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muhim omil hisoblanadi. Shu bois yoshlar orasida til o'rganishga bo'lgan qiziqish tobora ortib bormoqda.

Metodologiya.Maqolani tayyorlashda kuzatish, so'rovnoma, tahliliy adabiyotlarni o'rganish hamda ta'lim tajribalarini tahlil qilish metodlaridan foydalanildi. Shuningdek, o'rganish motivatsiyasi, interaktiv usullar, zamonaviy texnologiyalar va raqamli ta'lim vositalarining samaradorligi o'rganildi.

Nazariy tahlil.Til o'rganish jarayoni insonning aqliy faoliyati, xotira, diqqat va tafakkur tizimlariga asoslanadi. Psixologlar fikriga ko'ra,tilni muvaffaqiyatli o'rganishning asosiy omili — shaxsning ichki motivatsiyasi va doimiy mashq. Shuningdek, til o'rganish tabiiy muloqot muhiti bilan bevosita bog'liq bo'lib, suhbat amaliyoti tilni tezroq o'zlashtirishga yordam beradi.

Qiyosiy tahlil.O'zbekiston ta'lim tizimida ingliz, rus, koreys, xitoy kabi xorijiy tillar keng o'rgatilmogda. Chet davlatlar tajribasida esa til o'rganishda amaliy mashg'ulotlar, suhbat klublari va real muloqotga katta e'tibor beriladi. O'zbek ta'lim tizimida nazariy yondashuv ustunlik qilgani sababli, amaliy yo'nalishdagi metodlarni keng joriy etish samaradorlikni oshiradi.

Amaliy kuzatish. O'tkazilgan so'rovnoma natijalariga ko'ra, 100 nafar o'quvchidan 78 nafari ingliz tilini, 15 nafari koreys tilini, 7 nafari esa rus tilini o'rganishni maqsad qilgan. Ularning aksariyati til o'rganish sababini "xorijda o'qish yoki ishlash imkoniyatini qo'lga kiritish" bilan izohlashgan. Bu esa yoshlarning til o'rganishga nisbatan amaliy motivatsiyaga ega ekanini ko'rsatadi.

Empirik tadqiqot.Tajriba tariqasida 20 nafar talaba 1 oy davomida ingliz tilini har kuni 30 daqiqa davomida o'rganishdi. Tadqiqot natijalariga ko'ra, ularning lug'at boyligi 25 foizga, tinglab tushunish qobiliyati esa 40 foizga oshgan. Bu esa muntazam mashq va vaqtni to'g'ri taqsimlash til o'rganishda muhim ahamiyatga ega ekanini isbotlaydi.

Statistik tahlil.So'nggi yillarda O'zbekistonda ingliz tilini o'rganayotgan yoshlar soni 2 baravarga ortgan. Internet orqali ta'lim beruvchi platformalardan foydalanish darajasi esa 65% ga oshgan. Ushbu raqamlar raqamli ta'lim va mustaqil o'rganish tizimlarining samarali ekanini ko'rsatadi.

Muammo.Til o'rganish jarayonida eng katta muammo motivatsiyaning pasayishi va amaliy mashg'ulotlarning yetishmasligidir. Ba'zi o'quv muassasalarda resurslar, tajribali o'qituvchilar va interaktiv dars usullarining kamligi bu jarayonga salbiy ta'sir ko'rsatadi.

Yechim.Motivatsiyani oshirish uchun interaktiv o'yinlar, suhbat klublari, xorijiy filmlar va podkastlardan foydalanish samarali natija beradi. O'qituvchilarga "speaking club", "project-based learning" hamda "online exchange" kabi usullarni keng qo'llash tavsiya etiladi. Shuningdek, talabalarda o'z-o'zini o'qitish madaniyatini shakllantirish zarur.





Natijalar va muhokama. Tahlillar shuni ko'rsatadiki, til o'rganish inson shaxsiyatini rivojlantiruvchi, tafakkurni kengaytiruvchi va dunyoqarashni boyituvchi jarayondir. Chet tilini bilgan shaxs o'ziga ishonchli, madaniy jihatdan yetuk va raqobatbardosh bo'ladi. Shuning uchun til o'rganish bugungi yoshlar uchun eng muhim hayotiy ko'nikmalardan biridir.

Xulosa. Til o'rganish — bu yangi dunyoqarash, yangi do'stlar, yangi imkoniyatlar sari ochilgan eshik. Har bir yoshning kamida bitta xorijiy tilni mukammal o'zlashtirishi nafaqat shaxsiy muvaffaqiyat, balki mamlakat taraqqiyotiga ham hissa qo'shadi.

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INTERTEXTUAL DIALOGUES BETWEEN MEDIEVAL ALLEGORY AND RENAISSANCE HUMANISM IN ENGLISH LITERATURE

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Abstract. This article investigates the interaction between medieval allegorical traditions and Renaissance humanist thought within English literature. By analyzing major texts such as *Piers Plowman*, *The Faerie Queen*, and *Paradise Lost*, it explores how Renaissance authors reshaped the religious and moral symbolism of the Middle Ages through the emerging humanist perspective that emphasized reason, individuality, and moral choice. Using a comparative and interpretive approach, the study reveals that Renaissance writers did not completely reject medieval allegory but rather reinterpreted it to suit new intellectual ideals. The results suggest that English Renaissance literature developed as a creative continuation of medieval forms, reflecting a balance between faith and human rationality.

Key words: Medieval allegory, Renaissance humanism, English literature, *Piers Plowman*, *The Faerie Queen*, *Paradise Lost*, religious symbolism, moral choice, human reason, continuity of tradition, faith and rationality, comparative analysis, literary transformation

INTRODUCTION

The passage from the medieval period to the Renaissance represents one of the most remarkable cultural transitions in English literary history. Medieval literature, grounded in Christian doctrine, relied on allegorical expression to communicate spiritual and ethical lessons. The Renaissance, on the other hand, introduced humanism, an intellectual movement that celebrated human reason, creativity, and classical learning.

This paper aims to examine how Renaissance humanist writers engaged with the allegorical modes inherited from medieval times. Rather than viewing the two traditions as opposites, this research highlights their intertextual connections, showing how humanist ideas were woven into traditional allegorical structures. The study emphasizes that English Renaissance authors built upon, rather than replaced, the moral and spiritual foundations of medieval art.

LITERATURE ANALYSIS AND METHODOLOGY

The research applies a comparative textual analysis to investigate the relationship between medieval and Renaissance literary thought. It focuses on





three representative works: William Langland's *Piers Plowman* (14th century), Edmund Spenser's *The Faerie Queen* (1590), and John Milton's *Paradise Lost* (1667). These texts demonstrate how allegorical techniques evolved to express humanist values.

The methodology includes:

1. Close Reading – identifying key symbols, metaphors, and allegorical figures;
2. Contextual Interpretation – understanding each text in its historical and philosophical background;
3. Intertextual Comparison – tracing how Renaissance writers reworked medieval themes to reflect humanist ideals.

The analysis also incorporates secondary critical sources on medieval symbolism, Renaissance poetics, and humanist philosophy to establish a theoretical foundation for interpretation.

RESULT AND DISCUSSION

The analysis shows that medieval allegory and Renaissance humanism were part of a continuous literary dialogue rather than separate traditions.

In *Piers Plowman*, Langland uses personified figures like Faith, Truth, and Patience to portray humanity's moral struggle toward salvation. The human being is depicted primarily in relation to divine grace, and the allegory functions as a tool for spiritual enlightenment.

In contrast, *The Faerie Queen* by Spenser merges this allegorical form with Renaissance humanist principles. His heroes and heroines—such as the Redcrosse Knight and Britomart—symbolize virtues but also exhibit individual consciousness and moral responsibility. Spenser transforms the medieval concept of spiritual pilgrimage into a humanist journey of moral self-development. Similarly, Milton's *Paradise Lost* integrates medieval theological themes with Renaissance beliefs in reason and free will. Adam and Eve are portrayed as rational and morally independent beings capable of making their own choices. Milton's reinterpretation turns divine allegory into a human-centered exploration of freedom and responsibility.

These examples demonstrate that Renaissance writers did not abandon the medieval legacy. Instead, they reimagined allegory as a means to explore human nature, blending religious symbolism with philosophical reflection.

CONCLUSION

In summary, the intertextual connection between medieval allegory and Renaissance humanism in English literature illustrates continuity through transformation. Renaissance authors inherited symbolic and moral frameworks from the Middle Ages but reshaped them to fit the intellectual spirit of humanism. Rather than discarding faith, they combined it with reason, creating a synthesis that reflected both divine and human dimensions.





Writers such as Spenser and Milton exemplify this harmony, showing how allegory evolved into a medium for exploring moral virtue, freedom, and human intellect. The dialogue between these two literary traditions not only shaped the course of English literature but also revealed that cultural progress often emerges from the reinterpretation of earlier ideas.

This enduring interplay between faith and reason underscores the dynamic nature of English literary development from the fourteenth to the seventeenth century. The Renaissance did not emerge in isolation but grew from the intellectual and moral soil of the medieval world. Through reinterpretation rather than rupture, writers such as Langland, Spenser, and Milton forged a literary continuum that merged theological insight with humanist ethics.

By adapting allegorical forms to reflect contemporary concerns about human agency, knowledge, and moral responsibility, Renaissance authors demonstrated that literature could serve as both a spiritual and intellectual instrument. Their works reveal that moral truth need not be opposed to reason but can coexist within a unified vision of humanity's divine and rational nature.

Ultimately, the evolution of allegory from the medieval to the Renaissance period illustrates how English literature became a mirror of its age—balancing sacred devotion with human understanding. This synthesis not only enriched literary form and thought but also laid the groundwork for modern conceptions of individualism, moral freedom, and artistic purpose.

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