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DAVID THE BUILDER AND THE "HYMN OF REPENTANCE" LITERARY MESSAGES

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Annotation

The report concerns the poetic creation of the great Georgian king, David the Builder, “Hymns of Repentance”, which is as remarkable a monument of true poetry as the hymns created on the same theme by Ephrem Asuri, Joseph and Theodore Studile, Andrew of Crete, John of Damascus and others. It is emphasized that the work presents the deep feelings of the author’s soul, which must be caused not by the awareness of any specific sin committed by the king, but, in general, by the amazing ability to perceive and understand sins, by the king’s high ethical convictions, which are clearly and distinctly read by the author in the extreme exposure and humility of the labyrinths of his own soul.

The paper explores the qualities of a true leader, commander, and leader of a country should be like; how great a responsibility and heavy burden is the reign, the leadership of a nation and a country, which can only be overcome with great faith in God and the fulfillment of His commandments.

Although my goal is not to review and evaluate the rather rich literature surrounding the hymn, I will say that, according to Georgian scientific literature, the scientific study of the “Galobani Sinanulisani” was founded by K. Kekelidze. Later, the text was studied by I. Javakhishvili, K. Kekelidze, Sh. Nutsubidze, M. Kakabadze, N. Natashvili, Z. Chavchavadze, R. Baramidze , N. Sulava, L. Grigalashvili and others.

Some researchers are trying to identify the specific content of David's sins in this monument. In their opinion, David's lament could have been caused by some



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specific facts that are unknown to us, but the king was not haunted by the consciousness of guilt, because he considered himself a sinner. G. Khelidze perceived David's lament differently. In his opinion, David the Builder, like the biblical David and the pious kings of Greece, expresses deep religious feelings in this hymn. This idea is supported by N. Urbani, A. Khakhanashvili, and A. Grdzeliyev in their comments.

Recent studies (M. Kakabadze, N. Natadze) have made it clear that in further studying the "Galobani Sinanulisani" attention should be focused on universal human motifs. In my opinion, the "Galobani Sinanulisani" is a wonderful work of Christian literature containing universal human motifs, and in this respect it is even more important.

"Hymns of Repentance" fascinated many foreign scholars. In particular, the famous American scholars Eugene Naydi and David Gilbert could not hide their admiration, who saw in the work the God-seeking heart of the king, whose "sadness is caused by the torment of conscience, which has recognized God's holiness, supremacy, abundant mercy and just judgment" /Lali Jokhadze, "For the translation and interpretation of David the Builder's "Galobani Sinanulisani"/. It is quite rightly noted in the scientific literature that this work, on the one hand, gives aesthetic pleasure to the reader, and , on the other, In turn , it grows him spiritually. Indeed, it is undeniable that the work presents King David as a poet of high artistic thought, who offers the reader common religious, general Christian views.

In the monument "Hymns of Repentance", King David bares his soul as harshly as is characteristic of a work of this genre. " Hymns of Repentance " clearly and distinctly shows the extraordinary ability to perceive sins and high ethical conviction, just as in the hymns created on this topic by Ephrem Asuri, Joseph



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and Theodore Studilebi, Andrew of Crete, John of Damascus, Gregory of Narekats and others.

"Galobani Sinanulisani" belongs to the genre of philosophical lyric poetry. The monument reflects the views of the corresponding era on the world and man, sin, eschatology, repentance, and other issues of the Christian worldview. The goal of "Galobani" is to convey to us not the ideas of the era on the relationship between the world and man, but the spiritual state of the author, his feelings. Philosophical and religious issues are raised in the monument to the extent that this is necessary to present the inner world of the lyrical hero.

King David was both the creator of a tolerant, multicultural kingdom and an atmosphere of religious tolerance, and at the same time a cruel ruler: "I have not pitied the tears of the widow and the groaning of the fatherless"; with this, the king weeps for his sins, apologizes to people, and asks for forgiveness from God and man (which is why David the Fourth was called "the builder" only 3-4 centuries later). It was his two different "selves" that "forced" him, in the last years of his life, to write a beautiful example of the confessional genre - "Songs of Repentance".

David IV the Builder died on January 24, 1125, and was buried in Gelati. He wisely led the state for 36 years. He turned the devastated country into a new powerful empire. That is why he was canonized by the grateful nation and the Georgian Church. January 26 was established as his memorial day.

This sacred work of David the Builder is one of the most important spiritual texts of Georgian literature, a poetic confession of the great king. This monument expresses the religious and aesthetic beliefs of the Georgian literary reality of the Middle Ages (with its deep content and high artistic form). Anton Catholicos (1720-1788) called the author of the works "the Philosopher King". Because he created this monument on the basis of the Christian worldview and, in general,



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deep knowledge of ancient culture. This work of David was greatly influenced by the famous masterpiece of Andrew of Crete (VII – VI I I centuries.), “The Great Canon”, which the king, along with other relevant literature, specially studied.,, Researchers (M. Kakabadze, L. Grigolashvili, R. Metreveli, Z. Chavchavadze and others) discuss both the similarities and differences between David's "Galobani" and the "Great Canon" of Andrew of Crete. The main difference is that David, as a king, the owner of the nation, does not avoid responsibility, repents of what he did not consider right according to the Christian religion, unlike many of his contemporaries (for example, one of the initiators of the Crusades, Bernard of Clairvaux [Eicken H., Geschichte und System der mittelalterlichen weltanschauung. IV Auflage. Stuttgart und Berlin, 1923 . 322], David does not believe that it is necessary to forget one's homeland in order to serve God. It is also important that the king nowhere speaks of innate sin, nor of sin that necessarily arises from the body (was the body sinless in Christ?). He bases all sin on the person's own will.” In addition, the influence of the works of Gregory of Nyssa (335-394) – “On the Creation of Man” – is also noticeable in David's hymn. In particular, the opinion of the great theologian included in the 10th century “Shatberdi Collection”, according to which people are responsible even for their dreams [Shatberdi Collection of the 10th Century , Tbilisi , 1979 . Verse 7 . 90]. We can say that the worldview of David IV is mainly determined by the theology of Arsen Ikaltoeli. David also believed that the power of reason was considered absolute by Greek philosophers. Because of this, God, who is above reason, remained unknown and unnoticed. “That which removes the basis for a person's self-confidence and directs him towards faith” (Guram Tevzadze). As I have already mentioned above, Andrew of Crete “Great Canon” and David's “Hymns of Repentance” are closely related to each other and the similarity between them is obvious. That is why “the hymns of Andrew of Crete and David



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the Builder are united by a single theme and the same ethical ideas. Both hymns are based on the motif of Psalm 50. In both works, the lyrical hero confesses before the Almighty, repents of his sins and hopes for God's mercy and goodness" (Laura Grigolashvili). It is true that the similarity and influence in these two hymns are quite noticeable. But it is precisely the hymn of Andrew of Crete that inspired the hymn of King David, which, to some extent, differs from the architectonics of the "Great Canon". Because "in the hymn of repentance of David, the cry of the lyrical hero is addressed to the Savior and the Virgin Mary. Examples from the Bible are cited only to characterize the sinful soul, and the plot line develops in an ascending manner. The sadness and lamentation expressed in the hymn are crowned by a bright, soaring intonation, radiant with faith" (Laura Grigolashvili). Laura Grigolashvili is absolutely right when she writes that David the Fourth the Builder created such an individual artistic document that always excites a person who thinks about the essence of spiritual values. Her research is undoubtedly important - from the religious-philosophical, historical-philological, codicological and literary points of view of the works. She correctly determined the place of the hymn both in Georgian hymnography and, in general, in the history of Georgian culture. "The hymn is a hymn, a dedication to the Lord, who created man in His image. Unfortunately, the creation cannot respond to the Creator with perfection. Because of this, the author of "Galoban" expresses great regret, regret that is given to us to overcome and correct imperfection and sinfulness" (Lali Jokhadze , 2016. – p . 146). The main theme of David's hymn is clearly and distinctly expressed - repentance and the motive for which it was written. Awareness of sin, repentance and efforts, efforts to correct it.

The outstanding king of the Georgians It has become a source of inspiration for many poets, among which I would like to recall Kalandadze's poem "Set Your



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Foot on the Ground" and Murman Lebanidze's poem "The Taking of Anise", which capture the humility and great spiritual feelings of our illustrious ancestor. "What sin do you have, O king, that you forgive me... If you are a sinner, then, O king, what do sinners do?", asks Ana Kalandadze with a rhetorical question. Murman Lebanidze also asks the crown prince in surprise: "What have you done, David, a beggar, you have already had the Lord's mercies, all mercies, and hymns of repentance." The lines of both poets are quite close to each other in terms of theme. Both emphasize the moral, spiritual responsibility and humility of the king before society, that although he is a king, he is also an ordinary person who is not immune from mistakes and sins. The king has to make more difficult and responsible decisions than an ordinary, simple person, and therefore there is a greater probability of mistakes, bias or indifference, the awareness of which does not diminish, but rather demonstrates the king's Christian worldview, his justice and awareness of guilt. Therefore, he asks the Lord for forgiveness and pardon as one of the sinners. He is a king and, on the one hand, also embodies the nation, whose morality and perfection he must care about, that is, set an example for others. Obviously, if the king considers himself the most sinful person, then what should his subjects do?! These questions are answered by his own hymn, in which the king, on the one hand, is presented to us as a man obedient to God, blessed by the Almighty, a sinner who realizes his mistakes and repents, and on the other hand, as a great statesman and spiritual leader of the country.

As for the nine hymns of David, they are inspired by the thoughts of the prophets and apostles and carry a great deal of meaning. For example, the first troparion of the first hymn, which originates from the Epistle of the Apostle Paul, says: "At the name of Jesus Christ every knee shall bow... and every tongue confess"; for comparison, in the hymn of David we read: "Before whom every knee shall bow, every tongue shall confess." In each of the hymns of David, "there are many



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scattered words from the same semantic field: in the first hymn: confession, confessor, penitent; In Canto III (an enumeration of multiplied sins): the abominable passions, the murderous knowledge of Cain, the rebellion of the sons of Seth, the wickedness of the Egyptians, and others; in Canto IV, the forgiveness of sins; in Canto V, the enumeration of multiplied sins continues, forgiveness and mercy from the Virgin Mary; in Canto VI – again sins, but the rebirth from the Word, that is, the new birth of those who have corrupted the Divine Word; in Canto VII – the restoration from the beginning of the Divine Word – the birth of Christ; in Canto VIII – a plea for forgiveness and the conversion of sinners; in Canto IX – a new iconography, again restoration through repentance. The listed nouns do not indicate the different degrees of informativeness of the word, but rather demonstrate the multifaceted nature of the mentioned sins” (Lali Jokhadze , 2016. – p . 149). Therefore, “the work presents the king-author as a poet of high artistic thinking, who comprehended the depths of theological essence both in the hymn as a whole and in individual hymns, in each troparion, in each phrase and word. In hagiographic texts, words have a greater informative load, since they reflect irrational (common-faith, general Christian views). Here, each word instructs us, teaches us, and is also a bearer of the highest divine and human values. Completely L. Jokhadze is right in that such a text is a great school of virtue and love, righteousness and truth, grace and mercy.

In my personal opinion, based on the research of the authors I mentioned above (Guram Tevzadze, Laura Grigolashvili, Zurab Chavchavadze, Lali Jokhadze, and others), not only the historical and literary significance of David the Builder's "Galobani Sinanulisani" was clearly and distinctly revealed, but also the moral face of the king himself, his deep spirituality, which remains relevant even in our modern times, as a unique example of the search for a spiritual path and repentance.



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