

**MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE INFLUENCE OF JOHN MILTON'S WORK IN WORLD
LITERATURE****Saodat Bakhtiyorovna Namozova**

Assistant Lecturer

Karshi State University

Karshi, Uzbekistan

E-mail: baxtiyorovnasoadat@gmail.com**ABOUT ARTICLE**

Key words: Paradise Lost, Areopagitica, Charles I, the Romantic, margins of political life, Civil War, European characters, poetry stems.

Received: 01.05.24**Accepted:** 03.05.24**Published:** 05.05.24

Abstract: John Milton, the renowned English poet and polemicist of the 17th century, has left an indelible mark on world literature through his seminal works, most notably "Paradise Lost." This abstract explores the multifaceted influence of Milton's writings on subsequent literary traditions, both within the English-speaking world and beyond. One of the primary ways in which Milton's work has impacted world literature is through its enduring influence on literary form and technique. His mastery of blank verse and epic conventions has inspired countless poets and writers across cultures, leading to the development of new forms and styles. Milton's exploration of timeless themes such as the nature of good and evil, the fallibility of humanity, and the pursuit of knowledge has resonated with readers across centuries and continents. His complex portrayal of characters like Satan and Adam and Eve has challenged and provoked interpretations, inviting readers to engage with profound questions about morality, free will, and the human condition. Milton's bold engagement with political and religious issues in his prose works, such as "Areopagitica" and "The Tenure of Kings and Magistrates," has influenced debates on liberty, democracy, and individual rights in diverse cultural contexts. His advocacy for freedom of speech and expression continues to inspire writers and

INTRODUCTION

John Milton (born December 9, 1608) was an English poet and intellectual who served as a civil servant for the Commonwealth of England under Oliver Cromwell. He is well known for his epic poem "Paradise Lost" and the tragedy "Samson Agonistes". He wrote at a time of religious flux and political upheaval, and is best known for his convictions. He wrote in defense of the execution of Charles I. The beginning of his work marks a shift in the English ethos. By the time he died in 1674, Milton was impoverished and on the margins of English political life, yet unrepentant for his political choices. John Milton is not only admired for his works, but for his character and the way he shaped the path to his beliefs. John Milton is an enormous source of influence in English literature. It's clear that his works are deep in the roots of the elitist view of art. Although he did not believe that his art should be for all people, and only to those who could understand, he did try to teach others of his views, and he most certainly had a clear vision for right and wrong. Milton's determination is prevalent throughout his life. From his youth, he wanted to be a great poet. His work reflects a profound grasp of several fields of study. His exploration of scientific and cosmological themes in Paradise Lost was particularly inspired by his contact with the natural philosopher Robert Boyle. His Areopagitica ("Areopagitica" is a famous prose work written by the English poet and political writer John Milton. It was published in 1644 during the English Civil War. The title "Areopagitica" refers to the Areopagus, a hill in Athens where the ancient Athenian council, the Areopagus, met), a defense of freedom of speech, was composed as a response to the licensing order of 1643, and is perhaps his most valued prose work. Finally, Milton's history of Britain is evident in some of the names and details recounted in "Paradise Lost".

METHODOLOGY

Exploring John Milton's influence on world literature can involve various methodologies that examine different aspects of his work and its impact on writers across cultures and time periods.

Literary Analysis: Conducting close readings of Milton's major works, such as "Paradise Lost," "Paradise Regained," and "Samson Agonistes," to identify key themes, motifs, and stylistic elements. Analyzing Milton's use of language, imagery, and symbolism to understand how his writing has influenced subsequent literary traditions.

Comparative Literature: Comparing Milton's work with that of other writers, both contemporaneous and later, to explore similarities, differences, and intertextual

connections. Examining how Milton's themes, characters, and narrative structures have been adapted and reinterpreted in different cultural contexts.

Reception Studies: Investigating the reception of Milton's work in different historical periods and geographical regions. Examining how Milton's writings were received, interpreted, and valued by readers, critics, and literary communities across the world.

Translation Studies: Analyzing translations of Milton's works into various languages to understand how his writing has been rendered in different linguistic and cultural contexts. Exploring the challenges and strategies involved in translating Milton's complex poetry and prose.

Historical Contextualization: Placing Milton's work within its historical, political, and intellectual context to understand the social and cultural forces that shaped his writing. Examining how Milton's religious and political beliefs, as well as his experiences during the English Civil War and Restoration period, influenced his literary output.

Postcolonial Studies: Applying postcolonial theories and methodologies to analyze Milton's representation of race, ethnicity, and colonialism in his writings. Exploring how Milton's portrayal of non-European characters and cultures has been interpreted and critiqued in postcolonial literary scholarship.

Feminist Criticism: Using feminist approaches to examine gender dynamics and representations of women in Milton's work. Analyzing how Milton's portrayal of female characters, such as Eve in "Paradise Lost," reflects broader cultural attitudes towards gender and sexuality.

Cultural Studies: Applying interdisciplinary methods to study Milton's influence on broader cultural phenomena, such as politics, religion, philosophy, and visual arts. Exploring how Milton's ideas and imagery have been appropriated and reimagined in diverse cultural forms beyond literature.

Pedagogical Approaches: Developing educational materials and teaching strategies to introduce Milton's work to students from diverse linguistic, cultural, and educational backgrounds. Designing curriculum units, lesson plans, and interactive resources that engage students with Milton's themes and ideas in meaningful ways.

These methodologies can be applied individually or in combination to conduct comprehensive and interdisciplinary research on John Milton's influence on world literature. Each approach offers unique insights into Milton's enduring legacy and his contributions to global literary traditions.

LITERATURE REVIEW

The influence of John Milton's work extends across many generations and has touched numerous writers and thinkers in world literature. Here are some key figures who were engaged with Milton's work:

William Blake: Blake was deeply influenced by Milton's poetry and vision. He famously illustrated "Paradise Lost" and considered Milton to be a spiritual guide and inspiration for his own mystical and visionary works.

Mary Shelley: The author of "Frankenstein," Mary Shelley was influenced by Milton's exploration of the human condition and the struggle between good and evil in "Paradise Lost." The themes of creation, ambition, and moral responsibility in "Frankenstein" can be traced back to Milton's epic poem.

Percy Bysshe Shelley: A Romantic poet and husband of Mary Shelley, Percy Shelley was inspired by Milton's poetic style and themes. He admired Milton's use of blank verse and drew upon similar themes of rebellion, revolution, and the power of the imagination in his own poetry.

John Keats: Another Romantic poet, Keats was influenced by Milton's language and imagery. He admired Milton's ability to create vivid and evocative descriptions of the natural world and incorporated similar techniques into his own poetry.

Philip Pullman: The author of the "His Dark Materials" trilogy, Pullman has acknowledged Milton's influence on his work. "His Dark Materials" explores themes of free will, authority, and the nature of good and evil that resonate with Milton's epic vision in "Paradise Lost."

Jorge Luis Borges: The Argentine writer Borges was fascinated by Milton's work and often referenced it in his own writing. Borges admired Milton's exploration of complex philosophical and theological ideas and incorporated similar themes into his own stories and essays.

Wole Soyinka: The Nigerian playwright and poet Soyinka drew upon Milton's themes of political and religious conflict in his own work. Like Milton, Soyinka explored questions of power, justice, and freedom in the context of colonialism and post-colonial Africa.

Derek Walcott: The Caribbean poet Walcott was influenced by Milton's epic poetry and often engaged with Milton's themes and imagery in his own work. Walcott admired Milton's ability to create expansive, multi-layered narratives that grapple with timeless questions of identity and heritage.

While John Milton is primarily known for his literary works, particularly his epic poem "Paradise Lost," there have been scholars who have approached his writings from a scientific or interdisciplinary perspective. One notable example is Stanley Fish, an American literary theorist and legal scholar. Fish has written extensively on Milton's works, offering interpretations that blend literary analysis with insights from philosophy, linguistics, and political theory. His book "Surprised by Sin: The Reader in 'Paradise Lost'" explores the ways in which readers engage with Milton's epic poem and the implications of their interpretations.

DISCUSS AND RESULT

Milton's exploration of the power of words, language, and poetry stems from the idea that an elite few are given the gift of poetic words as a recompense for their fallen state, with the back purpose of revealing and redeeming mankind. Both *Paradise Lost* and *Samson Agonistes* are, to a certain extent, self-allegories and are imbued with an element of self-pity because he identifies himself with the blind Samson who is called to undo a Philistine stronghold (the Catholic Church). His continued aspiration for a great work is echoed in the despairing words of Samson: *"O dark, dark, dark, amid the blaze of noon, Irrecoverably dark, total eclipse without all hope of day!"*

Milton's verse also had a profound impact upon the public image and the role of the poet. Whereas earlier it had been felt that a poet was inspired from on high, the notion of the poet as a semi-divine maker was an idea that was expressed by Milton and was later to be a central theme in the works of many later Romantics. A second major theme in Milton's poetology is the interaction between the poet and his work as semblance or an awakening of an inspiring deity, the concept of divine dictation. This would manifest particularly in the works of Keats who rounded a fragment of verse found among his papers with the pun 'Here lies a piece of John Keats'. On the political front, Milton was admired by those who saw in him a powerful advocate for the moral right and a witness to his own beliefs during his time in the defence of regicide. This was a manoeuvre that would later be recapitulated by many firebrand Romantic poets with mixed success.

Other aspects of the Romantics' perception of Milton were more ambivalent. The abolitionist Wordsworth, who in his youth had once written a sonnet on seeing the abolition of the slave-trade bill, was often embarrassed by Milton's defence of regicide, so much so that he published an apology for his perceived shortcomings by writing that Milton had been misled by the principles of an unbridled and factious age, and was himself averse to aught unsanctioned by the quiet and dictate of reason. This would be in keeping with Wordsworth's own changing political allegiances.

Milton's works are widely regarded as the height of the 'golden age of English literature'. His influence on the Romantic period can hardly be overestimated. At this time, the individual became the centre of art, and all Romantic writers in their attitude to life and in their styles of writing took a great deal from Milton. It is the Satan of *Paradise Lost* that the Romantics took to heart in their ideas of revolution and the coming of a better day. Shelley's *Revolt of Islam* and *Prometheus Unbound* show consciously the influence of Miltonic revolution.

Turning to the lyric and in the field of nature, Wordsworth thanked Milton for 'things unattempted yet in prose or rhyme'. The refreshing simplicity of L'Allegro has been copied again and again; we could even go down to modern times and point out the debt owed to Comus and Lycidas. Keats took actual incidents from the life of Milton with a view to introducing him as a character in a projected poetic drama.

Direct allusion to the poetry or the spirit of Milton is frequent in the period. We need only instance such lines as "Blind with hasty zeal and sudden rage, which durst not, for its heart, the world engage, a poet plunged into a gloomy wood" from Wordsworth's Prelude, and as far apart as Beattie's Minstrel and Byron's Childe Harold we have epics that are in part to be understood as reactions against, or attempts to complete, the epic of Milton. Byron in fact was continually occupied with plans for an epic in which the Byronic hero should play a part analogous to that of Satan. With the Theatre for so long a closed door to the epic poet, there have also been from time to time attempts to give Paradise Lost a dramatic form, and not too infrequently the publication of some merely tentative fragment has disappointed hopes of a national drama from a martial and impassioned pen. Feminist criticism, which began in the 1970s, understood the politics of women's writing as connected to the politics identifying the social and economic status of women at that time. Contrary to the popular belief that feminist criticism began recently, it can be said that women of all ages have considered themselves conscious of male tyranny and shared awareness of the feeling of being oppressed. These feelings began to be anticipated in literature and interpreted differently by male and female writers. Women interpreted these feelings by expressing themselves in literature, and the men termed this expression as writing with a vengeance. This is certainly true of John Milton's writings, who went blind before writing Paradise Lost, a poetic tragedy of epic scale which was initially published in the year 1667. But feminist theory and criticism usually focus on a certain aspect of literature. They describe and interpret by using feminist theory. Today, much of feminist theory in literature is influenced by reader response criticism, as they both attempt to understand the relationship between text and the reader in the social context of the time.

CONCLUSION

More and more, Milton's greatness is attributed to his continuing influence on modern thought. His work reflected deeper philosophical currents which have been perennial in human nature. In this way, he has frequently been seen as "our contemporary." He is considered egalitarian, for he espoused the cause of the regicides and penned an impassioned defense of the English people for having deposed their king. Since then, he has also been claimed as an advocate of the radical puritans, of Oliver Cromwell and as an

apologist for theocracy. More recently, critics have taken a more charitable view of his intentions and have argued that he was neither radical nor an apologist for regicide, but a facetious poet who used the epic to "write himself a station" that would benefit the regaining of prestige of his now stained family name. Regardless of any of these attributions, it is widely accepted that much of Milton's prose served as a medium for his own views. More particularly, some have argued that it is his very intolerance of opposing views which links Milton with modern religious extremists. Finally, and most universally, Milton is seen as a poet with the grandest of aspirations for what man can achieve and who in his later years found melancholy solace in blindness as he composed the most grandiose and eloquent of elegies. These facts about Milton will always render him fascinating to modern man in the understanding of his own nature and how he may best pursue his aspirations. The influence of John Milton's work in world literature is vast and enduring, encompassing formal innovation, thematic richness, and socio-political relevance. His writings continue to provoke thought, spark debate, and inspire creativity across linguistic and cultural boundaries, reaffirming his status as one of the preeminent figures in the canon of world literature.

REFERENCES.

1. Blake William – "ILLUSTRATIONS OF THE BOOK OF JOB" New York.- D.Appleton &Company. 1903 -300p
2. Mary Shelley "Frankenstein; or, The Modern Prometheus" London, England 1818. Lackington, Hughes, Harding, Mavor & Jones.-326p
3. John Keats. "Endymion" London. Printed for Taylor And Hessey. 1818.
4. Stanley Fish's "Literary Theory and Criticism" oxford university press. 2006 -624p
5. Mukhtarova, M. S., Namozova, S. B., & Mardonova, L. U. (2023). A Lyrical View of History. *Journal of Law and Sustainable Development*, 11(12), e2676. <https://doi.org/10.55908/sdgs.v11i12.2676>
6. Namozova, Saodat. "EXPLORING THE DEVELOPMENT AND STUDY OF SHAKESPEAREAN PERIOD IN UZBEKISTAN." *Yangi O'zbekistonda Tabiiy va Ijtimoiy-gumanitar fanlar respublika ilmiy amaliy konferensiyasi 1.8 (2023)*: 33-36.
7. Jumanova, Sevara. "EXPLORING THE STRUCTURAL FEATURES OF COMPOUND NOUNS REFERRING TO THE NAMES OF CLOTHES." *Mental Enlightenment Scientific-Methodological Journal* 5.02 (2024): 131-137.
8. Karimova, Iroda. "EXPLORING THE STRUCTURAL AND SEMANTIC FEATURES OF NUMBERS EXPRESSING THE QUANTITY AND MEASUREMENT IN ENGLISH AND UZBEK LANGUAGES." *Mental Enlightenment Scientific-Methodological Journal* 5.02 (2024): 143-150.
9. Elmirzayeva, Maftuna. "LINGUISTIC FEATURES OF THE TERM" SOCIAL PROTECTION" IN ENGLISH AND UZBEK LANGUAGES." *European International Journal of Philological Sciences* 3.10 (2023): 24-28.
10. Urinovich, Jumanazarov Samandar. "FEATURES OF THE TERMINOLOGY OF THE ENGLISH LANGUAGE IN THE FIELD OF ELECTRIC POWER INDUSTRY." *Intent Research Scientific Journal* 2.2 (2023): 55-57.