

## Unity, Imagery and Polysemy of the Poetic Word in the Lyrics of Alexander Blok

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**Abstract.** *The article is devoted to the analysis of unity, imagery and polysemy of the poetic word in the lyrics of Alexander Blok. It emphasizes that Blok's lyrics are characterized by the stability of key words and images that create a link between early and late poems. These images and symbols have deep multivalence and are capable of revealing different facets of reality, interacting with each other in different contexts. The author examines how polysemous words change depending on the context, as well as their ability to bear the imprint of previous contexts, becoming auto-quotations. The article explores in detail the recurring motifs and images in Blok's poetry, which provide its unity and multilayeredness.*

**Key words:** *Alexander Blok, lyrics, poetic word, multiple meanings, symbols, images, context, autocitations, unity.*

The lyrics of Alexander Blok are characterized by a remarkable unity, which is achieved due to the stability of his poetic word. Although with Blok's creative evolution the ways of depiction and attitude to reality changed, the basis of his vocabulary remained unchanged. The key words and images found in the different cycles of his poetry not only connect the early and late poems, but also create continuity between them. This multiple meanings and symbolic depth of Blok's words form a special poetic world in which each image is endowed with multiple meanings and can reveal different facets of reality.

Blok was rather ambivalent about his own poetry. In his notebook of 1916 we read: "The other day I thought that I don't need to write poetry, because I'm too good at it. It is still necessary to change (or for everything around to change) in order to be able to overcome the material again" [2, p. 293]. The poet sometimes had a desire "not to write more lyrical poems until old age" [2, p. 132]. This apparent rejection of lyrics as a genre may have led to the emergence of dramatic features in it [5, p. 130].

The unity of Blok's lyrics is rooted, first of all, in the extraordinary stability of Blok's word. While the ways of depiction and the word's relation to reality change throughout his work, the basis of his vocabulary remains unchanged. Although the key words themselves create relatively weak links between the texts - a repeated word-image may be the only point of contact between the texts - their influence extends across the many poems that make up the different cycles. These images-symbols are equally characteristic of both Blok's early and late poems and form a stable part of his vocabulary, which ensures the unity of his lyrics and creates continuity between his early and late work, despite all their undoubted differences.

The figurative unity of the poem manifests itself in another way: no matter how diverse the realities are, their figurative correspondences are drawn from a single source. Transitions from the concrete to the generalized and vice versa, the interaction of the direct and indirect is only one form of manifestation of the multivalence of Blok's word. Equally important, but much less common, is the

existence in the text of opposite semantic fillings of the same word. The contradictory nature of the word is revealed in its combinability. An essential role in establishing one or another semantic filling of a word belongs to the epithet. In the poem "Before the Trial" different meanings of the word edge are correlated in a similar way:

Lexical repetitions, which are used to express opposite content, are only one of the manifestations of a more general pattern - opposing images are words of the same semantic series. Thus, in the poem "The Aviator" the images "faded eyes" and "violets of the eyes" are clearly opposed. In the poem "New America" two faces of Russia are contrasted. One of them is characterized by a detailed series of church images. The other face of Russia is drawn with the help of close evangelical images. The two opposing plans rely on images taken from the same source.

The peculiarities of the word, which are found in the poem, also characterize the word in the context of the whole. It is the intense character of the word that largely determines the unity of the novel in verse. The word, being repeated many times, is included in changing contexts, as a result of which its semantic content changes. Key words are used in different texts as a direct denotation, as a symbol, as an image of comparison or metaphor.

In A. Blok's lyrics, the ability of a word to bear the imprint of previous contexts and turn into a word-autocitation, a word-reference is widely used. First of all, this applies to the images-symbols of "Poems about a Beautiful Lady", but the main symbols of "Snow Mask" - night, snowstorm, blizzard - become in some poems a kind of pointers to the relevant time and events.

The semantic transformations of words go in certain directions that coincide for different words. A word is used to denote the phenomena of inner life. For this purpose, it is combined with a possessive pronoun. In another type of contexts, key words characterize life in general, forming genitive metaphors with this word.

The movement of the word-image in Blok's poems is not unidirectional. Its peculiarity is that it simultaneously exists in different positions and contexts. Different figurative series develop unevenly. Some of them have many different manifestations, others, on the contrary, are limited to only a small circle of denotations and combinations. Nevertheless, all of them strive for universality, for the expansion of their sphere of influence with differentiation and fractionalization of specific points of application. In this regard, the combinability of some words is expanding. For example, the verb "to bloom", which is part of a long series of images of blossoming, is consistently combined with abstract nouns, in particular, with nouns with the meaning of feelings and inner states. Word-images belonging to different series are able to duplicate each other, expressing the same content. Due to this, they and more particular through-images can not only vary the same idea in different poems, but are also used as a kind of synonyms within one poem. In some cases, figurative correspondences have the same subject matter. In other cases, different figurative characteristics acquire different but internally connected realities. Figurative series are not closed and can interact with each other, forming either juxtapositions or tropes of different types. The relations between the words of the interacting series can be different.

The greatest number of points of contact and intersection with other figurative series have images of fire, which are the most numerous in themselves. In almost every cycle there are images based on the associative connection fire-sound. Other associative links are less widespread, but they are diverse. The peculiarity of through motifs and images in Blok's lyrics is that they are potentially dual and can be revealed in contrasting manifestations: wine as intoxication and as drunkenness, the circle as a symbol of harmony and as a symbol of hopelessness, "eternal return", flight as upward aspiration and as falling, sleep as true life and as death.

The unity of Blok's lyrics is achieved through the unique interaction of words and images that permeate his entire oeuvre, revealing their multiple meanings in different contexts. Key symbols such as fire, blizzard, snowstorm, and their associative links with other images allow Blok's poetry to remain alive and multileveled. This flexibility of the word, its ability to reflect contradictory.

Blok's poetry is permeated with movement. "Wind is the main element of creativity. <...> Blok's sky, as a rule, is neither sunny nor lunar, but painted with the blood of a sunset or the darkness of a blizzard" [4, p. 237]. The author's restless spirit and eternal search for his own path determined this movement in the poetic trilogy. Its action required appropriate scenery. This is the golden light and "blue-purple world twilight" [3, p. 428] in the early lyrics, the St. Petersburg swamps in the second volume, the surroundings Shakhmatov, and ultimately - Russia. "Incarnation" is accompanied by a change in poetics. The symbolic foggy background gives way to the poeticized expanses of Russia and the concreteness of Italian realities. "Signs of time are revealed in space, and space is comprehended and measured by time" [1, p. 235]. The chronotope in poems of the same period often coincides, which serves as one of the connecting factors for cycles of poems.

To some extent, Blok's poems are even characterized by a certain cinematic quality, as evidenced by their vivid imagery, visibility, color and sound accents.

## References

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