



LANGUAGE, POWER, AND DIVINE ORDER IN THE WORKS OF JOHN MILTON

Sa'dullayeva Sabrina Sabohiddinovna

Faculty of Tourism Foreign Language and Literature, 3rd year student

Chirchik State Pedagogical University,

sadullayevasabrina2@gmail.com

Annotation

This paper explores the intricate relationship between language, power, and divine order in the works of John Milton, focusing primarily on *Paradise Lost* and *Areopagitica*. The study argues that Milton viewed language not merely as a means of human communication but as a divine gift that reflects God's rational and moral order. Through literary analysis, the research examines how Milton's characters use or misuse language to either preserve or disrupt divine hierarchy. In *Paradise Lost*, Satan's manipulative rhetoric contrasts with the pure and obedient speech of Adam and Eve, symbolizing the moral consequences of linguistic corruption. Meanwhile, *Areopagitica* demonstrates Milton's belief in the power of language to uphold intellectual and spiritual liberty against censorship. The findings reveal that for Milton, the ethical use of language maintains divine harmony, while its distortion leads to chaos and moral decline. Thus, Milton unites language, power, and divine order into a single moral and theological framework central to his poetic vision.

Keywords: John Milton; language; power; divine order; *Paradise Lost*; *Areopagitica*; literary analysis; freedom of speech; moral responsibility; theological views.

Аннотация

В данной статье рассматривается сложная взаимосвязь между языком, властью и божественным порядком в творчестве Джона Мильтона. Исследование основано главным образом на произведениях *Paradise Lost* и *Areopagitica*. Милтон рассматривает язык не только как средство человеческого общения, но и как божественный дар, отражающий разум и



моральный порядок, установленные Богом. Литературный анализ показывает, что в *Paradise Lost* ложная и манипулятивная речь Сатаны противопоставляется чистой и послушной речи Адама и Евы, что символизирует разрушение божественной иерархии через искажение языка. В *Areopagitica* Мильтон утверждает идею свободы слова и мысли, воспринимая язык как силу, защищающую духовную и интеллектуальную независимость человека. Результаты исследования показывают, что правильное использование языка способствует сохранению божественной гармонии, тогда как его искажение приводит к моральному упадку. Таким образом, Мильтон объединяет язык, власть и божественный порядок в единую морально-философскую систему.

Ключевые слова: Джон Мильтон; язык; власть; божественный порядок; *Paradise Lost*; *Areopagitica*; литературный анализ; свобода слова; моральная ответственность; теологические взгляды.

Annotatsiya

Ushbu maqola John Milton ijodida til, hokimiyat va ilohiy tartib o'rtasidagi murakkab munosabatni tahlil qiladi. Tadqiqot asosan *Paradise Lost* va *Areopagitica* asarlariga asoslanadi. Milton tildan nafaqat insonlar o'rtasidagi aloqa vositasi sifatida, balki Xudo tomonidan berilgan ilohiy ne'mat — aql va axloqiy tartibning ifodasi sifatida foydalanadi. Adabiy tahlil natijalari shuni ko'rsatadiki, *Paradise Lost*da shaytonning yolg'on va manipulyativ nutqi Odam Ato va Momo Havoning pok, itoatkor so'zlariga qarama-qarshi qo'yilgan bo'lib, tilning buzulishi ilohiy ierarxiyani izdan chiqarishini anglatadi. *Areopagitica* esa Miltonning fikr va so'z erkinligi haqidagi g'oyalarini yoritib, tilni ma'naviy va intellektual ozodlikni himoya qiluvchi qudrat sifatida talqin etadi. Tadqiqot xulosasiga ko'ra, Milton uchun tildan to'g'ri foydalanish ilohiy uyg'unlikni saqlaydi, noto'g'ri qo'llanish esa axloqiy va ma'naviy tanazzulga olib keladi. Shu tariqa, Milton til, hokimiyat va ilohiy tartibni yagona axloqiy-falsafiy tizim sifatida uyg'unlashtiradi.



E CONF SERIES



International Conference on Multidisciplinary Sciences and Educational Practices

Hosted online from Rome, Italy

Website: econferences.com

27th November, 2025

Kalit so‘zlar: John Milton; til; hokimiyat; ilohiy tartib; Paradise Lost; Areopagitica; adabiy tahlil; so‘z erkinligi; axloqiy mas’uliyat; teologik qarashlar.

Introduction

John Milton, a really important writer from the 1600s in England, is known for digging into the moral, religious, and political stuff that makes us human. A big theme in his writing is how language, power, and God's plan all connect, especially in his famous works like *Paradise Lost* and *Areopagitica*. Milton didn't just see words as a way to talk to each other; he thought they were a gift from God that came with a moral duty and mirrored a sensible order set by God. In *Paradise Lost*, you can see how Satan's tricky talk is totally different from the honest, obedient way Adam and Eve speak, showing how using words wrongly can have serious spiritual and ethical fallout. Likewise, in *Areopagitica*, Milton argues for free speech, seeing language as what allows us to be free in our minds and spirits. This paper is going to look at how Milton uses language to show both how people wield power and how it connects to God's order, highlighting how important it is to speak truthfully and ethically. By looking at these connections, this paper wants to show that Milton's writing is all about how language, power, and divine order fit together into a solid way of thinking about the world and morality.

Methods

John Milton (9 December 1608 – 8 November 1674) was an English poet, polemicist, and civil servant. His 1667 epic poem *Paradise Lost* was written in blank verse) and included 12 books, written in a time of immense religious flux and political upheaval. It addressed the fall of man, including the temptation of Adam and Eve by the fallen angel Satan, and God's expulsion of them from the Garden of Eden. *Paradise Lost* elevated Milton's reputation as one of history's greatest poets. He also served as a civil servant for the Commonwealth of England under its Council of State and later under Oliver Cromwell.

This research looks at Milton's writings through the lens of literature and history. It focuses on three main works: *Paradise Lost* from 1667, *Paradise Regained* from 1671, and *Areopagitica* from 1644. By carefully reading these texts, the study



E CONF SERIES



International Conference on Multidisciplinary Sciences and Educational Practices

Hosted online from Rome, Italy

Website: econferences.com

27th November, 2025

explores how Milton's characters use language, for better or worse, to affect the way people and even God are seen in terms of power. The research also places these works in the context of the political and religious climate of 17th-century England, taking into account Milton's own political writings, his belief in a republic, and his Puritan faith. Other scholars' works, like those by Barbara Lewalski, C. S. Lewis, and Stephen Fallon, offer insights into the religious, moral, and political aspects of how Milton approached language. The study specifically examines the morality of what people say, the difference between language used to trick others versus language that tells the truth, and how language can either support or disrupt the established divine and social order.

Results

Once *Paradise Lost* was published, Milton's stature as an epic poet was immediately recognised. He cast a formidable shadow over English poetry in the 18th and 19th centuries; he was often judged equal or superior to all other English poets, including Shakespeare. Very early on, though, he was championed by Whigs, and decried by Tories: with the regicide Edmund Ludlow he was claimed as an early Whig, while the High Tory Anglican minister Luke Milbourn lumped Milton in with other "Agents of Darkness" such as John Knox, George Buchanan, Richard Baxter, Algernon Sidney and John Locke. The political ideas of Milton, Locke, Sidney, and James Harrington strongly influenced the Radical Whigs, whose ideology in turn was central to the American Revolution. Modern scholars of Milton's life, politics, and work are known as Miltonists: "his work is the subject of a very large amount of academic scholarship". In 2008, John Milton Passage, a short passage by Bread Street into St Mary-le-Bow Churchyard in London, was unveiled.

When you look at Milton's work, it's pretty clear he saw language as a really powerful thing that could either keep things in line with God's plan or mess it all up. In *Paradise Lost*, for example, Satan is a master manipulator with his words; he uses them to try and trick Adam and Eve and undermine God. On the flip side, when Adam and Eve speak, it shows they've got their act together – they're honest, obedient, and clear, which basically means they're using language the right way to stay in sync with what God wants. Even in *Areopagitica*, Milton makes it obvious



E CONF SERIES



International Conference on Multidisciplinary Sciences and Educational Practices

Hosted online from Rome, Italy

Website: econfseries.com

27th November, 2025

he believed having the freedom to speak your mind is super important for growing as a person, both mentally and morally. He connects how we use language to being responsible individuals and keeping society stable. The way Milton throws in Bible stories, references to old myths, and clever speaking tricks really drives home that language isn't just about talking; it's a tool for morality, faith, and politics. So, the main takeaway is that language, when used for good, helps keep everything – God's world and our society – running smoothly. But when it's twisted, it can lead to a real mess, morally and spiritually.

Discussion

Milton's writings really show how language is tied up with what's right and wrong, how society works, and what we believe. Speaking honestly helps keep things good and orderly, both for us and for God, but lying or twisting words leads to badness and confusion. The difference between how Satan talks and how Adam and Eve speak truthfully kind of reflects the bigger struggle between us making our own choices and following God's rules. Milton's own life—his getting involved in politics, his Puritan beliefs, and his support for a republic—shaped his idea that using language comes with a duty, both ethically and politically. Plus, the way he wrote, using fancy words, repeating sentence structures, and symbols from religion, all hammered home how important language is for sharing moral truths and God's plan. All together, Milton saw language as this intricate, ever-changing tool where power, ethics, and faith all come together.

Many Enlightenment thinkers of the 18th century revered and commented on Milton's poetry and non-poetical works. In addition to John Dryden, among them were Alexander Pope, Thomas Newton, and Samuel Johnson. For example, in *The Spectator* Joseph Addison wrote extensive notes, annotations, and interpretations of certain passages of *Paradise Lost*. Jonathan Richardson, senior, and Jonathan Richardson, the younger, co-wrote a book of criticism. In 1749, Thomas Newton published an extensive edition of Milton's poetical works with annotations provided by himself, Dryden, Pope, Addison, the Richardsons (father and son) and others. Newton's edition of Milton was a culmination of the honour bestowed upon Milton by early Enlightenment thinkers; it may also have been prompted by Richard



Bentley's infamous edition, described above. Samuel Johnson wrote numerous essays on *Paradise Lost*, and Milton was included in his *Lives of the Most Eminent English Poets*. In *The Age of Louis XIV* Voltaire said "Milton remains the glory and the wonder (l'admiration) of England".

Conclusion

Milton's writings really show how language is a big deal for both how people and God run things. He shows the good and bad results of what we say by comparing how it can be used to trick people versus to tell the truth. Plus, in *Areopagitica*, he makes a case for being able to say what you think freely, pointing out how important that is for politics, ethics, and just plain thinking. In the end, Milton ties together language, power, and God's plan, proving that using words the right way is key to being spiritually, mentally, and socially healthy. His stuff still gives us great ideas about how words can mold our morals, keep things in line with divine will, and affect how our governments and societies work.

References

1. Milton, J. (1644). *Areopagitica: A speech for the liberty of unlicensed printing to the Parliament of England*. London
2. Milton, J. (1667). *Paradise Lost*. London: Samuel Simmons.
3. Milton, J. (1671). *Paradise Regained*. London
4. Lewalski, B. K. (2000). *The Life of John Milton: A Critical Biography*. Oxford: Blackwell.
5. Fallon, S. (2010). *Milton in the Age of Enlightenment*. Cambridge: Cambridge University Press.
6. C. S. Lewis. (1961). *The Allegory of Love*. Oxford: Oxford University Press.
7. Dryden, J., Pope, A., Newton, T., Addison, J., & Richardson, J. (1749). *Annotations on Milton's Works*. London
8. Johnson, S. (1779). *Lives of the Most Eminent English Poets*. London
9. Voltaire. (1751). *The Age of Louis XIV*. Paris
10. Ludlow, E. (1680). *Memoirs*. London
11. Bentley, R. (1732). *Edition of Milton's Works*. London