

PRINCE OF POETS EDMUND SPENCER AND HIS LITERATURE ACTIVITY

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ANNOTATION

The purpose of the article is to highlight the topic "Prince of Poets Edmund Spenser" and the role of the poet in English literature. Edmund Spenser achieved a good result in his era. And the first chapter of this coursework is dedicated to his life and education. Since the poet was not only a poet but also a state member, his life will be full of color.

INTRODUCTION

In this work, in addition to the biography of the individual, to reason about creativity. The second chapter of this article demonstrates the analysis of the entire creativity. Starting with sonnets and books written by the poet. The purpose of this work is to analyze not only sonnets, but also the work and the attitude of critics to this person.

The theoretical value of this article gives an idea about the poet about his life, about his work, which is still popular in the world of English and world literature. In addition, this article demonstrates critical thinking about the poet and his work on the part of critics of English literature. The structure of the work. This course work consists of an introduction, 2 main chapters, a conclusion and a list of references (bibliography).

Edmund Spenser and legend poems.

Edmund Spenser is, along with Chaucer, Shakespeare and Milton, one of the greatest English poets, leaving behind masterfully written works in every genre of poetry: from pastoral and elegy, to sonnets and huge epic. The poetic cult of beauty reigns supreme in his work, freely pouring out in sonorous stanzas, and in this respect Spenser has almost no rivals. How the poet Spenser received the highest epithets: "prince of poets", "archpoet of England", "our new Poet", "Poet of Poets"

Spencer's works are published in many countries of the world, there is a huge number of works devoted to his life and poetry, the International Spenser Society has been created. Since 1980, a special scientific journal began to appear, in which articles about Spenser and his works are published. "There is not a single English poet of that era," said R. Cummings about Spenser, "about whom more lengthy comments would be written".



Spenser can be considered the founder of modern English poetry. In his works, English verse received a musicality that it had previously been deprived of. Spencer's lines are striking in their metrical diversity, retaining sonority, flexibility and plasticity in all works. To convey this beauty of Spencer's verse in Russian is the most important task of this publication. Spencer's poetry is difficult to translate. And the point is not only in some archaism of its language. The complexity lies in the rich poetic palette of the great master, saturated with various ideas, concepts, metaphors, hidden allusions and poetic tropes. Therefore, Spencer was translated into Russian very little. Until recently, it was impossible to publish a sufficiently complete collection of the poet's works. And although separate excerpts from them in Russian translation appeared in the 19th century, in the publication of N.V. Gerbel "English poets in biographies and samples" (St. Petersburg, 1875), Spencer was subsequently forgotten for almost 100 years.

Spenser's poetry is not only figurative and sublime, it is, above all, musical. Spencer's verse flows like a mountain stream, ringing with rhymes flowing into each other, striking with its alliterations, combinations of words and repetitions. Spencer's style and versification correspond to the ideal course of his thought. The poet did not try to improve the English language, but the old English words, combined with modern syntax, and enclosed in meters inspired by Chaucerian rhythm, "make an amazingly beautiful impression". Edmund Spenser a great name in elizabethan poetry holds a prominent position as a sonneteer. His sonnet series Amoretti is a very significant landmark in the history of English Sonnet. Amoretti was published in 1595. The book comprises some 89 sonnets, containing the celebration of Spenser's own courtship with elizabethan Boyle whom he married 1594. The theme of the Sonnet – sequence is the conventional one of elizabethan sonnets. It traces a long and pure idealize love, a relation which is establish within souls not body.

Analyzes of the work of Edmund Spenser

The poem is preceded by a letter to Sir Walter Reilly, which explains the idea of the work. From the explanation it follows that the fairy queen Gloriana, celebrating the annual court celebration, lasting twelve days, every day sent one of her knights to a difficult feat. According to the number of knights and exploits in the poem, there should be twelve books – the last will contain the preamble. Circumstances did not allow Spenser to bring the poem to more than half.

In some sections of the poem, the author more or less adheres to this plan, sometimes departs from it: in the fourth book, for example, there is neither a messenger nor a commission. Gloriana herself never appears in the poem, her location seems to be



known to everyone, but at the same time it is almost unattainable. Many are looking for her, for example, Prince Arthur, who fell in love with her in a dream, but they cannot find her.

The same letter to Sir Reilly informs us that the fairy queen symbolizes glory, prince Arthur magnanimity, and the other twelve virtues are represented by the twelve messengers of the queen, the heroes of all written and unwritten books of the poem. These are Holiness, Temperance, Chastity, Friendship, Justice, Courtesy, Constancy (from the unfinished seventh book). Of these, only moderation, chastity and justice belong to the traditional (both for Christianity and for antiquity) list of virtues. In addition, characters under unambiguous names act in the poem: Pride, Anger, Lust, Hope, Faith, Love.

Fairies and elves live in Spencer's country, but Spencer's elf (elfin knight) is not some wonderful creature, he does not look like Tolkien's elf at all, it is something like an ethnic designation, and in principle he is no different from English or French knight. England is not far away, its geography is mentioned every now and then, and there are quite a few Englishmen among the central characters. On the other hand, the Saracen kingdom is located in the same indefinite proximity. The time of action coincides with the legendary reign of Uther Pendragon. However, from the characters of the Breton cycle, only the prince (future king) Arthur continues his search for Gloriana from book to book, and in the sixth book, Tristram (French Tristan), still a young page, appears for a moment.

The hero of the first book is a young knight who has just taken initiation. We know him only by his nickname - Redcross, Knight of the Red Cross, this cross adorns his armor (it follows from the author's explanations that this armor should be understood as the "armor of righteousness", which the Apostle Paul writes about in his letter to the Ephesians). Toward the end of the book, his name also becomes known - George, the future dragon slayer and patron saint of England. Dragonstriking is the feat he undertakes in Gloriana's court and successfully accomplishes at the end of the book. And the book itself tells about the acquisition of holiness and the fight against the vices that are most opposed to it. Helping Redcross in this fight is Una (The One), a princess sent by her father to the fairy queen to ask for deliverance from the snake, and the beloved of the hero, with whom he marries after defeating the monster. Pride and Falsehood, appearing under different names and in different guises, prevent him from doing this.

In the very first song, Redcross kills a certain monster, in which the Lie took the form of a half-woman, half-snake, but immediately meets her in a new and more



insidious image - in the form of a holy hermit. Under this image, the Archmage is hiding and he manages to violate the agreement of Redcross and Una: the knight, deceived by a false vision, leaves his lady and very soon finds a new companion - the sorceress Duessa, who pretends to be a model of loyalty and purity (calling herself Fidessa). This is another mask of Lies, to which Lust has joined. Pride, in accordance with its nature, exposes itself and does not wear masks, but its incarnation is just as dual as the incarnation of Lies, into a male and female hypostasis. At first, Redcross enters Lucifera's castle, where he sees a procession of all the vices subordinate to her, then he is captured by the giant Orgoglio, from which Arthur frees him. At the end of the first book, Pride and Lies unite in the form of an ancient dragon, with whom Redcross wages a three-day battle.

The theme of the second book is Moderation, and its hero, Sir Guyon, sent by the fairy queen to fight the evil sorceress Acrasia, is opposed by two main vices: Anger and Lust. Advocates and personifications of Pleasure are Phaedria, who lives on the island of Gaiety, Mammon, demonstrating to Guyon her wealth as a universal key to all earthly blessings, and finally, Acrasia herself, who erected the scenery of an earthly paradise in her possessions. Anger is represented by its direct allegory (Furore), as well as by the images of a violent knight (Pirochles) and a violent jealous man (Phaedo). Guyon gets acquainted with the underground kingdom of Mammon and, returning to the earthly light after a three-day stay in the underworld, loses his senses - Pyrokhles disarms him, exhausted. Prince Arthur rescues him. Guyon ends up in the castle of Temperance, which is owned by the beautiful Alma. After that, he can capture Acrasia.

The theme of the book is Chastity. The warlock Buziran keeps the beautiful Amoretta imprisoned, soliciting her love. The warrior maiden Britomart (her epic prototype is Bradamant), the main character of the book, appeared from England, where her betrothed, the knight Artegal, was revealed to her in the magic mirror of Merlin. Now she is looking for him (and meets already in the fourth book), and along the way she frees Amoretta. In the third book there are many opponents and opponents of the title virtue (Malecaste, Argentea, Oliphant, Ladies' Page)

The fourth book directly continues the previous one. He is looking for Artegal Britomart, Amoretta is looking for her betrothed Scudamur (and will not meet her until the end of the poem), Florimella languishes in captivity at Proteus, the beautiful hunter Belphebea, sister of Amoretta, punishes Timias with her disgrace - in this story, Spencer portrayed the sensational break of Elizabeth with Walter Reilly. An allegory of pure love is also placed here, which was clearly lacking in the third book (Skudamura's story about his visit to the kingdom of Venus). An insert story about how the power of magic



put an end to the deadly feud between Campbell and Triamond (a continuation of Chaucer's unfinished Squire's Tale) gives the theme of the entire book - Friendship. But this theme is rather nominal, it is not represented at all in the allegorical plan.

The theme of the fifth book is Justice, and it is opposed by Lady Munera, personifying the love of money, a giant who wants to weigh the whole world and equalize everything in it, reducing the high to the low, Duessa, who only in this book is overtaken by a long-deserved punishment, and finally, Grantorto, Great Defender of Justice. His overthrow is the feat that the fairy queen entrusted to Artegal. There are many historical allusions in the book: the trial of Mary Stuart, the Great Armada, the Irish and Dutch expeditions, the abdication of Henry of Navarre.

The theme is courtesy. Sir Kalidor (appears for the first time in the poem), following the order of the queen of the fairies, goes in pursuit of the Roaring Beast (the blattant beast), personifying slander and slander, and, before putting fetters on him in the last song, meets various examples and incidents illustrating anti-court behavior. Toward the end of the book, he finds himself in the course of his wanderings in a shepherd's village, in a pastoral built into a chivalric romance, and, seduced by one of the local beauties, Pastorella, as well as by the simplicity and truth of the local way of life, throws off his armor, dresses in shepherd's clothes, grazes herds and completely forgets about his knightly duties. Here Kalidor is granted a vision that opens his eyes to his mission (the dance of the Graces on the Mount of Venus).

In 1957, disputes about realism, its typological features and time frame resulted in a broad discussion organized by the Institute of World Literature, in which many scholars of the country took part. It was during this discussion that Professor R.M. Samarin formulated the concept of Renaissance realism as the initial stage in the history of the realistic method. Based on the works of M.M. Morozov and A.A. Smirnov, he identified the main features of realism in the art of the Renaissance, in particular, in the work of such major representatives of the Renaissance as Shakespeare, Cervantes, Rabelais. The scientist showed that the work of these great artists was prepared by the entire previous development of national and pan-European literature.

In connection with the problem of the origins of Renaissance realism, primarily the realism of Shakespeare, the question arose of the need for a more detailed and purposeful study of the work of such a major English poet of the 16th century as Edmund Spenser. Spenser is a poet of the heyday of the English Renaissance. His work covers the last third of the 16th century. (1569-1598). The formation of Spenser's talent coincides with the time of the formation of the basic principles of Renaissance literature (aesthetic, ethical, political, etc.), which later found the most complete expression in



the works of Shakespeare. If in the first period of his work Spenser was associated with those who stood at the origins of the English Renaissance (J. Chaucer) or marked its initial stage (D. Skelton, T. Wyeth, G. Surry), then the poet created his last works in the years the heyday of Shakespeare's work, the years of the highest maturity of Renaissance humanism and the first symptoms of its approaching crisis

Spencer's main work is the heroic-epic poem *The Fairy Queen*, on which the artist spent almost twenty years of his life. This work, which most fully reflected the main features of the unique and rich, creative individuality of Spenser, is generally recognized by critics as not only the most significant, but also the most complex in the poet's legacy. This was obviously realized by the author himself, who prefaced the poem with a kind of commentary - the famous letter to V. Roley.

The central problem of *The Faerie Queene* is the education of man and citizen. The whole system of artistic means is subordinated to it. The named problem is primarily realized in the plot of the poem, the meaning of which is to lead a person through all the trials and show in what a difficult struggle he will have to defend his best qualities. Spenser refers to them purity of thoughts, firmness of faith, courage, will, moderation and beauty, which he understands broadly, knights, carriers of these qualities, come to grips with their antagonists. The nature of their clashes (chastity - licentiousness, faith - unbelief, moderation - drunkenness, etc.) allows us to speak of a kind of epic balance of Spenser's world, where equal forces come into conflict. It is in this that the nature of that is hidden; what we call Spenser characters. Endowing his heroes with the features of a strong and ideal human nature, the poet shows their consistent manifestation.

Conclusion.

This article contained analyzes and criticisms of other poets and writers about Edmund Spenser, as well as a brief plot and meaning of one of the poet's works, which is still popular in English literature to this day. And also in this term paper an analysis of the poet's popular and interesting sonnets is demonstrated. In general, the biography and development of the poet is also widely considered according to several sources of English literature.

THE LIST OF THE USED LITERATURE

1. Richard Rambuss. *Spenser's Lives, Spenser's Careers // Spenser's Life and the Subject of Biography* Book by Judith H. Anderson, Donald Cheney, David A. Richardson. - University of Massachusetts Press, 1996. P. 1.
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3. Spenser: The Critical Heritage/Ed. Cummings, R.M. London: Routledge and Kegan Paul, 1971.

4.Spencer, Edmund. Love messages. A cycle of 88 sonnets / Translation, intro. Art. and note. A.V. Pokidov. M., 2001.

