



Genre Poetics Of Fitrat’s Dramas

Ganiev Ilham Muzaffarovich¹

Journal for Educators, Teachers and Trainers, Vol. 14 (3)

<https://jett.labosfor.com/>

Date of reception: 25 Feb 2023

Date of revision: 08 Mar 2023

Date of acceptance: 01 Apr 2023

Ganiev Ilham Muzaffarovich (2023). Genre Poetics Of Fitrat’s Dramas. *Journal for Educators, Teachers and Trainers*, Vol. 14(3). 45-51.

¹Professor of Termez State University doctor of philological Sciences, laureate of the international prize “Yassaviy”



Genre Poetics Of Fitrat's Dramas

Ganiev Ilham Muzaffarovich¹

¹Professor of Termez State University doctor of philological Sciences, laureate of the international prize "Yassaviy"

ABSTRACT

This article analyzes the works, plays of Fitrat who is as a famous major dramatis personae in the history of Uzbek literature. Also, in this the issues considered whether the author's terms fall into the mold of the conquests of literary science. Fitrat has occupied a special place in the history of Uzbek literature as a major dramatis personae. He is the author of more than a dozen plays of different genres and themes. However, if from these works "Abulfayzhan", "Lion", "Indian dissenters", "True love", and "Rebellion of Evil to the God" have come down to us, the singles "Oguzhan", "Timur's mausoleum" still remain one of the arduous pages of the literature of the 20s century. As long as we are talking about genre poetics, it is necessary to solve the question of how Fitrat defined the genre of his plays, whether the author's terms fall into the mold of the invasions of literary science. It should be borne in mind that the study of this issue in the context of the literature of the 20s, where Uzbek drama is still going through an initial period, will only allow to draw objective conclusions.

Keywords: author, genre, poetics, tragedy, conflict, character, plot, composition

INTRODUCTION

Fitrat said: Abulfayzhan is "a five-stage tragedy from the history of the Bukhara land". Can the word "tragedy" in this sentence form the same with the current tragedian invasion? That's the essence of the matter.

In those years, even because the translation-shading of a huge number of Russian-International words was widespread (especially such turns in Fitrat are much more), the creator used the word "tragedy" as the meaning of the word "tragedy" (not invasion).

So, "Abulfayzhan" is indeed, a literal tragedy? Does he meet the requirement of the classical norms of this genre? What when compared to the current tragedy? Although in our candidacy work on the topic "the skill of Fitrat in the creation of the tragedy "Abulfayzhan" [1] answered this question and proved through clear evidence that "Abulfayzhan" is a tragedy that can compete with rare examples of the world tragedy ... The tragedies created by Fitrat remained from experiments in the implementation of the genre specification", - for the fact that objections in his tribe were met [2.34] let us express a few considerations that prove that Abulfayzhan is a literal tragedy (tragedy).

Also R.Mustafakulov and N.Baqoev wrote : "However, after the first veil, the spirit at the end fades more and more, and tragism disappears (?). He was replaced by Hakimboy (not- "rich"- by I.G) and other Iranian ruler Abulfayzhan's non-fight against the invader, making the land dependent on him, turning himself into plaything, and other bloody events are not realistic (?) in the way the corn is lured (?). Abulfayzhan is a large and strong fighter characteristic of the tragedy genre, a tap drawer from resistance on the path of his goal is not embodied as a holistic character.

In our opinion, this is due to the fact that the character of the pesa is not holistic, the plot is scattered (?) arises, the collusion that forms its basis is not sufficiently developed. For this reason, the tragedies that Fitrat created were from experiments in the implementation of the genre specification (?) remained" [2. 34].

In the history of literature, there is a phenomenon in which the definition of a particular genre of work is the cause of some kind of discussion. For this, A.Suffice it to recall Chekhov's "Olchazor"(Cherry Garden). But, while the author defined his genre as comedy, was the staging director Stanislavsky who called the work a drama. Also A.It is known from history that the identification of the genre of Pushkin "Boris Godunov" caused a lot of discussion even in his time. [q.: 4. 91-108]. "Again, it is very characteristic that, despite the traditions of that time, the first edition of Boris Godunov did not mark the genre on the title sheet, while in the manuscript the author gave him the definition of "comedy". This tradition, according to the traditions of the old Russian theater, represents a dramatic work in general. In every tin, Pushkin's letters and sketchy projects, it is legal for Godunov to be called a tragedy "[5. 107].

So, in what aspects did Fitrat call "Abulfayzhan" is a tragedy (or we defined it as belonging to the genre of tragedy)?

A sharply different aspect of tragedy from other genres of the dramatic type is all the elements in it (conflict, character, plot, composition, language, etc.) higher than in drama and comedy, in that it is intense, hyperbolized. Tragedy is a complex genre. The development of character in the tragedy brings the hero closer to the unconditional tragic solution. Also, the chief conflict in "Abulfayzhan", the conflict leading to the tragedy, is the conflict between the objective law of progress of history and the chief hero, who wants to go against it. Such a conflict ultimately leads to the hero's internal struggle with himself. Such an internal struggle is characteristic not only of Abulfayzhan, but also of Hakimbi, which complements this image. Although there is also a mutual conflict between these two characters, logically as a continuation of the image of Hakimbi Abulfayzhan, the image of both tyrants, tempted by the throne and power, the mole state, complement each other, exaggerating tragedies. The spine, which maintains "Abulfaizkhan" as a tragedy, is also "Abulfaizkhan's" major and powerful fighter specific to the tragedy genre, a tap-pull from opposition towards his goal, and a holistic character " [2]. The fact that evil is harmful not only to others, but even to those who have done the same evil, will certainly lead to tragedy, shake the human heart and throw away all the dreams and evil that have been generated in it for years. That is why "no type of poetry has such a strong influence on our spirit as tragedy" [6. 195]. Not only Abulfayzhan, Hakimbi, but also other characters in Fitrat tragedy were equally imbued with such a shaky, violent tragic effect of evil. Rahimbiy, Nadirshah, Ibrahimbiy, Farhad "father", Abdulmumin Khan - each of the victims of their evil deeds, or the deeds of others. Tragedy, -wrote M.Olimov , - the denial of the usual moderate (more precisely, normal) life, the solution of which is left without intelligence, the existence of a person is overwhelmed by ardent passions, they are shaking their feet with all their might" [7]. 15]. It can be said that all participants in "Abulfayzhan" - from Abulfayzhan himself to the altar of an episodic character-are subjected to such a solution that the mind is powerless" and become victims of the struggle of conflicts in their own souls.

Aristotle summarizes the experiences of the tragedy of antiquity, stating that tragedy through action is an image of an important and complete event that purifies the human spirit with suffering, "fear" [8]. 955], - he wrote. The judgment in this quote is that the purpose of reflecting the tragedy is to purify the human soul (catharsis) through anguish and fear. The anguish and fears in "Abulfayzhan" also ultimately lead to either the same viewer's soul cleansing. Let us recall the monologue of Abulfayzhan, which he said shortly before his death- "people, animals of the world that the shamelessly did not know! The tears of one of you will water one of your gardens of joy. Mourning one of you will make another of you wear wedding instruments. How long will you not be tired of eating each other's beings and making your anger go away! [9. 98]. This is the confession of a barbaric one who, having spent a lifetime of blood, made the blood of not only others, but also of his own liver rivers and rivers on the way of the throne and wealth, and the last word in his life. It seems to me that it is impossible to come to such a conclusion of a ruler who does not shove with his bird that my hand burns like an Abulfaz Khan, even in front of a dor. But there is no doubt that such a conflict gave birth to tragedy. So, as the Mustafakulovs wrote, the magan "tragism is lost", on the contrary, Abulfayzhan is considered to be two states in his soul: the humk at the beginning of the work, the count of himself a little less God (remember: "fortunately", the death of these is in our "hands"), the feeling of arrogance and the breaking of these feelings at the end.

The same conclusion also dispels their opinion that the bass vocae in the work are "naturalized in a naturalistic way". Because the fact that Abulfayzhan is a historically oppressive, blood thirsty, battol person, consequently, does not have the same mental state in him as in the work, is probably closer to reality. But Fitrat did not just delineate history, but gave historical vocae a Shakespearean tragic character, being able to turn historical figures into heroes of tragedy. At this point, the tragedy's. Another aspect described by Belinski came to the surface. It is a rule: "every person belongs to a poet, although he wears a historical name in tragedy, not history " [10]. 200].

Another important aspect of the tragedy is that the conflict in it is resolved all the time in connection with socio-political progress, with the spiritual life of a person" [11]. 315]. In fact, even in "Abulfayzhan" the exchange of periods, generations, types of chakras is described. All this takes place in the Gothic struggles based on blood, deaths. In essence, the conflict, which ends with terrible events, the death of the heroes, was called "cold" by the great Hegel. The essence of the tragedy lies not in the sad death of the hero, but in the inevitability of this event. History itself condemned him to a terrible tragic death. Although the conflict seems to be resolved, the main thing is not that the knot in "Abulfayzhan" is solved as soon as one dynasty is replaced by a second dynasty. The development of events and the fate of the heroes testifies to the fact that the decline of the Rahimbians - mangitans, who forcibly seized power from Abulfayzhan - ashtarakhans, is inevitable. A similar solution is the Tseller rule on the demonstration of universal destiny and at the same time the law of eternal justice through the fate of heroes in tragedy [6. 95] gives reason to say that in literally "Abulfayzhan" found its expression.

MATERIALS AND METHODS

In addition to these, "the end erosion of situation, depicted in the head upon arrival in the tragicist genres" [7. 219] so, upon such an arrival, Abulfayzhan is also a host. Apparently, the degradation of the kingdom of Abulfayzhan, the destruction of most of the supporters of this Kingdom, and the inevitability of the degradation

of the Rahimbi power, which seems to have won over the Ashtarakhans, the blame, read by the illusion over the kingdom of oppression and violence. It seems that "Abulfayzhan" is a work in which the character of the conflict, the interpretation of characters, the tragic situation, the solution and the head can meet all the requirements of a truly tragedy in all its characteristics.

While another tragedy of Fitrat, the "Timur's grave", has not yet been captured, the general tragic pathos of the work can also be judged by looking at its fragments that have arrived in various sources. For example, Boymirza Hayit crushes in the section "Jadids in Turkestan" of his book some issues of Turkism and Islam in the unity of the Soviets "(Istanbul, 1987) as follows: "Fitrat again calls Timur in his stage work "Timur's grave" in front of an idyllic Voice-la Nation. Above the scene is a dark cloud, behind a cloud, and between them is the spirit of Timur, visible in the light. With the Command Hunt, Timur said, " I have done many things for you. What I have done is that the descendants of one nation, honorable and brave of all times, are subservient to another nation... I demand from you, your soul... Repair the land and secure the life of my descendants. If you do not do this, the land would become a great burial ground," [8.21] The chapter "Jadids in Turkestan" in the above-mentioned book of Boymirza Hayit concludes with the following statement by Fitrat: "O God, O Turkish God, O Muslim God, there was neither a sin of Turkism nor of Muslims, they suffered such black days.... [8. 22]. "Take true love "from the marriage of the Indian discord" Fitrat says that "the five-volume romance is an emotional tragedy. "Here, too, the word "tragedy " is not in a purely occupying sense. As mentioned above, in the 20s, due to the fact that the genres of the dramatic type have not yet been anicly limited and named in Uzbek literature, because of the diversity in this matter, consequently, any dramatic work in which death occurs during that period is called "tragedy", so Fitrat uses the same term, similarly, the author calls "Indian Discord "five-stage tragic theater", "The Lion" "a five-stage (part) drama "Taken from the life of the peasants.

So do these works really meet the requirements of the genre of tragedy, drama? Or is it more honest to call them differently when they measure them by the criteria of today's literary studies?

The plays "True Love" and "Indian Discord", written on one topic, are a logical continuation of each other, are marked by the author as "tragedy". According to the rules of World tragedian experience and literary criticism, the most difficult, terrible cases of tragedian human life, insurmountable conflicts, the consequences of which lead to an inevitable tragedy, the feeling that lives at the opposite pole in the heart of the main character-the limbs standing and raising the grim, ultimately, the moments when the owner of this heart is mentally and physically And in" true love and "Indian conquerors" such a tragic situation did not make it necessary. Of course, a scaled socio-political topic could have been the basis for the creation of tragedy (tragedy) in the literal sense. First of all, the conflict in "True love" is not in a literal tragicomic character, because the conflict in tragedy – whether it is inter-character, between the main character and the social environment, of course, is obliged to cause the hero of tragedy to fight with himself, to spiritual cleansing, to cause anguish and insurmountable pain. While in "True love", garchand the main characters Nuriddin, Karimbakh, Sarvarkhan are killed, but the mental anguish that led them to such destruction, the insurmountable disagreements you will not see social problems. In novel, the author himself, by the way, is in a more romantic-emotional direction. The rule that the destruction of the main character is not the main-primary sign of tragediy has proven itself one more time on the example of "True love". That is, the destruction of Nuriddin also cannot serve as a basis for calling the work a tragedy. Nuriddin, in general, the destruction of the main characters is not inevitable, that is, the law of the lens of history does not require only that, because although Indian dissidents are physically killed, their struggle is felt from the general spirit of work, who will certainly continue and will certainly win. In the words of Freytag: "at the end of the play, it is not the hero's survival that makes drama, his victory in the fight or his reconciliation with his opponent on the basis of mutual recognition.

If he is defeated, or not, will pesa retain the name of the character not tragedy (tragedy) (9. 143]. According to the above considerations, it is right to say "True love" is not a tragedy, as the author calls it, but a romantic-emotional drama. The glorious social theme, the love of a thousand baloyu excavations, the suffering that was smoked due to yor and oshuftalik to the land also brings the "Indian different" closer to tragedy, although this work cannot be called a perfect tragedy either. In it, too, the main conflict is between the oppressed Indians and the colonial British. This conflict is also characterized by the fact that it is in a grammatical spirit. Tragedy in "True love" – in the physical death of the main characters, in the "Indian Discord" they win both bodily and spiritual.

The fact that "True love" and "Indian discord " do not belong to the tragedy genre again makes it seem to them that even in the final, as in classical tragedies, there will be no situational flickering at the beginning of the work. The situation at the beginning of the work in "Abulfayzhan" – the judgment of Abulfayzhan, the thirst for blood ends and, in general, the bloodshed, the brevity of the power that arises behind the mangurty, the inevitability of destruction are revealed through the fiery monologue of fantasy. In the two pesa finals on the Indian theme, however, the situation has changed somewhat, although some heroes have been condemned, their struggle, goals and objectives have not changed. In tragedy, exaggerations, exaggerations, artificiality will be higher than in all other dramatic genres, in which the interpretation of characters, the strength of the conflict, the development of events, the language and other elements will be between possibility and non-existence. Let us

recall the episodes when the head of Farhad father in "Abulfayzhan" was brought in at the moment, the dream of Khan, the appearance of companion in the dungeon where Khan was lying, the cruelty of Rahimbi in relation to Abdulmominkhan and, finally, the appearance of life. Such tightness, such intensity, such hyperbolization will strengthen the tragism. The language of tragedy is also distinguished by its extremely pungency. The main heroes-Abulfayzhan, Hakimbi, fantasy are also different from ordinary people. Evil and cruelty in them, tyranny and bloodthirsty, spiritual evasion and anguish are also described in the upper curtains. So, in "Abulfayzhan" it is not described that Real people are late, as if one step is limited from life. And this is a specific feature of the tragedy.

Let the life of the heroes in "True love" and "Indian discord" do not face random events and phenomena (for example, the rescue of Dilnavoz by the masked at the same moment, which is being killed by Okunar). No matter how romantic, far from vital, the dialogue and monologue in some scenes (noriddin accidentally drinks poison in a jug into a dungeon), all the same, they are the ones we see and know at every step. And this once again confirms that two pesas are drama.

The literary scientist Sherali Turdiev, who prepared the "Indian different" for publication, also calls both plays and drama, although he calls the preface "about the tragedy of the Indian different" [10]. Although the literary critic used the playwright's own term in the title, in fact, he considers both "True love" and "Indian Discord" to be drama. This is in line with our above considerations and supports our opinion. Fitrat calls "The Lion" is a "drama". As long as "the whole life of the drama genre, that is, the object of drama in a narrow sense, its big and small (but not bachkana) phenomena, all the feelings and thoughts that a person experiences" [11]. 292] as long as such phenomena, feelings and thoughts have also been perceived in "The Lion". The main problem in the drama is the problem that represents the struggle between the ordinary working people who lived before the October coup and the exploiters who owned the total material wealth in the society that saw the day over this people. The main character, who is crushed to work, does not see any light, does not see light, and ultimately realizes that tyrants are the worst enemies of the oppressed, grows and develops in a thousand and one sufferings of "The Lion" marriage. In this process, he sees with his own eyes both the cruelty of the rich, and the cunning and flattery of the teachers, and the liveliness and immorality of the rich ladies. The lion does not rise to the level of an Englishman or reformer who realizes the need to improve, renew society, already a major realist Fitrat did not even set himself the goal of "raising" him to the level of a revolutioner. The very fact that an uneducated, not seen by the world, an ordinary peasant young man realizes that representatives of high level are his enemies, and takes up arms, albeit ordinary, but in a simple way, attempts to cleanse society of such tekinsts are a big statement, in almost all scenes of the work, the clashes of representatives of these two classes. In this play, it is also evident that Fitrat is an artist of psychological proof. Also, The Lion initially tried to dissuade the Batur from the thought and path of killing the rich, humiliation in the dungeon, from the ground, from the yard, from the place of compatibility, the death of his mother, comrade Botir... he forces himself to raise a knife against the rich and the son of the rich against power. According to these characteristics, "The Lion" can be described as a social-psychological drama.

Fitrat sai: "another plays-fasts "is" a masterpiece of a small spectacle of two pardons". The term also implies that Pesa is small and is a stage work. In "fasts", cases of tragedy, drama and comedy were shown mixed. As a rule, the main weapon of comedy is laughter, in which every component, even to small details, is required to evoke laughter, and even life drama is permeated with laughter. This is also a funny comedy in "Ruzas": the husband, sitting with the wife of The Immortal, sees the murids, takes the form of a pious Mullah, moves his wife away, fasts, swears nasvoy of the hasty into the sand, and hastily fasts with his wife.. - all this evokes toxic laughter in the viewer. Fitrat used a lot of funny sentences, both in the speeches of the immortal and the Kazakh. Also, the husband, secretly sitting at a self-party, hears the yelling of his eternal wife that "on fire" and said, "you burned my house". This phrase in nation, which has both its own meaning and portable meaning in the present situation, evokes strong laughter in the viewing Hall. However, here is such a comic moments Cube, and with the widespread use of the "laughter" invasion, which in the 20s represented the meaning of comedy [12. 52-68, 72-100] Fitrat does not term his work with the term "laughter". So the author was well aware that his play was not fully consistent with the requirements of the genre of laughter, that is, comedy. Indeed, even when today is measured by the criteria of the comedy genre, "Ruzas" cannot be called a comedy. It seems to us that it is correct to call this work tragicomedy. Because in it, elements of tragedy (death of Ashurbobo), artificiality (the coming of the crowd on the fast of the Kazi), character exaggerations (the Earth is the most ignorant, hypocritical and cruel of the Immortal) are mixed. The finale of the work is also reminiscent of a multi-faceted tragedy. This fact again suggests that Fitrat carefully, on a scientific basis approached the issue in determining the genre of his work, while much more subtle interprets the specific features of dramatic genres and the separations between them.

The internal division of Fitrat dramas is also unique. Most of these pesas, or rather, are available in our hands. Four of the six pesas have five curtains. This is also not accidental, Of course. Many rare examples of World drama are of such size [13]. It was not possible that Fitrat, who was aware of World Literature, in particular, knew Shakespeare's work for good, did not apply this experience to his work. But the fact that the playwright

also took into account the scale of the topic, the situation of the Uzbek Theater at that time, is assigned. So, he presents "fasts" and "The rebellion of Evil to the God "as a small spectacle masterpiece", which does not feel the need to stretch into five curtains.

The composition of "Boris Godunov" is distinguished by exquisite internal, but also external proportionality and conciseness, excellent symmetry" [14]. 119] like standing, Fitrat dramas are significant in that they are compositionally carefully thought out. Each curtain in the "Abulfayzhan", the view comes out of each other, five curtains are formed, supposedly a chain that is firmly connected with each other. R.Mustafokulov and Bakoyev wrote, the tragedy was "hypocrisy collusion of Hakimboy and others with the Iranian ruler Nadirshah, not fighting Abulfaiz Khan against his conqueror, making the land dependent on him, turning himself into his bosom, and head-blooded events" [2]. 34] not just included in the work, but precisely in order to strengthen tragism, to highlight the idea of the foundation of power, which was captured by betrayal and bloodthirsty, precisely to show the tragedy of Abulfayzhan and the laying of evil and betrayal at the heart of such tragedies that would then be born. So we have no right to accuse Fitrat of unreasonably increasing events, deliberately increasing the number of curtains.

Fitrat also divides "The lion" into views and meetings. "In classical drama, acap would be divided not only into scenes and appearances, but also into Sessions, and each session would begin with the release of a new character on stage or the departure of a character from the stage, that is, each session would express a new dramatic situationism" [11]. 276]. The same situation is typical for meetings in "The Lion". Although such a division occurs only in "The Lion" and does not play a significant role in increasing the artistic, impressionable ideological power of the work, it is important as a fact that Fitrat is well versed in the classical rules of drama, examples of World drama [12].

The above considerations give rise to a paradox: Pushkin is on the pesa ("Boris Godunov" is meant - I.F.) as an excellent (principle), leading and determining to himself to be completely creative free from all the rules and conditions, shells that exist in the drama of that time, with the aim of hakkonium depiction of life and history as works [13]. 517] accepted, why does Fitrat strictly adhere to so many rules and conditions formed in World drama? (For example, the fact that most pesas have five curtains, are divided into meetings, etc.) It seems to us that this is due to the historical and national conditions, the fact that drama is a new phenomenon in Uzbek literature. Because Fitrat, in general, was created in the genres of drama at that time, the penitentiaries worked with reference to the achievements, experiences, traditions achieved by other folk drama, and without it, not only artistic creation, the development of another sphere, and then the emergence of innovative methods and products in it is impossible. The plays of the 20s should be the basis for the development of the theory of Uzbek drama along with Uzbek drama. Well aware of this, 20s playwrights such as Fitrat, Chulpan, Hamza tested various experiments, forms of world drama in their works [14. 94-95]

It seems that in defining the genre of their plays, Fitrat, although the garchand they were not called by today's conquests, basically acted in the right way. And in such a definition, Fitrat was well aware of World drama, and a mature playwright knew how to show his talent as a literary scientist with a wide field of thought.

CONCLUSION

As we have seen above, whether we call Fitrat's works tragedy, whether it is a romantic-emotional or sosial-psychological drama, tragicomedy, in such a naming, of course, the most important features inherent in these genres are known in these works at the Kay level, their interpretation and evolution were taken as a basis, and the possibility was proved sad. But what aspect is taken as a basis when determining the genre of the work, in particular, a dramatic work? This question logically dictates the next season.

REFERENCES

1. Hamza. Collection of works. Four-volumes. - Tashkent: Science, 1980-81.
2. Materials of the first Republican scientific and practical conference dedicated to the national phenomenon of Abdurauf Fitrat, literary, scientific and theoretical heritage, socio-political activities. - Bukhara, 1992.
3. Анализ драматургического произведения: Межвузовский сборник. - Л.: изд-во Ленинградского университета, 1988.
4. Belenski V. Selected works: translation from Russian. - Tashkent: Uzdavnashr, 1955.
5. Olimov M. Currently, Uzbek literary pathos is a puzzle. Tashkent, 1994.
6. Aristotle. Poetics: translation from the Russian language. Tashkent: Literature and Art Publishing House, 1980.
7. Fitrat. Abulfaykhan / / The star of east. - 1989. - 1-son. 83-104-betlar.
8. 8. Belinsky V. Selected aces: translation from Russian. - Tashkent: Uzbek, 1955.
9. Khotamov N., Sarimsakov B. Literary terminus of Uzbek - Russian dictionary. - Tashkent: Uzbekistan, 1979.

10. Sultan I. Literature theory. - Tashkent: Uzbekistan, 1986.
11. Аникст А. Теория драми на Западе во второй половине XIX века. - М.: Наука, 1988.
12. Благой Д. Мастерство Пушкина. - М.: Советский писатель, 1955.
13. Солоков А. История русской литературы XX века.- М.: Издательство МГУ, 1965. Т.
14. Аникст А. Трагедия Шекспира "Гамлет" - М.: Просвещение, 1986.
15. Анализ драматургического произведения: Межвузовский сборник. - Л.: изд-во Ленинградского университета, 1988.
16. Самойлович А. Первое гайное общество младобухарцев // Восток -Н.И. - С. 1997.
17. Искусство и художник в русской прозе первой половины XIX века: Сб. произведений. - Л.: Издательство Ленинградского университета, 1989.