1985:35]. With the fall of man, even the earth lost grace. Accordingly, the spiritual purification and ascension of a man will shed the original light on the whole world. In the song "Flesh, Calm Down", Vazha writes: "*Soul, bloom, ascend, covered with roses*" [Vazha-Pshavela, 1985:4])... and when the soul rises, "*then the sky touches the earth*" [Vazha-Pshavela, 1985:40]. According to Dostoevsky's novel "The Brothers Karamazov", Ivan Karamazov, who wants to restore the divine order, says: "*I want to see with my own eyes the hind lie down with the lion and the victim rise up and embrace his murderer*" [Dostoevsky I, 2011:319].

Thus, Davit Guramishvili thinks of marriage as the crown of love. This idea is based on the principles of proverbial-allegorical narration. Thus, on the one hand, "Joyful Summer" given in the final part of "Davitiani" preaches to the crowning of the relationship with the marriage, on the other hand, due to the duality of the message, the poem can also be considered as a hymn of divine marriage. Its main idea - the crowning of love with marriage - is perceived as an allegory of the return of a person cleansed from sins to the kingdom of God through love. The poet will answer the fourth question of self-awareness - "*Where will he go?*" - in the last part of "Davitiani" (book D). The idealized marriage in "Joyful Summer" is considered allegorically as a symbol of divine marriage - heavenly marriage and is filled with the desire of man to return to God.

[1]In the poem "My Plea", Vazha Pshavela asks the Lord to make his heart full of love. The lyrical hero of the poem wants to be like five wise virgins, so that the love of the Lord burn like a lamp in his heart and never go out.

[2]It is significant that Akaki Tsereteli's poem "Suliko", according to one of the interpretations, is a search for the lost lover, "one spread out into three" - the path of the Lord. From the earth (rose) to the sky (nightingale) and spread to the heaven (star) Suliko himself comes from above- towards the person - Your Suliko was changed into a nightingale, a star and rose; [Tsereteli, 1988:432]. - The primary reason for the reconciliation of man and the Lord and the opening of the previously closed door of heaven is love: ".Your souls that true love bound as one to realms divine in heavens rose." [Tsereteli, 1988:432]. In Akaki's "Songs of Songs", the title of which brings the reader back to the book of Solomon, love is revealed as a "connection and mediator" of heaven and earth [Tsereteli, 1988:246], which makes the poet feel like a child of God and a part of the harmony in the world. Galaktioni's poem "In Praise of Nikortsminda", based on its title, makes the reader think of the Nikortsminda temple not only as a work of art, but also primarily as a house of God, where the fire is burning [Tabidze, 1988:512], is lit for the worshiper, like St Simeon Mimirkeli, he will desire with love, to embrace, to hold the Lord in his heart

## References

ახალი აღთქმა 2003	წმ. გიორგი მთაწმინდელის რედაქციით კრიტიკულად დადგენილი ტექსტის მესამე სრული გამოცემა, საქართველოს საპატრიარქოს გამომცემლობა, თბილისი.
ბარამიძე ა. 1940	„დავით გურამიშვილი“, „ნარკვევები ქართული ლიტერატურის ისტორიიდან“, ტ. II, სტალინის სახელობის თბილისის სახელმწიფო უნივერსიტეტის გამომცემლობა, თბილისი.
ბარამიძე ა. 1952	„დავით გურამიშვილი უკრაინაში“, „ნარკვევები ქართული ლიტერატურის ისტორიიდან“, სტალინის სახელობის თბილისის სახელმწიფო უნივერსიტეტის გამომცემლობა, თბილისი.
ბასილი დიდი 2002	თხზულებანი, საქართველოს საპატრიარქოს გამომცემლობა, თბილისი.
გრიგოლაშვილი ლ. 2018	„დავითიანის“ პარადიგმები და ქართული ბაროკო“, „ლიტერატურული კვლევები“ N2, უნივერსიტეტის გამომცემლობა, თბილისი. <a href="http://press.tsu.edu.ge/data/db/elzhurnalebi/journ.pdf">http://press.tsu.edu.ge/data/db/elzhurnalebi/journ.pdf</a>
გურამიშვილი დ. 1980	„დავითიანი“, თხზულებათა სრული კრებული, რედ. ს. ცაიშვილი, გამომცემლობა „საბჭოთა საქართველო“, თბილისი.
დოსტოევსკი ფ. 2011	„მძები კარამაზოვები“, ორტომეული, გამომცემლობა „პალიტრა L“, თბილისი.
ვაჟა-ფშაველა 1985	თხზულებანი, გამომცემლობა „საბჭოთა საქართველო“, თბილისი.
ვახტანგ მეექვსე 1990	ქართული მწერლობა, VIII ტ. გამომცემლობა „ნაკადული“, თბილისი.
თეიმურაზ პირველი 1960	„ჩვენი საუნჯე“, IV ტ. გამომცემლობა „ნაკადული“, თბილისი.
თვარაძე რ. 1985	„დავით გურამიშვილთან მიახლოება“, „თხუთმეტსაუკუნოვანი მთლიანობა“, გამომცემლობა „საბჭოთა საქართველო“, თბილისი.

ვარიჭაშვილი ლ. 2005	„ყინვა - საწუთოს ამინდი დავით გურამიშვილის შემოქმედებაში“, „დავით გურამიშვილი - 300“, სამეცნიერო შრომების კრებული, გამომცემლობა „ზეკარი“, თბილისი.
კველიძე კ. 1981	„დავით გურამიშვილი“, „ძველი ქართული ლიტერატურის ისტორია“, II ტ. გამომცემლობა მეცნიერება, თბილისი.
კუჭუხიძე გ. 2005	„რენესანსთან მიბრუნება“, „დავით გურამიშვილი - 300“, სამეცნიერო შრომების კრებული, გამომცემლობა „ზეკარი“, თბილისი.
მინჩხი ი. 1987	„იოანე მინჩხის პოეზია“, გამომცემლობა „მეცნიერება“, თბილისი.
ორბელიანი ს.ს. 1991-93	„ლექსიკონი ქართული“, ორტომეული, გამომცემლობა „მერანი“, თბილისი.
რუსთაველი შოთა 1966	„ვეფხისტყაოსანი“, გამომცემლობა „საბჭოთა საქართველო“, თბილისი.
სირაძე რ. 2005	„დავით გურამიშვილის სულიერი ცხოვრების გზა“, „მწიგნობარი“ 05, თბილისი.
სირაძე რ. 1992	„დავითიანი“ და ბიბლია“, „ქრისტიანული კულტურა და ქართული მწერლობა“, I, თბილისის უნივერსიტეტის გამომცემლობა, თბილისი.
სოლომონი 1985	„ქებათა ქება სოლომონისა“, „მცხეთური ხელნაწერი, გამომცემლობა „მეცნიერება“, თბილისი.
სულავა ნ. 2005	„ნათლისა გავხდე მიჯნური“, „დავით გურამიშვილი - 300“, სამეცნიერო შრომების კრებული, გამომცემლობა „ზეკარი“, თბილისი.
ტაბიძე გ. 1988	თხზულებანი ორ წიგნად, წიგნი I, ლექსები, გამომცემლობა „საბჭოთა საქართველო“, თბილისი.
ღალანიძე გ. 2002	„სინამდვილე და წარმოსახვა დავით გურამიშვილის „მხიარულ ზაფხულში“, „ლომისი“, თბილისი.
წერეთელი ა. 1988	რჩეული ნაწარმოებები ხუთ ტომად, I ტ. გამომცემლობა „საბჭოთა საქართველო“, თბილისი.