

DONNE'S POETIC JOURNEY: IN SEARCH OF THE «GOLDEN MEAN» BETWEEN TEMPLE AND LIGHT

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PHILOSOPHY: FROM THE ORIGINS TO POSTMODERNISM

Abstract. The article is dedicated to John Donne (1572-1631), the great English poet and preacher, the founder of the metaphysical school in late English Renaissance poetry. A brief analysis of the life and views of John Donne, a prominent representative of the English Baroque period, whose poetry lacks such natural, passionate love for God, does not lack chastity and piety. In him, on the contrary, there is a desire to realize the horrors of sin, evil, and to experience the mercy of God. The uniqueness of J. Donne's poetry lies in the fact that between him and the medieval tradition lies the English Renaissance, as well as his youth with its joys and adventures.

Key words: poet, Renaissance, metaphysical school, philosophy, moral outlook, novelty, poetic genius.

Introduction

In this article, we tried to help the reader understand the complex and multifaceted philosophy of the great English poet and preacher John Donne (1573-1631), one of the leading representatives of late Renaissance poetry. He is considered to be the founder of the «metaphysical school» in poetry, which interprets life events in the form of complex poetic images - metaphors, the leader of the group of poets of the Stuart period in England, a contemporary of Shakespeare. We also hope that this publication will be the most understandable and useful guide for today's readers regarding the multifaceted work of John Donne - a thinker-poet with a broad philosophical and moral outlook.

As it turns out, in the history of world literature, there are also writers or poets whose innovative works surprised their contemporaries with their unusualness and later became a national treasure. ...Such a writer in England was Geoffrey Chaucer, whose daring experiments by the standards of the 14th century laid

an inter-century foundation for all English literature and the English language» [1, p. 348], and in the history of English poetry such a poet was John Donne.

Donne was poet who discovered new domains of truths already known in poetry, as in any philosophical research, «he brings old truths out of the state of oblivion in which they have sunk», because everyone has already recognized these old truths [2, p. 28], however, for a genius, «a healthy mind is the Body of a poetic genius, Fantasy is its Dress, movement is its Life. Imagination is his Heart, it lives everywhere and in everyone and transforms everything into a single elegant and rational whole».

Research Methodology

In order to realize the goal of the paper we used a historical-typological and contextual method aiming at a combination of formal-logical and historical approaches through the prism of a culturological beginning.

Discussion and Results

Donne's standing as one of the greatest poets in the English language is now thoroughly established, and critics of his creative activity have found in Donne's poetry qualities profoundly responsive to the modern age. His rhythms - once thought 'unmusical' - are a vigorous exploitation of the natural rhythms of the speaking voice; his 'eccentricity' represents a complex self-doubt and self-questioning; his 'obscurity' is the reflection of a deeply subtle mind. Until recently, no complete edition of Donne's verse has been available which made any serious and sustained attempt to help the reader appreciate the complexity and density of his poetry. The purpose of this paper is «to make an old and difficult author as intelligible as is now possible to readers of today» [3, p. 36].

The famous English poet, philosopher and art theorist Samuel Taylor Coleridge (1772-1834) considered the question of how a work of art is created, how the creative process takes place, and how people who have been awarded the high rank of poet speaking about having a unique ability, he emphasizes that the rank of poet is the highest title on earth. The poet is the mediator between God, nature and man, he is the bearer of the light of truth and goodness. He does not give them lessons, but excites their hearts and ignites the holy fire of creativity and thirst for knowledge in them [4, p. 27].

Speaking about the characteristics of the creative nature of the genius poet, as a concentrated expression of the creative power, he emphasizes that «looking at the work of past centuries and the present time through the prism of new, cloudless feelings, which, according to the mania of the creator, suddenly begins to growl - all this is evidence of intelligence, which feels where the secrets of

the world are hidden and knows who can solve them. According to Coleridge, the characteristics of the poet that distinguish him from the «ordinary talents» are «the ability to transfer the impressions and feelings of childhood to maturity, to retain the infantile wonder at the world and to express it in every day of his forty years of life. the ability to assimilate new impressions of life. And again: «depicting familiar, ordinary things in a way that evokes similar feelings in the heart of the reader, giving newness to the described perception, awakening mental and physical excitement - this is the main service of genius» [5, p. 86]. So, the work created at the peak of fantasy, imagination and thinking power of a creative genius is an ideal creation, a masterpiece of art. At this point, we believe that it is appropriate to once again focus our attention on Coleridge's opinion about the unity of rationality and intuition in the literary and poetic creation and the nature of genius. And, if the creator is «possessed with genius or high talent, which raises him to the throne of poetry, poetic creation itself leads him or can lead to an unusual state of spiritual ecstasy, which, moreover, requires self-expression that ... they are such forms of expression that can convey emotions of love, fear, anger or jealousy ...» [6, p. 372].

All this fully applies to the creative talent of the poet and thinker John Donne, whose works reflect all genres of his poetry: elegies, satires, songs and sonnets, letters, the poem «Metempsychosis or the Path of the Heart». Although four centuries have passed, Don's poetry still amazes and captivates readers today. John Donne really blew up the traditions of his predecessors and laid the foundation for a new poetic outlook for England. As A. N. Gorbunov, one of the best experts on Donne's work, rightly noted, «that is why he entered the history of English literature as one of the brightest innovative poets; in terms of his talent and scale, Donne is less famous than the brightest representatives in the world of poetry, such as Geoffrey Chaucer and William Shakespeare, but as to his originality, he is comparable to the talent of famous wordsmiths such as Philip Sidney, William Blake or Tomas S. Eliot» [7, p. 390].

A researcher who has mentally penetrated into the philosophical depth of John Donne's poetic talent must always keep in mind that he is dealing with an encyclopedically educated thinker and in order to delve into the secrets of his inner worldview, one must be sufficiently prepared to professionally delve into the deep moral and philosophical views of a poet of such stature as John Donne. The poetic works of the writer cannot be placed within the framework of standard definitions, because «they are a combination of their polysemy, unexpected turns of thought, bursts of passion, constant search and constant dissatisfaction with careful analytical reasoning. seems to have deliberately mocked the readers» [8, p. 351].

History has preserved several portraits of Donne at different periods of his life which are a great source for analyzing the life and creative path of the poet. The first of them depicts the poet as a young horseman, an adventurer holding

the hilt of a sword. A Spanish motto written in miniature reads: «I prefer death to betrayal.» In another portrait, the poet appears as a brooding Elizabethan lover, with a sly look and arms crossed over his chest, wearing a broad-brimmed hat and a thin lace collar casually exposed across the chest. And then there's Donne, the priest and theologian, in miniature form with a dagger-like beard and a piercing gaze. In the next portrait, the poet appears in the guise of a priest, his eyes testifying to the wisdom and understanding of existence gained over time. And finally, there is a marble statue of Donne as a penitent sinner, shrouded in a shroud, his eyes closed and his face emaciated by a serious illness. This gallery of portraits is not only a symbol of different stages of Donne's life full of changes, but each of them reflects a certain person, the inner world of the lyrical hero, and his poetic creativity. It is surprising that these faces in his poetry, perhaps, as in life, not only replace each other in a row, but also exist «together» in one layer of a single time. Thus, neither the adventurer, nor the extravagant lover, nor the repentant sinner - they are not separated by the abyss; they live side by side and in harmony as a single progressive organism that complements each other, as a whole, and thereby helps the reader to study and understand not only all these dramatic changes in the life of the poet himself, but also his in the understanding of human existence and worldview.

Shakespeare's contemporary, John Donne, in one of his poetic epistles entitled «Devotions upon Emergent Occasions» (written in 1623) says: No man is an island, entirely of itself; every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of your friend's or of thine own were. Any man's death diminishes me because I am involved in mankind; and, therefore, never send to know for whom the bell tolls; it tolls for thee», - this idea about the integral connection of each individual with the whole of humanity seems very important even today.

From time to time, you can find Donne's poetry in the foreign press. However, for the Uzbek or Kazakh reader, it seems like a treasure that the poet has not opened yet.

Who was John Donne? What is the creative legacy of this uniquely talented innovative poet who was ahead of his contemporaries of the Renaissance in poetry? Who is this poet who is close to us in the early period of his work due to his humanitarianism, his constant interest in the real details of man and his life, and in the later period, his deep concern for the fate of humanity? These questions have been bothering me ever since fate gave me the happy opportunity to study in the capital of a distant country, now called Ukraine. In a second-hand bookstore, I came across a book called «John Donne. The Complete English Poems». Reading this collection of poems in one sitting, I was surprised by the depth of the poetic gift of a young genius of the Renaissance England;

from his pen, there were lines that were so close to the heart of a person in love, sometimes lyrical, sometimes melancholy. Now, after many years, with the appearance of gray hair, one begins to understand the true meaning of the poet's creative work, the sincere depth of the poet's soul. A poetry connoisseur today can probably get new information about the poet Donne, a man of the «golden age» of the Stuart era.

In our opinion, the above-mentioned questions can now be answered, and we have tried to respond them. However, before answering these questions, we thought it appropriate to give a brief information about the period when a unique thinker like John Donne grew up and shone with all aspects of his philosophical and poetic soul.

An old painting by an unknown artist shows the energetic face of a man in the pose of a melancholy lover, whose eccentricity represents a complex self-doubt and introspection; his thoughtful gaze is the reflection of a deeply subtle mind. This is the young poet of the late Renaissance, John Donne. John Donne (1572-1631) was born in London in 1572 (according to other sources - in 1573). His father, a wealthy London merchant, died when his son was only four years old. The child was raised by his mother, who was a relative of the great humanist and Lord Chancellor of England Thomas More. Donne's family was Catholic, and he was raised in the spirit of commitment to the old faith – Catholic, and very fact largely determined the numerous problems for all its members within the late Renaissance period. That is why the future prominent poet and philosophically minded personality was unable to gain master's degree though he was successful in graduating from the school of jurisprudence in London. Despite the fact that he later adopted Protestantism and wrote polemical treatises against Catholics, the influence of his Catholic upbringing can be felt in Donne's work. This dichotomy would remain unresolved until the end of his life.

In 1592, Donne entered Lincoln's Inn School, where he began to study law. At this time, his life in London was combined with both intense studies, and wild entertainment. Historically, it is known that long before he took holy orders, Donne enjoyed communicating through letters with educated ladies of the royal court, such as Magdalene Herbert or the brilliant Lucy Harrington, Countess of Bedford, an adornment of King James's court. According to one of his contemporaries, Donne was leading the life of a young student rake at this time: «Not dissolute, but very decent, a great lover of female society, a frequent visitor to the theater, and a talented author of exquisite poems.» Moving in the small world of Elizabethan London, Donne was «a great frequenter of theatrical performances» [9, p. 584]. The profoundly impressive and acute experiences that Donne had on the stage of this golden age had an impact on the poetry of the young and promising poet - the future leader of the great school of metaphysical English poetry.

For deeply fundamental reasons, Donne did not publish his poems (with rare exceptions) during his lifetime, for he considered it his duty to refer to the unspoken rule: a noble man should not publish his poems; they circulated in manuscript among his friends, and, nevertheless, his satires, with a characteristic dramatic beginning, where he often acts as an observer, contemptuously contemplating the world, love-erotic poetry (elegies, sonnets) circulated widely in manuscripts and enjoyed great success, and his fame as a poet quickly grew. According to the testimony of his contemporaries, his prose works *Paradoxes and Problems* (1600), probably begun during his studies at law school, also aroused particular admiration; these were witty and, at the same time, carefree paradoxes that came from his pen (often on the theme of female inconstancy) [10, p. 283]. It must be admitted that the attitude of the young Donne to the literary profession was determined by quite narrow - though famous - circle of his friends, but the distribution of poems in manuscripts was quite permissible and did not cast a shadow on the author. Donne attended meetings of such poetic youth in the famous London tavern «Mermaid» together with Ben Jonson, Beaumont and other poets. It is possible that he was personally acquainted with Shakespeare, who also visited the «Mermaid» (but this is not a fact). However, Donne, who began his poetic career as an Elizabethan, unlike others, initially had his own peculiarities. Already in his early works one of the poet's most characteristic tendencies can be identified – the rejection of the musicality of Elizabethan lyric poetry and the orientation towards colloquial speech. This is evidenced, for example, by his «Epistles». Donne's epistles are not a conventional genre, but real letters that he and his friends exchanged while separated: for example, when leaving for war or on a diplomatic trip to the continent. These epistles represent not only an elegant manner of writing, but also clearly demonstrate the poet's ability to create a visible image with a few graceful strokes of the pen, to show the morals and portraits of their bearers. Such are the epistles-letters to Thomas Woodward and Edward Gilpin, Thomas Wotton and Henry Goodyer [11, p. 283], «urging him» to leave England and go to the continent. It is interesting how Donne motivates this advice:

Perchance outlandish ground
Bears no more wit, than ours, but yet more scant
Are those diversions there, which here abound.

In «To Edward Herbert at Juliers» (1610), the poet already sounds like the future preacher, the Reverend Doctor Donne:

For, God no such specific poison hath
As kills me know not how; his fiercest wrath
Hath no antipathy, but may be good
At least for physic, if not for our food.
Thus man, that might be his pleasure, is not rod,

And is his devil, that might be his God.
Since then, our business is, to rectify
Nature, to what she was, we are led awry
By them, who man to us in little show,
Greater than due, no form we can bestow
On him; for man into himself can draw
All, all his faith can swallow, or reason chaw.

The turn of the 16th and 17th centuries is considered to be a time of relative balance in the life of English society. However, unlike many other Elizabethan poets, Donne found himself in the center of religious conflicts. It is known that his family was repeatedly persecuted by the Anglican authorities. In 1584, Donne entered Oxford University, in 1586 he continued his studies at Trinity College, Cambridge, but due to the restrictions imposed on Catholics, it was mandatory to take an oath of allegiance to the Anglican Church. May be the very fact impetus to doubts as to the faith to a new religion - Catholicism [12, p. 80]. This situation and religious affiliation and the experiences associated with it and understanding of the importance of religion in life, constantly weighed on Donne like the sword of Damocles, which, in our opinion, deeply influenced the poet himself and his poetic worldview. The poet's youth is typical of the golden youth of the epoch of the Renaissance: after finishing his studies, he led a dissipated life, spent most of his father's inheritance; experiencing an interest in the big world, he traveled to Italy and Spain, where he studied their languages and customs. In 1594-1596 Donne traveled abroad. The impressions of these expeditions were reflected in the poet's poems «The Storm» and «The Calm», as well as in the elegies «His Picture» and «Love's War».

It is characteristic that Donne's poetic works of the 1590s often abound in conversational scenes. Examples of this include «The Apparition», «The Sun Rising», «The Ecstasy» and others from the «Songs and Sonnets» series. Donne is impressed by sudden transitions, for example, from a melancholic narration about «her» to a direct immediate address to «you» («Burial») or from the first person to the third («Relics»). These transitions are built on the effect of surprise, which, as many researchers note, require a lot of work on the composition of the work, and therefore Donne's poems are always very thoughtfully constructed and clearly divided into stanzas.

In 1598, Donne received a position as secretary to the Lord Keeper of the Royal Seal, a member of Her Majesty's Privy Council, Sir Thomas Egerton, who later became Lord Keeper of the Seal of the English Crown. According to one version, Donne had already converted to Anglicanism, otherwise he would hardly have been hired by such a distinguished nobleman, but it is also quite possible that this happened later. A brilliant career was opening up for the young promising poet. But in 1601, having fallen in love with the 16-year-

old niece of Egerton's wife, Anne More, the daughter of Sir George More, Chancellor of the Order of the Garter, the highest knightly order of Great Britain, Donne in December 1601, not hoping to receive the blessing of her relatives, kidnaps her, and they secretly get married; this marriage ruins his career. When everything was discovered, Edgerton fired Donne as punishment, and in February 1602, Anne's father managed to have him imprisoned for some time in London's Fleet Prison on charges of seducing a girl. Soon Donne was released from prison. He was 30 years old, the poet was in the prime of his life, but the paths to a successful secular career were closed to him, and he had to support his family, since refusing Anne a dowry had doomed the young family to serious difficulties. Financial dependence was the cause of frequent quarrels and disagreements in the family. Deprived of the support of the powers that be, Donne was forced to live in poverty for about ten years, resorting to the help of benefactors and friends, whose names are immortalized in his poems; he lived in the outskirts of London - the small towns of Pyrford and Meacham. Donne, deeply despairing of the hopelessness of his situation, wrote a treatise *Biathanatos* - about the fulfillment of the gravest of the mortal sins of the mortal world - the permissibility of suicide. To our deep conviction, from that very time having gone through a period of deep depression he made up his mind to be converted from Catholicism to the Anglican faith [13, p. 136-137].

In 1601 and 1614 Donne was elected as a member of parliament, but was not paid for it. He earned money as a lawyer, studied theology, studied the doctrines of the Catholic and Anglican churches and helped Bishop Thomas Morton, later Bishop of Durham, write polemical anti-Catholic pamphlets. T. Morton offered him a good parish on condition of taking holy orders, but he preferred a secular - diplomatic career, but without success. This continued for almost ten years (1602-1615). Probably somewhere after years of 1601-1602 - after 30 years and, one might say, a fatal marriage for him and his wife, Donne felt the burden of the heaviness and hopelessness of life affecting deeply his poetic work. In 1610, he again took part in the religious polemics of his time, publishing an anti-Catholic tract, «Pseudo-Martyr,» which defended the oath of allegiance to the crown, which had been imposed on Catholics after the Gunpowder Plot (1605). The tract pleased King James I so much that, on his initiative, Donne was awarded the degree of Master of Arts at Oxford University. In 1611, In his pamphlet, «Ignatius his Conclave» Donne expressed ideas against the Jesuit order. King James, appreciating Donne's polemical gift, offered him a church position. But Donne was still not ready for this position. This period of Donne's work is characterized by the fact that he writes mainly poetic messages and poems on religious themes like «An Anatomy of the World (The First Anniversary)» and «The Progress of the Soul: The Second Anniversary», written by order on the death of a young girl, fourteen-year-

old Elizabeth Drury, the daughter of a wealthy aristocrat Sir Robert Drury, who patronized Donne. These are the only significant poetic works of Donne, published during his lifetime immediately after their creation. These are poems about the frailty of everything earthly. Elements of a mournful elegy are combined in them with a philosophical meditation on a «poisoned» world that has lost its harmony, which is contrasted with the ideal being embodied in the image of the young heroine. Elizabeth is the embodiment of life, joy, goodness, and the poet was convinced that such qualities were lost by the world, because «she» died, «the world is a cripple» [14, p. 348].

The second «Anniversary» begins with a reflection: «she» has died - real life is over, only the semblance of life remains. A typical Donne's comparison in this reflection is the reflexive movements of a decapitated human body immediately after execution. Death is one of the main themes of the poem. It depicts in detail the stages of a person's dying: «...here now you struggle with an intermittent breath ... think - you lie on your deathbed weak, languid.» It seems as if we are talking about a performance and the audience is of two types: evil and good spirits gathered at the bedside of a dying person - completely in the medieval tradition: «... think - the servants of Satan are near you», «imagine: your friends are sobbing around.» Next comes the transition to the first moments after death: «...they close your eyes... they wrap you in a shroud... your body decomposes». Later on, the very episode in many ways will anticipate the «performance» of death, «played» by Donne twenty years before his death.

In Donne's diverse creative work, the spiritual theme occupies a special place in his poetic heritage. As some researchers have pointed out, the range of mystical moods in search of God and the rapture of religious self-destruction, the sense of time as a catastrophe brought Donne closer to the Baroque poets. Indeed, the constants of the Baroque gave a special sound to the verses of the poet Donne. But it should be remembered that Donne's religious consciousness was not acquired, it was - as a result of his family traditions - an integral part of him, and therefore the sonnets included in the cycle «Holy Sonnets» (1610) testify, first of all, to the sincerity of a deeply religious person:

I am a little world made cunningly
Of elements, and an angelic sprite,
But black sin hath betrayed to endless night
My world's both parts, and, oh, both parts must die.
You which beyond that heaven which was most high
Have found new spheres, and of new lands can write,
Pour new seas in mine eyes, that so I might
Drown my world with my weeping earnestly,
Or wash it if it must be drowned no more:
But oh, it must be burnt; alas the fire

Of lust and envy have burnt it heretofore,
And made it fouler; let their flames retire,
And burn me O Lord, with a fiery zeal
Of thee and thy house, which doth in eating heal. [15, p. 43-59].

The existence of the lyrical hero here is determined by his love for God, while love for a woman recedes into the background. Using the technique of meditation, Donne reaches an extraordinary peak of detachment from worldly existence, the heights of self-analysis and revelation. The moral lesson appears as a natural result of meditation:

Split in my face ye Jews, and pierce my side,
Buffer, and scoff, scourge, and crucify me,
For I have sinned, and sinned, and only he,
Who could do no iniquity, hath died:
But by my death cannot be satisfied
My sins, which pass the Jews' impiety:
They killed once an inglorious man, but I
Crucify him daily, being now glorified.
Oh, let me then, his strange love still admire:
Kings pardon, but he bore our punishment.
And Jacob came clothed in vile harsh attire
But no supplant, and with gainful intent.

«Holy Sonnets» - the fruit of the poet's late period of creativity - partly contain the experience of the life of a man who never found the «golden mean» between the temple and the world. A mixture of passion and detachment, philosophy and allegory, abstract phenomena and concrete concepts - this is the characteristic originality of these sonnets (1607-1609) of Donne. In «Holy Sonnets» the poet's heterogeneous feelings came together: doubt, despair, hope, a sense of sin, repentance, humility. The conflict between the desire for God, for the salvation of the soul and the craving for earthly life permeates the sonnets, especially the 14th sonnet - «Batter my heart, three-personnel God» and the XIX sonnet - «Oh, to vex me»:

XIX

Oh, to vex me, contraries meet in one:
Inconstancy unnaturally hath begot
A constant habit; that when I would not
I change in vows, and in devotion.
As humorous is my contrition
As my profane love, and as soon forgot:
As ridlingly distempered, cold and hot,
As praying, as mute; as infinite, as none.
I durst not view heaven yesterday; and today

In prayers, and flattering speeches I court God:

Tomorrow, I quake with true fear of his rod.

So, my devout fits come and go away

Like a fantastic ague: save that here

Those are my best days, when I shake with fear. [16, p. 7-12]

Humility does not come easy to Donne. Although his sincerity is beyond doubt, and therefore one of the themes is the poet's bitter reproaches to himself for not experiencing those strong, living feelings for God that he once experienced for his beloved women.

Conclusion

Fans of English poetry know John Donne as the founder of the «metaphysical» school of poetry. Donne's merits as an innovative poet are that he finally freed English poetics from the power of often foreign laws and stereotypes and created a new discipline of poetry, through the art of poetry, self-deepening, self- he created his own poetic program of understanding with the skill of words. John Donne's creative activity had a significant impact on XVII century English literature. Followers of his poetry continued to solve certain mystical problems of existence, developed ideas, symbols, images with hidden meaning, deepening the philosophical lyrics and psychological trends in opening the lyrical world of the lyrical hero in English poetry of this period.

The creative scope of the innovator-poet was very wide. The poet filled each genre with new content and changed it in the spirit of his worldview and his understanding of the tasks of poetry. At the same time, his inner sensitivity and clarity of focus, unprecedented in English poetry, made Donne's poetry more personal and psychological than his predecessors. Constantly playing different situations anew, forcing the hero to change his masks, Donne revealed the most complex turns of thought and the most subtle aspects of emotions. At the same time, every moment of the poet's life, every individual situation was not discrete but eternal questions for him. Donne, like many artists of the XVII century, tried to find new answers to the mysteries of existence in the spirit of his time.

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Шадманов К.

Доннның поэтикалық саяхаты: гибадатхана мен жарықтың «алтын аралығын» іздеу

Аннотация. Мақала ағылшынның ұлы ақыны және уағызшысы, метафизикалық мектептің негізін қалаушы, Қайта өрлеу дәуірінің кейінгі ағылшын поэзиясының өкілі Джон Доннға (1572–1631) арналған. Джон Донн – ағылшын барокко дәуірінің жарқын өкілі, оның поэзиясы табиғи, құмарлыққа толы Құдайға деген махаббаттан ада болғанымен, тазалық пен діндарлықтан кенде емес. Керісінше, оның шығармаларында күнәнің, зұлымдықтың қорқынышын ұғынуға және Құдайдың мейірімін сезінуге деген ұмтылыс байқалады. Дж. Донн поэзиясының бірегейлігі – оның шығармашылығы мен ортағасырлық дәстүрдің арасында ағылшындық Қайта өрлеу мен оның жастық шағының қуанышты сәттері мен оқиғаларын қамтиды.

Түйін сөздер: ақын, Қайта өрлеу, метафизикалық мектеп, философия, моральдық көзқарас, жаңашылдық, поэтикалық данышпандық.

Шадманов К.

Поэтическое путешествие Донна: в поисках «золотой середины» между храмом и светом

Аннотация. Статья посвящена Джону Донну (1572-1631), великому английскому поэту и проповеднику, основателю метафизической школы в поздней английской поэзии эпохи Возрождения. Краткий анализ жизни и взглядов Джона Донна, яркого представителя эпохи английского барокко, поэзия которого лишена такой естественной, страстной любви к Богу, не лишена целомудрия и набожности. В нем, напротив, есть стремление осознать ужасы греха, зла и испытать милосердие Божие. Уникальность поэзии Дж. Донна заключается в том, что между ним и средневековой традицией лежит английское Возрождение, а также его юность с ее радостями и приключениями.

Ключевые слова: поэт, Возрождение, метафизическая школа, философия, моральное мировоззрение, новизна, поэтический гений.