

**THE HISTORICAL REALITY AND THE POEM BY DAVIT GURAMISHVILI “KARTLIS CH'IRI”****(“DISASTERS OF KARTLI”)**

ისტორიული სინამდვილე და დავით გურამიშვილის „ქართლის ჭირი“

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**Abstract**

The represented work shows the ways and goals of reproducing the historical reality in the poem by Davit Guramishvili. It is noted here that the historical reality given in the poem refers to the issue of the genre; it is noted that the role and the importance of the subject who conceives the reality, is different in the different genres; it is noted that in the epic genre of literature, the ideological and artistic position of the main subject, his mood, sympathies and antipathies are comprehended through the comprehension of the object. As for lyrics, the situation is vice versa. The lyric poetry works on subjectivising of the object, giving the picture of the objective reality with all its content and characteristics emotionally, excitingly. The researchers such as K. Kekelidze, G. Qiqodze, relate the epic poem “Kartlis Ch'iri” (transl. - “Disasters of Kartli”) to the genre of the historical epos, though it is noted in the work that this piece of literature do not represent a typical example of historical poem. Besides the historical facts, the mood and thoughts of the author are also described in the lines of the epic poem. Thus the genre to which the poem belongs can be called a lyrical-epic poem. The answer to the question what is historical in the content of the poem, is given in the given paper: first of all, it is clear from the poem when we read about the historical persons: first of all, the history of the King Vakhtang VI, then, there we meet such personages as Konstantine II, Peter I, Shakh Tamaz, Nadir-Shakh, the monk Didoveli, Simon Abramishvili, the poet Javakhishvili, Davit Guramishvili (the author of the given poem). It is also denoted that the historical reality described in the poem serves to the didactic goal of the author to show to the young generation the main reason which had caused the disastrous situation for the country – namely, this reason is negation of God. It also described that the poem “Kartlis Ch'iri” shows us the situation of those times in details. The period described in the poem involves the situation existing in the Georgian provinces Kartl-Kakheti (East Georgia) from the 20-ies of the XVIII century till the departure of the King Vakhtang VI to Russia. The political failure of the king was almost immediately followed by his personal tragedy - he was captured and imprisoned by the Daghestanian people, who are called lekebi – Leks (in Georgian). Then he escaped from prison, was invited at court of the Russian Empire, his Departure towards the Caspian Sea, his death, the hard days of his friends and surrounding people, the period of collapse of their ideology. The author of the poem D. Guramishvili associated the tragedy of the King Vakhtang VI with the Russian politics. Davit Guramishvili

describes the historical events with true narrative. The facts he describes in his poem correspond to the historical facts though as for the King of Kakheti, Konstantine II the poet describes him as a reasonable politician which does not coincide with the facts known in Georgian historiography. Through description of the aspiration and striving of the personages of Konstantine II and Vakhtang II, the author of the poem describes the idea of united Georgia. Davit Guramishvili shows the perfidious politics of the king Iesse, his lies and the disastrous situations in the kingdoms of Kartli and Kakheti. It should be also said that D.Guramishvili gives the precise dating of historical facts: the years 1721, 1739, 1742, 1757, 1758, 29 November of 1774 which are exact undoubtedly. It is noted in the poem that Davit Guramishvili did not aim to play the role of a chronographer; his aim is to describe the historical events and show the examples to the new generations through discussing those events, describing them poetically.

**Key words:** historical reality, epic genre, Vakhtang VI, the epic poem Kartlis Ch'iri, Konstantin II, Russian politics.

### ქეთინო გრძელიშვილი

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### აბსტრაქტი

ნაშრომში წარმოჩენილია, თუ როგორაა და რა მიზნით ასახული ისტორიული სინამდვილე დავით გურამიშვილის „ქართლის ჭირში“. შენიშნულია, რომ თხზულებაში ისტორიული სინამდვილე უკავშირდება ჟანრის საკითხს, რომ სხვადასხვა ჟანრში სხვადასხვანაირად რეალიზდება აღმქმელი სუბიექტის როლი და მნიშვნელობა; რომ ეპიკურ ჟანრში ობიექტის საშუალებით აღიქმება სუბიექტის იდეურ-მხატვრული პოზიცია, მისი განწყობილება, მისწრაფება, სიმპათია და ანტიპათია. რაც შეეხება ლირიკას, აქ პირიქითაა, ლირიკოსი ობიექტურის გასუბიექტურების, გათავისების გზით ამაღლვებლად და შთამაგონებლად გვიხატავს ობიექტურ სამყაროს თავისი მთლიანი შინაარსითა და ხასიათით. „ქართლის ჭირს“ მკვლევარები (კ. კეკელიძე, გ. ქიქოძე) საისტორიო ეპოსს აკუთვნებენ. თუმცა ნაშრომში შენიშნულია, რომ თხზულება არ ეკუთვნის ტიპურ ისტორიულ პოემას, მასში ისტორიული ფაქტებისა და პერსონაჟების გვერდით გვხვდება ავტორის გუნება-განწყობილების გამომხატველი სტრიქონებიც. ამიტომ „ქართლის ჭირის“ ლიტერატურული ჟანრის დეფინიცია შეიძლება ამგვარი იყოს, ლირიკულ-ეპიკური პოემა. კითხვაზე, თუ რა არის ისტორიული „ქართლის ჭირში“, ნაშრომში ასეთი პასუხია გაცემული, პირველ ყოვლისა, ამბავი- „მეფის ვახტანგის“, „მაზედან ქართლის“, „მერმე თვით ჩემის თავის...“ მითითებულია, რომ ისტორიულ ამბავს ისტორიული პერსონაჟები ჰყავს:

ვახტანგ მეექვსე, კონსტანტინე მეორე, იესე, პეტრე პირველი, შახ-თამაზი, ნადირ-შაჰი, ბერი დიდოველი, სიმონ აბრამიშვილი, მელექსე ჯავახიშვილი, დ. გურამიშვილი(თხზულების ავტორი) და სხვები. ნაშრომში შენიშნულია ისიც, რომ ისტორიული სინამდვილე ნაწარმოებში ემსახურება ავტორის დიდაქტიკურ მიზანს, შთამომავლობას მიუთითოს საყოველთაო უბედურების უმთავრესი მიზეზის-ღვთის უარყოფის სამინელ შედეგებზე.საუბარია იმაზეც, რომ „ქართლის ჭირში" თანმიმდევრულადაა გადმოცემული ქართლ-კახეთის მდგომარეობა XVIII საუკუნის 20-იანი წლებიდან ვახტანგ მეექვსის რუსეთში გამგზავრებამდე. ვახტანგის პოლიტიკურ მარცხს უშუალოდ მოჰყვება პოეტის პირადი ტრაგედია-ლექთაგან მისი დატყვევება, შემდეგ ავტორი გვიამბობს ტყვეობიდან თავის დაღწევის, რუსეთის სამეფო კარზე ქართველთა ყოფის, ვახტანგ მეექვსის კასპიის ზღვისკენ გამგზავრების, მეფის გარდაცვალებისა და ამაღლის წევრთა სანუკვარი იდეის მსხვერვის ამბავს. ვახტანგის ტრაგედიას დ. გურამიშვილი ერთგვარად უკავშირებს რუსეთის სახელმწიფო პოლიტიკას. დავით გურამიშვილი პირუთვნელად გადმოგვცემს ისტორიულ ამბებს. მისი ცნობები თანხვედრაშია ისტორიულ წყაროებთან, თუმცა, ქართული ისტორიოგრაფიისაგან განსხვავებით, დავით გურამიშვილს კახეთის მეფე კონსტანტინე მეორე გამოჰყავს გონიერ პოლიტიკოსად. ავტორი კონსტანტინე მეორისა და ვახტანგ მეექვსის მისწრაფებათა ჩვენებით გამოხატავს ერთიანი საქართველოს იდეას. აქვე იგი აშიშვლებს იესე მეფის მოღალატურ ზრახვებს, მოტყუებულ დიდოელ ბერს და ძმათა სისხლით შეღებილ ქართლ-კახეთს. უნდა ითქვას ისიც,რომ დ. გურამიშვილი ზუსტად ათარიღებს ისტორიულ ფაქტებს. თხზულებაში დასახელებულია რამდენიმე თარიღი: 1721, 1739, 1742, 1757, 1758, 1774 წლის 29 ნოემბერი, რომელთა ჭეშმარიტებაშიც ეჭვი არავის ეპარება. ნაშრომში მითითებულია ისიც, რომ დავით გურამიშვილის მიზანი არაა, შეასრულოს ჟამთააღმწერლის როლი. მისი მიზანია, ისტორიული სინამდვილის მოხმობითა და განსჯით ზნეობრივი მაგალითი მისცეს მომავალ თაობას, ამიტომ პოეტი თხზულებაში წამოჭრის ზნეობრივ-ფილოსოფიურ და დიდაქტიკურ პრობლემატიკას, რომელსაც ლირიკული განსჯის საგნად აქცევს.

**საკვანძო სიტყვები:** ისტორიული რეალობა, ეპიკური ჟანრი, ვახტანგ VI, ეპიკური პოემა ქართლის ჭირი, კონსტანტინე II, რუსული პოლიტიკა.

## Introduction

The epic poem by Davit Guramishvili, “Davitiani” a part of which is known as “Kartlis Ch’iri,” being the object of our investigation, represents one of the most significant monuments of the Georgian literature. Showing the historical realities takes a large part of the composition but first of all, our aim was to investigate the poem and name the literary genre to which the poem belongs. In our opinion, the historical reality described in the poem is directly associated with the problematics of the genre. To achieve our goal we got acquainted with the theoretical works (by Chilaia, Gachechiladze, and Likhachov) and scientific investigations (K.Kekelidze, G. Qiqodze, V. Norakidze, G. Leonidze.). In the process of our work it became clear that the poem belongs to and can be called an epic-lyrical poem. Along with description of the epic events, there are also valuable lyric streams in the poem. The historical reality is described in the epic part of the poem. Through this narrative, the author puts forward the moral, philosophical and didactical problems which are transferred into

the matter of lyrical reflections. It is our goal to investigate and put forward what is that serves as historical events description in the given poem and what result in particular it serves for. To conduct the historical research we studied the reliable historical sources of the mentioned times: “Kartlis Tskhovreba” (“Life of Kartli”) by Vakhushti Batonishvili; the historical research about the given period of time by G. Paichadze “The military-political ties of Kartli and Russia in the 20-ies of the XVIII century”; a very interesting historical investigation of the same period, by V. Dondua “Davit Guramishvili and the history of Georgia” and others. In our regard, in the poem “Kartlis Ch’iri” the mainstream is the the historical facts about the personal story of the king Vakhtang VI and the whole historic background. The historical personages are Vakhtang VI, Konstantine II, Iesse, Peter I, Shakh Tamaz, Nadir Shakh, the monk Didoveli, Simon Abramishvili, the poet, Javakhishvili, and Davit Guramishvili himself. Our researching work showed that the historical story told in the poem fulfills the didactic function; knowing and analyzing the past helps future generation to understand the given story as a historical lesson. That’s why we think that the aim of the author was not simple description of the historical events.

### Methods

Working on our issue we used empiric as well as pure theoretical methodology, such as: comparison, critical and systemic methods (dividing the research material into some parts, assessing each part, getting the final results). Methodologically and theoretically, the represented work bases on the scientific works of the well known Georgian and foreign researchers.

### Discussion and Results

The historical reality described in the poem “Kartlis Ch’iri” relates to the issue of genre. This issue is among the most cardinal and complex questions in the theory of literature. Definition of a piece of literature depends greatly on conceiving the different genres. It is well known that “there do not exist better or worse literature genres; the difference is only in the degree of their usage – are the genre used with high or low mastery” (Chilaia, 1971:367). “Any genre of literature represents a typical form of the literary work; it represents the unity of the typical form, of the peculiarities of thematic, ideological and composition characteristics (Chilaia, 1971: 366). It is also denoted in the special literature that “any piece of art has its own peculiar characteristic features which build its composition. The character of a genre in literature, music, art, theatre, folklore – everything is conditioned by the content which is expressed” (Chilaia, 1971: 365). Thus, any piece of art and literature reflects the artistic taste of the author, his aesthetic sense and philosophical worldviews. A genre itself is not a stable “unit.” It changes through time, new genres appear, old ones change, sometimes disappear (Лихачев, 1979: 316). Thus, we think that to study a literary genre from the historic reality viewpoint, is one of the most complex problem. Usually, according the methods and forms of expressing the reality in the piece of literature, the given piece is related to so-called epic, lyrical or dramatic genres. It should be said that the main object on which any genre is concentrated is a man, a human being but “this does not mean that an object of description represents inner content itself. It obtains the true content only having passed through the mental, inner world, through the process of creation done by the author of the literary work” (Cholokava, 1995:352). It is also noted that the role and importance of the perceptive subject is differently realized in the different genres. In the epic genre, usually, the ideological and literary art position of the author, his mood, sympathy or repugnance, his aspirations

are perceived through the object. As for the lyrical genre, on the contrary, lyricist expresses objective reality and own subjective feelings through the process of subjectification, making the real content very expressive and exciting. `Lyric poetry uses images and visions (pictures) to express the feelings which do not have any form and real image but composes the inner essence of human nature” (Belinski, 1952:362).

From the view of studying the literary genres, the poem by Davit Guramishvili “Kartlis Ch’iri” is referred to the genre of the historical epos. K. Kekelidze locates this poem in the second volume of the academic edition of the history of Georgian literature, referring it to the historical epos section (Kekelidze, 1996:541-540). Al. Baramidze also considers the poem “Kartlis Ch’iri” a historical poem. Nowadays it is felt historical but in its contemporary time it represented the piece of literature describing its complex and exciting time full of different problems. This piece of literature reflects the patriotic and humanitarian views of its author. The hero of the poem is itself the country of Kartli, at the background of description of the difficulties and historical unrest of the given time. All the hardness of that historical period is described by the author with high level of reality and very emotionally (Baramidze, 1964:197).

Geronti Qiqodze also relates the poem to the historical poetic genre. The researcher names all the poems known in the history of Georgian literature and places “Kartlis Ch’iri” by Davit Guramishvili to among them. “The historical poems known in the history of Georgian literature are as follow: 1. Tortures of Queen Qetevan” by King Teimuraz I; 2. “Shakhnaziani” by Peshangi; 3. “Conversation between King Teimuraz and Rustaveli” by King Archil; 4. “Didmouraviani” by Ioseb Tbileli; 5. “Cathalikos Bakariani” by Ioseb Tlashadze; 6. “Vakhtangiani” by Pavlenishvili; 7. “Kartlis Ch’iri” by Davit Guramishvili (Qiqodze, 1964:23). The researcher considers that those poems do not belong to the typical historical poems as along with the typical features of the historical poems they bear nonspecific features too. Along with the historical facts and personages a reader meets with the passages bearing their feelings and thoughts.

From the historical development viewpoint, two main kinds of historical epic poem are known: 1. Ancient poem, epic and 2. New poem. For the epic kind of poem the following features are usually characteristic in its content: “big events, complex composition, large volume, broad picture of the intensive events, long stretch of time, many personages, sometimes, idealization of the actions of main heroes, broad battle scenes. The style of narration in the poem is deliberate, maintains dignity (Cholokava, 1995:364). As for the kind of new poem, it usually is not large in content, the situation described is not complex, there are not many personages in it, time span is not large, the same is about the number of personages; the mood and thoughts of the writer and the personages are more focused on, multiple lyrical passages accompany the story. The hero with his own thoughts, mood, feelings is the central figure of the composition, style of narrative is not intense, the main hero is not figured out as someone heroic, absolutely invincible and unusual” (Cholokava, 1995:364).

To determine to what literary genre the poem “Kartlis Ch’iri” belongs, first of all it is necessary to take into consideration the character, composition and literary writing style of the author. In this regard one poetic declaration of David Guramishvili is very important:

Here clearly is said everything from the beginning to the end,  
The story of the King Vakhtang, who was merciful and wise.  
And also the story of Kartli, destroyed by the enemies,  
In addition, a story of myself lost and captured.” [Word by word translation]

(Guramishvili, 1986: 184 (in Georgian).

This verse is a kind of key to serve explaining the literary genre to which the poem “Kartlis Ch’iri” belongs. It is clearly pointed here that the poem is aiming to tell the detailed story of the country and the king at the background of the hard times, the historical events related to Kartli, to King Vakhtang and to existence problems generally, the beginning and end of the universe. In fact this is one story – Kartlis Ch’iri, meaning disasters and hard days of Kartli (i.e. Sakartvelo – Georgia). In the comprehension of the poet D. Guramishvili the king and the home-country is an indivisible concept like Jesus Christ and the homeland. A person, a personage of the poem - Davit Guramishvili in the given case - is a part of the whole unity. His own adventures and he are the part of the history of Kartli. This is a personal case, a personal example of the historical situation. All the hardness which the author experienced is the part of the disasters of the country. The God – the native country – the person - these are the three icons for the author, about which the poem tells us. As for the writing style of the author and composition of the literature piece, the whole picture is very interesting. Epic narrative and lyrics are met here in a sequence which awakes reader’s interest and the emotional charge immediately passes from author to reader of the poem.

It is well known and noticed in the scientific historical and literary studies that the text itself of the poem “Davitiani” is very interesting from the view of alternation of epic and lyric streams. According S. Tsaishvili, the poem “Davitiani” can be placed at the merge of epic and lyric genres. “Where the historical events which form a broad panorama, are described, they are immediately followed by the lyric streams. Such literary manner gives intimate coloring to the reality described in artificial manner” (S. Tsaishvili (1989:69). The same opinion is expressed by G. Qiqodze: “In the given poem which belongs to the genre of so called new poem of the renaissance, lyric element is especially noticeable (Qiqodze, 1964:24). Those views are shared by S. Gachechiladze. This researcher notes that “the authors of the renaissance period usually loose the manner of moderation, self-restraint. They often express themselves, their strong feelings in relation to the events described” (Gachechiladze S. 1953, 444). In our opinion, the poem “Kartlis Ch’iri” by D. Guramishvili is the most interesting piece of the genre. It goes beyond the strict rules and its definition can be as a lyrical-epic poem. This poem really represents the unity of the historical and lyrical poetic genres. It puts forward the moral and philosophical problems along with the didactical problems and these issues are spoken about in a lyrical genre manner.

Let us put forward a question – what is exactly historical in the poem “Kartlis Ch’iri”? First of all it is the story of the King vakhtang VI, then the country of Kartli “and then about myself”. History stories have their personages – Vakhtang VI, Konstantine II, Peter I, Shakh Tamaz, the monk Didoveli, Simon Abramishvili, the poet Javakhishvili, Davit Guramishvili and others. V. Norakidze truly notes that in the given piece of literature “historical facts are told correctly, so much correctly that they can be used as reliable material for the history of Georgia of the given times (Norakidze 1980:104). But nevertheless, Davit Guramishvili is a poet first of all, and not a history specialist. As it is said by Hegel, “a historian has no rights to diminish prosaic telling of facts and turn them into poetic content. He is obliged to tell the story just as it happened, as the events developed, without any poetic approaches (Гегель, 1953:183). So, according Hegel, poet has rights to tell the story as he regards it. In the poem by D. Guramishvili, “Kartlis Ch’iri”, we read the history of Kartli, the true picture of the events of the XVIII century, taking place in Kartli (Georgia). That’s why the poem is often called “historical reality told in the literary style (Qiqodze, 1964:208). These circumstances are

very well described by V. Dondua who thinks that “Davit Guramishvili “concerns the reliable materials not simply in the way of passively repeating them, but truly and wisely having studied and assessed. Guramishvili uses rich historical material itself which is gathered and kept in his own experiences and his contemporary historical works (for example, writings about the history of Georgia by Vakhushti Batonishvili, which he finished in 1745). “The author using the available historical material adds to them his own critical notes, comments which bear his own feelings such as anxiety, rage, sometimes hope, as if even his voice could be heard, with its expressive tunes and intonations; he uses ironic and bitter style too” (Dondua, 1959:83). The author expresses openly his own feelings because his own personal biography represents a part of the hard times, which he called “Kartlis Ch’iri”. The author’s aim is to show the hard days of the country and personal unluckiness, unhappy life, with one aim – to show everybody that negation of God brings terrible results. Historical reality described by the author serves his didactical aims.

In the short introduction to “Qartis Ch’iri” the terrible picture of negation of God is depicted. (“Who can name all the disasters of Kartli? Nobody but a wise man with very special skills” (Guramishvili, 1986:163, 164: 183). Then the poet tries to draw the attention back, to the earlier times and depicts the historical events in the regions of Qartli and Kakheti beginning from the 20-ies of the XVIII century till the departure of the king Vakhtang VI to Russia. The failure of King Vakhtang was followed by personal tragedy of the poet – Davit Guramishvili was captured by Daghestanians. The poet tells us in his writings about his escaping from captivity, the days at the Russian Court; about departure of Vakhtang VI to the sea, death of the King, ruin of the hopes and ideas of his followers and accompanying people. D. Guramishvili somehow relates the tragic fate of Vaktang VI with the state policy of Russia, namely, to Peter I. He notes in his poem that Russian king invited Vakhtang VI to Russia and promised to receive him like his real father (Guramishvili, 1986: 196). According the historical sources, for example, the IV volume of the History of Georgia, it is also said that in the 20-ies of the XVIII century, Caucasus and namely, Georgia returned to the area of interests of Russia. In those times, Sefyan dynasty was declining. There were unrests among different tribes in Afghan da Iran; Ottoman Empire was preparing for war against Iran. Russia had observed the events going on in Iran in details, the ambassador of the Peter I established contacts with Vakhtang VI who was still in Russia. The King of Kartli met the news about Russia appearing again at the area of Caucasus. He regarded this fact as great hope of support from Russia to Georgia in the desperate fighting against Iran and Ottoman aggression (Paichadze, 1973:418). Vakhushti Batonishvili (the Prince) wrote: “Here again came Qurtistanishvili Baadur from the Great Emperor Peter I who said that the King was waiting for the King of Kartli (Georgia) and then came there the ambassador from Turkey and demanded obedience but Georgian King choose the King of Russia because he hoped that Russia could help and free Georgia because of it being a Christian country” (Vakhushti Batonishvili, 1973:449). **[Interpreted by the translator].**

Really, Peter I and Vakhtang VI in 1720 established the military-political ties. They decided to battle against Iran together. According the agreement, Russian Army would enter the Azerbaijan territory and join with the army of Georgians and Armenians under the leadership of Vakhtang VI. Such politics of the King of Kartli didn’t go unnoticed in the Muslim circles. Georgians themselves also were discontent of the politics of their king. But in the Georgians parted into two groups, the group of supporters of the King Vakhtang VI won. The King with his multiple armies went to the Ganja surroundings. Vakhusti wrote: “The King came to Ganja and stayed there for three months but

had no news from the King Peter” (Vakhushti batonishvili, 1973:500). The same is said by Davit Guramishvili:

“The army gathered, it was multiple so that was difficult to be seen altogether

It went to the district of Gandja, the surroundings of which became blood-covered” (**word by word translation**)

(Guramishvili, 1986: 216)

The news about arriving King Vakhtang’s troops to the surroundings of Ganja, infuriated Shakh of Iran. D. Guramishvili says that Vakhtang VI was deprived of being King of Kartli and the region was delivered to Konstantine, son of Erekle (Guramishvili, 1986: 223). D. Guramishvili does not mention here Konstantin II participating in this political intrigue. Historiography tells us about this: “Konstantine was aware about Shakh Tamaz being unfriendly towards King Vakhtang and was requesting for the throne of Kartli. He promised that he would destroy Vakhtang and his loyal people and the army of Kartli could so be under control of Shakh.” The governor of Kakheti sent a messenger to Persian Governor saying that he was ready to help against King Vakhtang who “wants to destroy Persians jointly with the Russian army” and he himself (Konstantine) was ready, in case Shakh would give him the territory of Kartli, to destroy king Vakhtang’s army and all the enemies of Persian Shakh (Vakhushti Batonishvili, 1973:615).

Paradoxically but the fact is that D. Guramishvili, unlike the other historical sources, depicts king of Kakheti, Konstantine, as “sensible, clever politician, who understands how important and necessary is to maintain solidarity and cohesion and what was the reason for dividing country of Georgia into small kingdoms (Leonidze, 1974: 552). In the epic poem by D. Guramishvili, Konstantine II says: “I have different enemies enough why should I consider my brothers as enemies? Let him have his own country of Kartli, and I will be fully satisfied with my country of Kakheti” (Guramishvili, 1986: 231). G. Leonidze considers that the estates of D. Guramishvili were a part of the Kakheti territory, so it may be that this fact played a certain role in his appreciations to Konstantine. Whatever it is, the fact remains that D. Guramishvili expresses the idea of unity of Kakheti and Kartli regions as the unity of the whole Georgia. This noble and wise idea of unified Georgia was often neglected due to envy and personal interests.

According to the explanation by Sul Khan-Saba Orbeliani, “Envy is sorrow resulting from good events of somebody else’s life”; and the Georgian word “ghazoba” even expresses stronger feeling, more than sorrow, such as hatred and strong wish to destroy somebody who has done nothing bad for you but you hate him” (Orbeliani, 1993:480) - **word by word translation**. It is acknowledged historically and unfortunately, it happens nowadays as well, that the Great projects and deeds were always spoiled by envy, hatred, animosity. The good deeds which were projected, according to the given piece of literature, by the king Konstantine II and was shared and accepted with joy and willingness by the king Vakhtang VI, were losing battles from the very beginning. One very important phrase said by Davit Guramishvili allows us to think so. This phrase goes just with the telling about the letter by Konstantine II: “When King Isse saw it, he got angry and it was clear looking at his eyebrows which he frowned” (**word by word translation**). With this one phrase the author clearly shows the feelings of Isse and a reader can see the result of Isse’s actions – deceived monk Didoveli, people, inner conflict and bloodshed in Kartli and Kakheti regions. The letter from Konstantine II is met doubtfully by the population of Kartli and the same preposition is felt among Kakheti population. The phrase of Konstantine” Let him have his own

country of Kartli, and I will be fully satisfied with my country of Kakheti” is met very negatively: “why do you try to decline God’s mercy, his present coming to you?” (**word by word translation**). (Guramishvili, 1986: 235). Konstantine II and Vakhtang VI are themselves the sons of this country, this people. Guramishvili knows this society well. This is the society which had lost love, belief, mercy and was full of envy and hostility instead. The ironic coloring of the author’s words shows that the people described in the poem want to live in peace, they know that the country is surrounded by hostile neighbors but subconsciously they are ready to fulfill evil, hostile plans, to reveal their nature. And the events also soon develop in such way. The events related to the king Iesse turned to cause hostilities between Vakhtang and Konstantine. King Iesse tries to make Konstantine believe that Vakhtang was his enemy and was ready to kill him. The actions taken by the king of Kaheti are adequate to his inner feelings. He is going to Kartli as a friend but somewhere in the deep thoughts he feels as enemy to Vakhtang. Terrible disbelief and envious situation dominate in the country. The letter awoke haughtiness and envy in him and his image as a good king of Kakheti disappeared, he did no differ from his fellow people full of envy and hatred. The author destroyed his image immediately. Circumstances changed him (Guramishvili, 1986: 268). Now it was the turn of king Vakhtang VI. The king of Kartli reads the letter from the king of Kakheti and becomes extremely angry, the expression of his face changes, his icon, as an ideal governor ruins and this king who was very religious, educated, clever comes under the influence of rage. Even the look on his face changes (Guramishvili, 1986: 298).

Konstantine accuses his compatriots in fighting against Kartli, Vakhtang VI accuses the monks going Kakheti to Kartli for their religious mission: “you walk every where only aiming to tell the lies and spread hostile attitudes (Guramishvili. 1986: 297). Here the mask of Vakhtang VI uncovers and he shows his real image:”he cannot take away anything from me, I can take from him instead” – says King Vakhtang (Guramishvili 1986: 298). And finally, the result is awful: the regions of Kartli and Kakheti destroyed, there is bloodshed everywhere, Georgian king, Vakhtang VI fled to Russia, Konstantine II as a refugee in the village Tvalivi. Iranians (Khisilbash) and Turks (Osmals) all over the territory of Georgia - such were the heartbreaking results of the shameful hostilities between the Georgians. “Who can count the awful results of the events in Georgia – all the disaster? Only a wise and talented man” (Guramishvili, 1986: 163).

After the historical events, the private history of the poet is told in the poem, which is an example of the fate of people in the hard historical times. He was captured by Daghestanians, then he went to Moscow, Queen Ann hosted the King of Qartli and promised to help. The small army of Georgia moved to the kaspian Sea where the Russian military units stayed in Solagh and Baku. According the agreement, Georgian King was allowed to use some units of the Russian army for his purposes. Georgians travelled during three months and in this period of time everything changed on the international arena. Nadi-kuli-shakh who was named Nadir-shakh took governance in his hands in Iran and began the company of returning the estates had earlier belonged to Iran. Russia retreated without fighting and put their political interests away for some time. These changes appeared to be disasterous for the King Vakhtang and his people. The King knew about these news on his way along the river. The words given in the poem as the lamentation of Vakhtang VI, the disappointed king, are really tragic:

“What shall I do now? Where can I go? All the ways are complicated for me,  
The wind is blowing now and I am on the sea with my sails all open on my ship.”

(word by word translation)

(Guramishvili, 1986: 491)

The King stayed in Astrakhan where his son died. The Georgians who had accompanied him went to the Russian army. They got some estates from the Russian government for their service. As V. Dondua says, “All these facts in the story of Guramishvili create one certain part of the Georgian history Guramishvili reviews the facts and events very broadly. He follows the events systematically. It should be noted that working on the historical events described in the poem, Guramishvili did not go beyond the plan of describing Georgian history of the periods of 60 -ies and 70- ies of the century and even later, he goes on prospectively, step by step only during the period which he aims to describe. Guramishvili did not touch the periods of kings Teimuraz II and Erekle II, though the poet was their contemporary too. That can be understood by the fact that those periods were already “beyond the end”. The end for him was the period of the hard times of the king Vakhtang VI –difficulties, exile and death of the king (Dondua, 1959:125). What this means? The fate of the poet himself is closely tied to the politics of Vakhtang VI. Guramishvili did not aim to be in the role of the author of chronicles. Showing the hard historical times of Georgia Guramishvili tries deliberately to find out the reason of the tragedy of Kartli. One most important reason is negation of God. Judging the past is much easier than the present. The poet, tired from the many hard years of his life, judges the past and tries to teach the reader through his experiences. He underlines that being imprisoned by the trifles of life is a big mistake, forgetting about God is heavy mistake and hard sin. He praises the God, hopes to his mercy. It can be said that “Davitiანი” is the great hymn to God, with the didactical-historical character, a poetic confession. During the confession the real historical circumstances are revealed and told about. For this reason, D. Guramishvili considers exile and especially death of King Vakhtang VI as the end of his plans and his own life (Dondua, 1959:125).

The historic reality is described very truly and realistically in the poem. The dating of the events also helps us to think so. Sometimes the historians forget to date the historical events but as about D. Guramishvili, the poet gives us precise dating of the historical events. He begins with describing the events from winter of 1721, the same date is given in the historical reviews as the date of beginning of military actions by Vakhtang VI, in Ganja, hoping that Russia would help him but he got only rage from the Iran side. He was deprived of his kingdom and the throne was delivered to Konstantine II, king of Kakheti. Varlam Dondua noted that if we imagine to eliminate the style of verse of this literary piece, we could say that this piece of literature is in fact precise chronicles of the given epoch which fills many gaps about the historical facts (Dondua, 1959:113). At the final part of the poem “Kartlis Ch’iri” some precise dates of events are also given, namely of the events in which Davit Guramishvili was taking part already as a warrior in the Russian Army. Here are those dates:

` In 1739, we knocked the door of Khotini,  
 In 42 we burnt down the cologne of Fidrihvan,  
 In 57 we shook strongly the pillar of the Prussia’s throne.  
 In 58 Prussia’s king beat us and shook us strongly”. (word by word translation)  
 (Guramishvili, 1986:121)

There can be no doubt about the date of the poem “Davitiანი”. The poet tells clearly that he “composed this piece in the year 1774, November 29” (Guramishvili, 1986:324,14). It must be noted

that D. Guramishvili reflects the historical picture very emotionally in his poem. He is not only an observer, he is a poet, a man of creation and he suffers because of tragedy of his country.

### Conclusions

1. The poem “Kartlis Ch’iri” is a lyrical-epic poem. The historical truth is shown in its first part. Here we see also the problems of moral character, philosophical and didactical problematic, which are represented as subjects of lyrical review.
2. David Guramishvili did not aim to fulfil the role of the author of historic chronicles. His literary work represents didactical-historical narration written in the style of God’s gospel and poetic confession and at the moment of confession the historic events are described as the background.
3. The national tragedy described in the literary piece relates to military policy of Russia. According the plot of the piece of literature, Russia deceived the King of Kartli dishonestly, broke the military agreement and Vakhtang VI marched with his small army to Ganja without Russia which caused rage of Iran side. King Vakhtang was deprived of his throne and the governance was delivered to Konstantine, the king of kakheti.
4. Davit Guramishvili tells the hisorical events in realistic manner, The facts he gives in the poem coincide with the historical facts, though different from the Georgian historiography, Davit Guramishvili tegards the King of kakheti region, Konstantine, as a sensible politician. Showing the strivings of the kings Vakhtang VI and Konstantine II, the poet expresses the idea of the united Georgia
5. D. Guramishvili gives the precise dates of the historically known facts. There are some of them which are verified according the historical sources: 1721, 1739, 1742, 1757, 1758, November 29<sup>th</sup> of 1774.

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