PERIODIZATION AND PRESENTATION OF SOCIAL PROBLEMS IN THE WORKS OF JOHN MILTON

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Annotation

The article shows the bases of analysis of etymological aspects of dictionary units widely used in samples of Uzbek classical literature in the method of gerbarism.

Key words: art of the word, the national language, induction, deduction, individualism, the idea, yalkin, publicity, poetry, belletristicos, hermenewuituicos, autonomy text, text fenomonology, corosy, thenomytheoty, pragmatic, hermenewuituic pragmaticos, fantasy, sillogysm, transformation, heartcriteriy, resonans.

INTRODUCTION The periodization of creativity Milton linked to an important stage in the history of England of his time. Firstly, the early period of creativity Milton begins in late 1620s and ends in 1640, when he returned from Italy, Milton is included in the political struggle. The second period refers to the 40-60-th years. These are the years of immediate preparation and conduct of the bourgeois revolution and the establishment of the republic. Third period - the 60th and the beginning of the 70s - the era coincides with the restoration of the monarchy.

The early period of creativity Milton refers to the years of his teaching at Cambridge and lives in Horton. Feature creativity of the young Milton is a combination of Renaissance motifs with Puritan didactics. In 1630, the poem is written "Shakespeare» (On Shakespeare), reveals the attitude of Milton to his great predecessor. It is famous for Shakespeare and his work. He notes the link between the Renaissance poets and writers in the XVII century.From the precious books “Your spirit” is deep in the heart of us entered[108].

The poem "Shakespeare" - one of the evidences of the proximity of Milton Renaissance humanism. It sounds the idea that future generations of poets Shakespeare's works is unattainable model. In 1632-1634 gg. written poem «L'Allegro» («cheerful») and «II Penseroso» («Thoughtful»), organically related to each other and forming a lyrical diptych. They are united image of the hero, a young man endowed with some of the features inherent to the author. In contrastpoetam- "metaphysics" Milton seeks to assert the ideal of integral and harmonious personality, combining the power of the mind to the depth of feeling. Not by chance in «L'Allegro» again heard words to Shakespeare. Each part of the diptych is a poetic picture of a day in the life of the hero. Cheerful young man from the poem «L'Allegro» inherent light worldview. He charms the beauty of nature, admire the beauty of meadows and forests, he enjoys singing birds and enjoy watching the fieldwork. But life in the city and it is just as nice, and with no less joy, he is immersed in reading Shakespeare. In «II Penseroso» the same young man is shown in a state of deep melancholy. It fits his mood landscape: dusk, alternating with the darkness of night, and a gloomy rainy morning.

MAIN PART A new period in the life and work of Milton begins in the 40s, when he was involved in the struggle for a republic. Lyrical genres pastoral-elegiac poetry replaced combat

[108] “Your spirit” Trans. Protaseva SN Moscow . 1678.

journalism. The main genres of 40-50 years - a pamphlet and a treatise. They formed sharp aphoristic style of Milton - the largest publicist revolutionary Puritanism. One after another, there are pamphlets Milton's "Areopagitica» (Areopagitica, 1644), "On education» (On Education, 1644), "the iconoclast» (Eikonoklastes, 1649), "Protection of the English people» (Pro PopuloAnglicanoDefensio, 1650), " The second protection »[109]. Milton stands staunch opponent of monarchy, and a supporter of the bourgeois republic. In "Areopagitica" emerges the image of a citizen of the republic, how is it currently Milton. It is primarily a human fighter, bravely defending their beliefs. In his political career, Milton came from the firm conviction that the source of power is the people who has the full right to establish the necessary in his view form of government. In his treatise "Iconoclast" Milton justifies the king's execution as an act rightly. He argues that Charles I betrayed the interests of Britain and its people, but because the people had the right to subject him to severe punishment. Milton determined civic ideals and its relation to Cromwell. Supporting him as a fighter for the Republic and head of the Republican government, Milton called Cromwell's personal power is not abused. The "defense of the British people" and in the sonnet "The Lord General Cromwell"[110] Milton praised him as an enemy of monarchy and champion of freedom. But then Milton warned, however grave consequences for the country could turn the desire for personal dictatorship. After the proclamation of Oliver Cromwell Lord Protector no longer Milton wrote about him, realizing that the dictatorship of Cromwell violated the republican principles of government and contributed to the downfall of the Republic.

Milton's views were not without serious contradictions and limitations. This was manifested in his characteristic exaggerating the role of the English nation among other European nations, the lack of understanding the nature of the reaction carried out by Cromwell's aggressive policy in Ireland in an attempt to reconcile science and religion. However, and being deceived, Milton remained consistently honest and deeply devoted to the cause of the republic poet and publicist.

The collapse of the republic and the restoration of the monarchy, Milton experienced hard. By decree of the king have been put to the burning of his pamphlets, "Iconoclast" and "protection of the British people" subjected to severe persecution himself. Yet Milton continued his literary career, and the theme of the revolution, the theme of the struggle with royal authority remained the leading in his works. In the last period, which coincided with the restoration, it was created major works: the poem "Paradise Lost»[111] and "Paradise Regained» (Paradise Regained, 1671), a dramatic poem, "Samson fighter» (Samson Agonistes, 1671). These poems evoke the rebellious spirit of the revolutionary wing of English Puritanism. Referring to the biblical stories and images, Milton gives them contemporary sound.

The poem "Paradise Lost" - is epic Puritan Revolution sounded a bold challenge to the reaction: in the rebellion of Satan rebel against the power of God reflected a sharp conflict of the modern era poet[112].One of the Russian writers, Belinsky quite rightly pointed out, and the inherent contradictions of the poem. Milton's Puritan views conflict with his revolutionary beliefs. Religious views demanded obedience "divine will" revolutionary beliefs called the fight against despotism. It is characteristic that the main hero of the poem becomes the God who "alone reigns as a tyrant in heaven," but Satan rebelled against him, preferring to go to hell, "than to be a servant in the sky." Satan is opposed to the despotism of freedom heavenly lord. Forfeiting heavenly bliss of life, Satan finds freedom, and it is for him the most expensive. In the image of God and Satan,

[109] " The second protection » DefensioSecunda, 1654.

[110] "The Lord General Cromwell" That the Lord General Cromwell, 1652

[111]“ Paradise Lost” John Milton 1667 England.

[112] "The Apotheosis of rebellion against authority" Belinskiy

Milton has placed all the emphasis, so that, as noted by Shelley, "God has not given its no moral superiority over their devil.

The poem "Paradise Lost" is written in blank verse, and consists of twelve books. It tells the story of the defeat of the rebellious angels who have risen under the leadership of Satan against God, their expulsion from heaven to hell. Here, on the banks of the lake of burning fire, Satan gathers his innumerable hordes. In his palace - Pandemonium - going advice of military leaders. Satan urges his companions move to conquer the sky. Satan enters heaven and decides to destroy God created Adam and Eve. Turning a bird sitting on the branches of "tree of life", he finds that the people at risk of death forbidden to eat the fruit from "the tree of knowledge of good and evil." Satan tempted Eve. Although the archangel Raphael tells Adam and Eve about the treachery of Satan, she transgresses the prohibition. After it the fruit of the "tree of knowledge" and Adam eats. Now together they must bear the brunt of the punishment: waiting for their expulsion from paradise. Like all mortals, they have to know a life of daily labor, bloody wars, disasters and many joys. Towards this life lost heavenly bliss, are Adam and Eve.

If we summarize it, the images of Adam and Eve embodies Milton representation of ideal man and woman. In their portrayal of Milton goes beyond the Puritan notions of virtue. His Adam and Eve look like images created by Renaissance humanists. Adam - the embodiment of strength, courage and beauty, Eve - and perfection of the female charm. They tend to the pursuit of knowledge, to a life of love and activity.

Researchers have rightly noted peculiar author of "Paradise Lost" striving for synthesis of the epic, drama and poetry. Epic picture of history, dramatic image of the fate of Adam and Eve, passionate lyrical monologues, merging into a single line, up the specifics of the poetic style of "Paradise Lost".

The poem "Paradise Regained" is written in a different tone and reflects the poet experienced in the late '60s mood of frustration caused by the reconciliation of the people with the restoration of the monarchy. Having lost faith in the people of freedom, the writer looks forward to the dedication of the individual stand alone capable of resisting the forces of evil and injustice and by his example encourage people to take action. In "The Return of paradise" ideal resistance represented Christ gave himself to serving the people. The main theme of the poem is a "sin", which can be achieved by the struggle with temptations. Satan is shamed resistance Christ. This poem is not characteristic of the spirit of active protest and effective struggle, penetrating "Paradise Lost." Creative way of Milton completed a dramatic poem, "Samson fighter", which again was a call to action and revenge[113]. The hero of the poem - the Biblical hero Samson, devoted to his wife, Delilah, and was captured the Philistines. Blinded enemies, alone, in the camp of the enemies, unarmed, Samson is undefeated and enter into mortal combat with the enemy. At the cost of his life, he is ready to bring the people's victory over the oppressors. In the image of Samson, rising, "to tame the rulers of the earth and to overthrow the yoke of tyranny," embodied the indomitable spirit and energy of the Milton-fighter, his hatred of the regime of the Restoration. "Samson fighter" is subtitled "dramatic poem» (A Dramatic Poem). Milton prefaced this product introduction, entitled: "The fact kind of dramatic poems, which are called tragedies» (Of That Sort of Dramatic Poem Called Tragedy), thereby defining the genre of "Samson-fighter" as a tragedy. For this there is reason to interest in the theater and drama of Milton has always been. Milton did not share the negative attitude of the Puritans to the drama. But the state of contemporary English drama he was not satisfied. Especially strongly advocated against Milton drama and theater of the Restoration, it had stressed entertaining himself. Milton imagined problems of Dramatic Arts otherwise.

In his understanding of the tragedy Milton draws on Aristotle. The real tragedy, he said the product "serious moral and useful", causing compassion and fear. His teachers he called Aeschylus, Sophocles and Euripides, and creating their own tragedy, he was guided by the classic

[113] "Samson fighter» John Milton (Samson Agonistes), 1671 England

examples of ancient Greek art. He introduced the chorus, commenting on what is happening, and established the unity of time: the duration of the event does not exceed twenty-four hours. Strictly sustained unity of place and action. Appeal to Antiquity, focus on the poetics of Aristotle, the establishment of a certain normativity, classical harmony style showed creativity Milton rapprochement with the art of classicism, which occurs in England in the 70-80-ies of the XVII century is considered as a great one.

An unfinished religious manifesto, *De doctrina christiana*, probably written by Milton, lays out many of his heterodox theological views, and was not discovered and published until 1823. Milton's key beliefs were idiosyncratic, not those of an identifiable group or faction, and often they go well beyond the orthodoxy of the time. Their tone, however, stemmed from the Puritan emphasis on the centrality and inviolability of conscience. He was his own man, but it is *Areopagitica,* where he was anticipated by Henry Robinson and others, that has lasted best of his prose works.

In Conclusion we want to say that Creativity of Milton was an expression of the progressive ideals of his time. In the history of English literature, the image of Satan Milton precedes the appearance of images of rebel fighters created Romantics Byron and Shelley. Milton's poetry and prose reflect deep personal convictions, a passion for freedom and self-determination, and the urgent issues and political turbulence of his day. Writing in English, Latin, Greek, and Italian, he achieved international renown within his lifetime, and his celebrated *Areopagitica* (1644)—written in condemnation of pre-publication censorship—is among history's most influential and impassioned defences of free speech and freedom of the press.

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