

THE ARTISTIC IMAGE IN THE WORKS OF ALEXANDER BLOK

Feruzabonu Erkinovna Tagayeva

Lecturer in Russian Language and Literature

Department of Uzbek and Russian Literature

Asia International University

feruzabonu.tagayeva.1902@gmail

Abstract: The article examines the role of the artistic image in the works of Alexander Blok. Special attention is given to the analysis of the images of the Beautiful Lady, Russia, and the twelve Red Guards in the poem The Twelve. It is shown that Blok's artistic image transcends the private and the concrete, acquires a symbolic character, and reflects the philosophical and national ideas of the era. The conclusion emphasizes the multiplicity and universality of the poet's artistic images, thanks to which his works remain relevant today.

Keywords: Alexander Blok, artistic image, symbolism, Beautiful Lady, Russia, revolution, poem The Twelve, symbol, 20th-century literature.

Introduction

The concept of the artistic image occupies a central place in literary studies. Through it, a writer or poet expresses their vision of the world, creating a system of symbols and pictures capable of influencing not only the reader's mind but also their emotions. Alexander Blok, one of the greatest representatives of Russian symbolism, vividly revealed the possibilities of the artistic image, making it the main instrument of his creative work. In his poetry, the image becomes not just an artistic device but a living embodiment of philosophical, historical, and personal experiences.

Alexander Blok (1880–1921), one of the major figures of Russian symbolism, especially revealed the power of the artistic image. In his poetry, images acquire symbolic meaning, uniting the real and the mystical, the personal and the national.

The Image of the Beautiful Lady In Blok's early works, the leading role belongs to the image of the Beautiful Lady. This image unites the earthly and the heavenly, the real and the mystical, turning the beloved into a symbol of eternal beauty and a spiritual ideal. In the cycle Poems of the Beautiful Lady, the woman is depicted as a mediator between man and higher forces. Here, the artistic image acquires symbolic and religious overtones, reflecting the poet's striving for unattainable perfection. The real woman recedes into the background, giving way to the ideal, which embodies the quest for harmony and the higher world.

The Image of Russia Gradually, the image of Russia occupies an increasingly important place in Blok's poetry. In the cycle On the Field of Kulikovo, Russia appears as an eternal, suffering yet strong country, preserving the memory of its heroic past. For Blok, Russia is not only a

geographical or historical reality but also a living soul, endowed with destiny and character. In the poem *The Scythians*, the image of Russia acquires a grand symbolic scale: she becomes a mediator between East and West, a country capable of leading humanity forward. This image bears mythological and prophetic features.

The Image of the City A special place in Blok's poetry is occupied by the image of Petersburg. The city in his poems appears contradictory: on the one hand, it is a mysterious, mystical space filled with enigmatic symbols ("Night, Street, Lamp, Pharmacy..."); on the other, it is an anxious, gloomy world that reflects alienation and spiritual crisis. The image of the city symbolizes the chaos of modernity, the tragic loneliness of man, while at the same time becoming the stage upon which the fateful events of history unfold.

The Images in the Poem The Twelve A central role in Blok's work is played by the poem *The Twelve*, in which the artistic image reveals the contradictory essence of the revolutionary era. The twelve Red Guards symbolize the destructive force of history, bringing both chaos and renewal. The climax is the image of Christ leading the detachment through the snowstorm. This symbolic image gives the events a metaphysical meaning, linking historical reality with eternal spiritual categories. In the finale, the image of Christ unites the real with the eternal, endowing what is happening with religious and philosophical depth.

Conclusion

The artistic image in Blok's works performs a multifaceted function: it reflects the poet's personal experiences, embodies the symbolism of the epoch, and unites the particular with the universal, the national with the universal human. Through the images of the Beautiful Lady, Russia, the twelve revolutionaries, and Christ, Blok created a whole world where real events intertwine with mythology and philosophy. His poetry demonstrates that the artistic image can become not only a form of aesthetic expression but also a key to understanding the spiritual processes of his time.

The multiplicity and depth of Blok's artistic images make his poetry not only a reflection of his age but also a universal artistic phenomenon, relevant for readers of all generations.

References:

1. Блок А. А. Стихи о Прекрасной Даме. — М.: Художественная литература, 1982.
2. Блок А. А. На поле Куликовом. Скифы. — СПб.: Азбука, 2000.
3. Блок А. А. Двенадцать. — М.: Наука, 1999.
4. Тагоева, Ф. . (2024). ОРИЕНТАЦИЯ НА «МАССОВУЮ ЛИТЕРАТУРУ» В РОМАНЕ-КАРЬЕРЕ В.ПЕЛЕВИНА «ПОКОЛЕНИЕ П». Наука и инновация, 2(38), 70–73. <https://in-academy.uz/index.php/si/article/view/41767>
5. Тагоева, Ф. Персонаж и духовный мир автора (2024). MEDICINE, PEDAGOGY AND TECHNOLOGY: THEORY AND PRACTICE, 2(11), 125-

127.<https://universalpublishings.com/index.php/mpttp/article/view/8127>

6. Тагоева , Ф.Постмодернизм в произведениях В.Ерофеева (на примере романа «Русская красавица»). <https://ts.oxu-system.uz/user/MEDICINEhttps://ts.oxu-system.uz/user/379-383.%20https://universalpublishings.com/index.php/mpttp/article/view/7702%20https://zenodo.org/records/13998198>
7. Тагоева , Ф.Спорность термина и основные подходы в трактовке понятия «постмодернизм». (2024). MEDICINE, PEDAGOGY AND TECHNOLOGY: THEORY AND PRACTICE, 2(9), 145-151. <https://universalpublishings.com/index.php/mpttp/article/view/7043>