

Karamatova Zarina Fatilloevna.

*Bukhara Engineering-technological institute, Bukhara Uzbekistan.*

Batyushkov in his historical elegies depicts heroic deeds, introduces historical figures and unknown warriors into the plot. In the "southern" elegies, he refers to antiquity; "Northern" - filled with love for Russia, include the traditions of the "Ossian" style. "Russian literature immediately responded to Europe's fascination with James MacPherson's Songs of Ossian, because it sensitively caught that poetic innovation, a new way of conveying the mood of the poet, which permeated the works of the Scottish bard. Thus, "Russian Ossianism" became a creative laboratory for the formation of new Russian lyrics.

The narrow framework of classicism, expression of concepts, very attractive, an indicator, ideas of his legacy, philosophical problems raised, framework of classicism, demanding critic, the poet prematurely appeared, reflected in the development, foggy landscapes, sensitively caught that poetic innovation, a new way of conveying.

Interest in this kind of literature was an indicator of a change in literary direction, i.e. people of the beginning of the 19th century, having become interested in Gothic descriptions and philosophical problems raised in the poetry of skalds, are ready to move away from the narrow framework of classicism and head towards romanticism that awakens fantasy [9]. Thus, Western literature, even if stylized as an Old Norse epic, gave lessons to Russian poets, especially pre-romantics: "Ossian coloring became inevitable for writers who turned to the theme of the historical past, to antiquity. In its main features a combination of savagery and grandeur; gloomy, mostly nocturnal, foggy landscapes; mournful melancholy tone - he embodied the northern nature. Batyushkov repeatedly uses northern themes in his work:"sad Ossian motifs come across in his early works; back in 1809 - 1810 he translated excerpts from the poem [7] [16].

The lyric side of Batyushkov's work is very attractive; it organically fits into the variety of genres, themes and ideas of his legacy. The poet's contemporaries wrote rave reviews and specifically studied his life and work [13]. One of the first connoisseurs was the famous contemporary of A.C. Pushkin. "Pushkin was attracted by the clear and definite nature of Batyushkov's poetry, they had a common dislike for ghostly and vague romanticism. That craving for the expression of concepts and feelings caused by the reality of life, which was characteristic of Batyushkov's poetry, did not disappear, it flourished brightly in the work of his brilliant 23 students" [10]. The great Russian poet was always aware of cultural events and, with his characteristic liveliness, gave them an assessment. Reading "Experiments in Verse and Prose" (1834), A.C. Pushkin made notes in the margins, which we consider as critical statements. Pushkin appreciated his predecessor for his desire for artistic perfection, for searches, new, means of artistic expression. On the margins of the "Experiments" he noted: "beautiful", "very nice", "charm", "lively", "harmony", "strong verses" [5]. Admiring the verses from the elegy "On the ruins of a castle in Sweden", he remarked: "Here are lovely verses, actually Batyushkov - the whole stanza is beautiful." The elegy "Shadow of a Friend" evoked an admiring response: "Charm and perfection - what

harmony!". However, A.C. Pushkin is a strict and demanding critic: a master of precise and concise Russian words, he demanded the same language from the texts of his famous contemporaries and predecessors [3]. Critical, sometimes even caustic remarks are placed on the margins of the collection "Experiments in verse and prose", such as: "sluggishly", "badly", "vulgarily", "weakly".

P. A. Vyazemsky with his literary critic K.N. Batiushkov chose at the time of the heyday of talent. The poems of both poets are united by the liveliness of writing, the witty accuracy of the word, and the philosophical outlook on life [11]. For each new poem, Batiushkov looked forward to a friendly review, sometimes belated (his absent-minded friend often forgot to answer letters), but always significant. Vyazemsky gave an assessment to the work of K.N. Batiushkov in the article-preface to "News about the life and poems of I.I. Dmitriev" (1821) [6]. He also has a friendly message "To Batiushkov" (1817), in which he addresses the addressee: "A singer of love, a playful poet / And a happy minion of grace." Also P.A. Vyazemsky considered the influence of the poetry of K.N. Batiushkov on lyrics by A.C. Pushkin [2]. In a letter to M.P. He (Vyazemsky) wrote about Batiushkov's articles "Reminiscence of Places, Battles and Travels" and "Reminiscence of Petin" found: There is no doubt that Batiushkov's influence was also reflected in the development of Pushkin's talent. Pushkin's elegiac verse is akin to the poet's verse, who was the first to assimilate the elegiac element of our poetry with such success and brilliance [1].

Lyrics K.N. Batiushkov was also highly appreciated by the poets of civic romanticism. V.C. Kuchelbecker, one of the publishers of the almanac "Mnemosyne", considering "Experiments in verse and prose", noted: The publication of Batiushkov's poems has been rendered to domestic literature [4].

V. G. Belinsky, could not ignore the work of K.N. Batiushkov. He gave critical assessments of the poet's work in several articles. So, in "Literary Dreams" we find: "Batiushkov, together with Zhukovsky, was a translator of the poetic language, i.e. wrote in pure, harmonic language; his prose is also better than the prose of Karamzin's small works [8]. In terms of talent, Batiushkov belongs to second-class writers and, in my opinion, is lower than Zhukovsky; it is ridiculous to even think about his equality with Pushkin. In all articles V.G. Belinsky about Batiushkov passes the idea that the poet prematurely appeared on the literary arena [15]. "Inaccurate expressions, prose verses," according to Belinsky, are found in Batiushkov's lyrics because the literary form of verse at the beginning of the 19th century was more important than its content. In the article "Russian Literature in 1841," the critic writes: "Batiushkov does not belong to the number of creative geniuses; but his talent is so great that if his poetry had not been devoid of almost all content, had he been born not before Pushkin, but after him, he would have been one of the wonderful poets, whose name would have been known not only in Russia. However, along with such statements, Belinsky also has many enthusiastic remarks about Batiushkov's lyrics [17]. The critic considers his work to be a transitional, innovative link in Russian literature.

In 1870, the ownership of the magazine "Russian Starina" from the employee P.A. Efremov received an extensive collection of letters from K.N. Batiushkov (1807 - 1821) [14]. This epistolary was gradually published in a journal with detailed notes by P.A. Efremov,

but such a gradual publication of letters lasted for 18 years (1870 - 1887) and the goal lost its significance and value. However, 1887 is a jubilee date, on the 100th anniversary of the birth of the poet, thanks to the efforts of his Pompey Nikolayevich Batyushkov and a group of literary critics, a "luxurious edition of the complete collection of not only poetic and prose works of Konstantin Nikolayevich, both previously published and still remaining unpublished, but also all the letters of the poet and documents that are directly related to his biography, preserved anywhere and by anyone [12]. The half-brother of the poet Pompei Nikolaevich Batyushkov was engaged in publishing throughout his life, but the organization of the complete works of his brother, undeservedly forgotten by his contemporaries, became the pinnacle of his professional activity. The work consists of three volumes: the first is a biography of Batyushkov and a complete edition of his works, i.e. 119 poems of the poet (1802 - 1821); the second - 27 of his articles and notebooks; the third - 293 letters (1797 - 1853) [18].

P.N. Batyushkov managed to gather a worthy team of authors, consisting of such eminent literary critics as L.N. Maikov, V.I. Sites, M.V. Semevsky, M.I. Gorodetsky. The latter noted: "Pompey Nikolayevich directed the publication itself with his close participation, showing at the same time special skill, energy and knowledge of the matter. His work in publishing received due appreciation from the height of the Royal Throne by awarding the rank of real Privy Councilor".

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