

Interpretation Of Ethical-Educational And Didactic Issues In The Example Of The Masal Genre

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Abstract.

In this article, the author refers to the parable genre of fiction. Theoretical and practical aspects of the parable genre were explained in detail and practical instructions were provided on what students should pay attention to in the performance of the parable. Emphasis is placed on the structure of the parable, the main directions, as well as educational and didactic features, the tasks and objectives in the development of students' spiritual potential are given.

Keywords:

Character, symbolic image, allegory, irony, humor, satire, metaphor, Aesop, "Zarbulmasal", domestic, moral-educational, plot.

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Introduction

One of the most interesting and complex directions of the subject "Stage speech" is the genre of parables. The parables have a long history and have been formed in the Uzbek fiction. Narratives and parables are interrelated genres as a collection of goals and ideas based on small realities that reflect the problematic situation between society and people in terms of admonition and admonition-rich, symbolic and figurative imagery.

In the book "Proverbs" by M. Khudoikulov, Isaktay Jumanov wrote the following

thoughts as a foreword: "A parable is also a dramatic work with a certain genre. It is a dialogue between two or more heroes, and the resulting strong turmoil. At the same time, it is based on humor and imagery, so it is possible not only to read the genre of the parable, but also to perform it on stage or on radio and television. That is why masters of words, actors and amateurs often turn to this genre. This genre is also very useful in stage performances with students of the Institute of Arts, acting classes. For this reason, in the program on the subject of "Stage speech" a special place is given to educational and practical activities in the genre of parables."

Research methods

"Masal" is an Arabic word meaning "example, proverb, story". The parable is a short story written in the folklore in both poetic and prose way, based on the active movements of figurative and symbolic images, told in the spirit of satirical and humorous criticism of educational content. In the works of Alisher Navoi, the sultan of the realm of words, one can find the best examples of the parable. The stories that form the basis of his Hamsa series, Hairat ul-Abror, The Story of the Lion and the Durroj, The Story of the Dove in the Saddi Iskandari, or Lison ut-tayr, are the sources that complement the parable genre. Later, Russian

writers A. Krylov, D. Bedniy, S. Marshak, S. Mikhalkov, Uzbek writers S. Abdukakhor, O. Kuchkorbekov, J. Kurban, M. Khudoikulov, T. Adashbaev covered a wide range of topics.

The parables consist of two parts, the story and the conclusion. The plot is rich in colorful events, in which certain events and vices in the life of society are described in the live speech of various figurative images. Although animals and objects are involved in the parable, in fact, these allegorical and symbolic images are always based on the image of real reality and people. The parables and cuts in the parable form a clearer and clearer idea for the student, and from this point of view, the parables can be classified as follows:



Humorous masals are jokes about light and sincere laughter and impartial criticism of people and events. The image of a particular person under clear criticism is vividly symbolic and figurative, harmonized with the characters of animals, objects, and other creatures, in which the negative vices are clearly manifested in the form of light humor. There is serious criticism behind this light laughter.

Satirical masal's are a unique way of artistic expression of reality, in which nonsense, baseless, wrong events and flaws in society are exposed. Socio-political vices that cause serious harm to society and its development are sharply condemned and criticized. In such parables, opinions are expressed on the need to prevent the problem situation that has arisen and to uproot it. In this case, light humor is replaced by bitter cuts, cruel laughter, so the use of journalistic genres in such parables requires students to master social knowledge. In satirical parables, it is appropriate to refer to texts of socio-political content, such as pamphlets, feuilletons, essays.

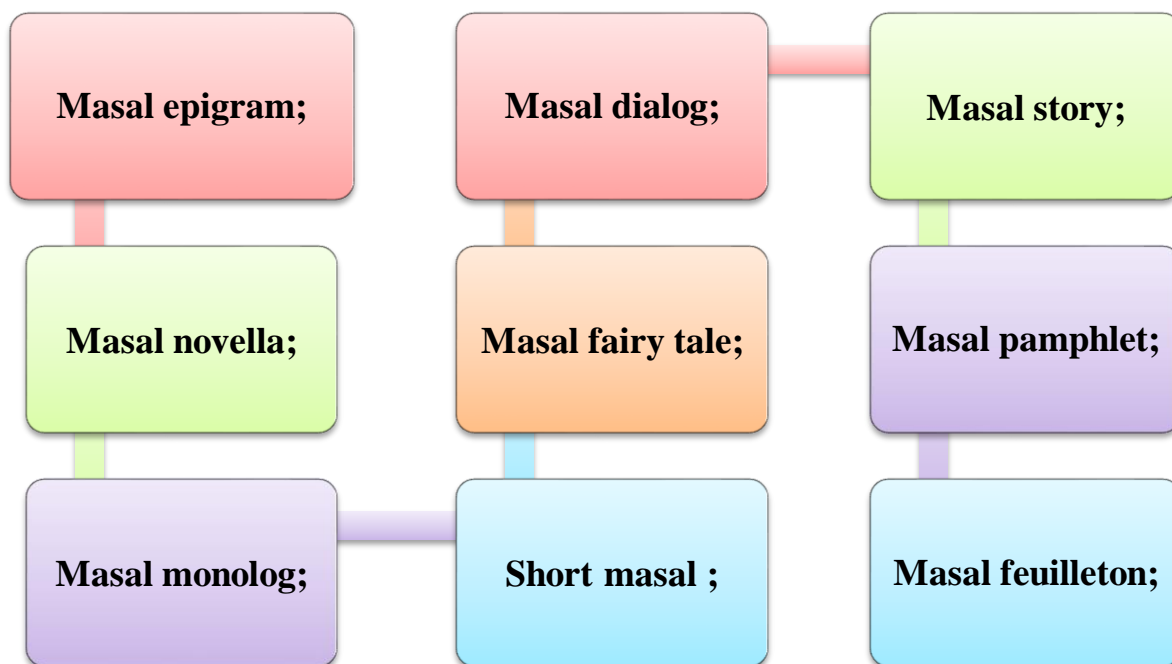
Discussion and analysis

When working on the genre of parables, the student is required to master all the factors of speech technique and the ability to apply them in moderation. Because the parable genre is enriched with symbolic and allegorical images and the participation of animals, all three (upper, middle, lower) registers are used effectively in the discovery and rhythmic performance of speech characters. In one example, the student uses the sounds of a male tenor (donkey, jackal, horse, rooster, eagle, monkey) in the upper register, a female soprano (nightingale, fly, rabbit, fox, mouse), a baritone in the middle register (tiger, crow, beaver, hedgehog, kangaroo) and mezzo-soprano (snake, musika, chicken, turkey, cat, frog), as well as bass in the lower register (lion, elephant, bear, ox, shark, dog) and contralto (goose, pigeon, duck, sheep, goat, cow) performs their voices by adapting them to images based on the characteristics of different animals and objects. Only a student who has mastered the technique of speech, generalizes the

norms of breathing, sound and pronunciation in his speech, achieves the expected result in the performance of the parable, conveys the idea to be

told in the parable to the audience through his analytical approach.

The essence, form, structure of the parable genre is as follows:



"The parable is derived from the Greek word *epigram*, which means "upper writing." Epigrams were originally used in Greece to glorify temples and statues, gods and heroes, and to promote their wisdom. It later became popular in the form of small-scale comic poems. A humorous poem that is not large in size will be enriched with light humor in its comments aimed at pointing out any person's shortcomings. Since such small humorous poems are combined with parable elements, this aspect of the parable covers a number of examples. An example of this is Sergei Mikhalkov's poem "Rams":

Тоғли

сўқмоқ йўл
устида,

Борар эди кўк кўчқор.
Осма кўприк тепасида,
Учраб қолди оқ кўчқор.
Оқ кўчқорча дер шундай:
- Оғайнижон, иш қалай?
Ажаб тор йўл, қандай ўтсак,
Ўтолмаймиз тикка юрсак.
Кўк кўчқор деди ба лаб:
- Гапни гапир, дўстим, ўйлаб!
Тўрт оёғим синсин агар,
Сенга йўл берсам, жигар.
Шохларини силтар бири,

Оёқларин тирар бири.
Шохингни минг айлантур,
Кўшалоқ ўтиш оғир...
Офтоб бошдан қиздирар,
Пастда дарё жимирлар.
Тонг чоғи икки ўжар,
Фарқ бўлди, қучди ажал.

In this parable, through humorous interpretation, it is revealed in the example of the rams that the negative traits in people, such as stubbornness, stubbornness, and superiority, lead to bad consequences. In the performance of this parable, the student must first distinguish the negative flaws that are to be mentioned and condemned in the parable, and reveal the content of the work in the performance.

"The parable is a novella - Italian for 'novella - a short story'." In fiction, as a small prose genre, a critical approach to understanding the idea and purpose and content of parables prevails in the novel through the rigor of plot and composition, the presence of descriptions, the absence of psychological images, the strangeness and strangeness of events, the active participation of symbolic images. The example of Mukhtor Khudoikulov "Shoshgan qiz ..." is an example of this genre. Because the problem raised in this parable is a big, painful point not only for people

but also for society. The parable draws the viewer to a deep thought with its careful and vigilant performance, its ability to distinguish between good and evil, and its preservation of honor and dignity without flying into lust. The student makes an artistic analysis of the content of the parable and identifies ways of execution. It is up to the viewer to draw a logical conclusion:

“Шамол ялиниб-юлқиниб Барғни аврай бошлади:

- Сени яхши кўриб қолдим, мен билан юр, доим кифтимда кўтариб юраман...

Барғ унинг гапларига ишониб дарахт шохидан айрилди-ю, шамолга қўшилиб учиб кетди. Шамол уни чирпирак қилиб ўйнаб-ўйнаб, охири йўл четига ташлаб кетди.

Барғ хазон бўлди”.

“The parable is used in the Greek monologue meaning 'mono-logos - word, speech.' A monologue is a speech in which the characters in a play speak to themselves and others, not demanding an answer. Almost all parables are written in this way, detailing funny events is narrated through the speech of the protagonist. Such parables can be found in the works of several storytellers, such as A. Krylov, S. Mikhalkov, Ya. Kurban, M. Khudoikulov. In this case, the participant is interpreted as a victim or a bully as a critic of the humorous problem and vices, and becomes an active participant in the events taking place around him. For example, the example of M. Khudoikulov "Tashvish" defines the task of interpreting the internal and external monologue by translating the idea into an artistic performance:

“Бир уйда кечаси билан чироқ ёнмади – тинчликмикин?

Бир уйда кечаси билан чироқ ўчмади – тинчликмикин?”

In the case of the "black cat", the grief of a cat with a bit of humor is shown in some people with small but negative consequences:

“Хосиятсиз одамларга дуч келаяпман шекилли, сира ишим юришмаяпти-да! – дерди Қора мушук”.

The performance of such parables will be much more convenient for the students. Because there are no dialogic scenes, character images are almost non-existent, only the performer himself is in communication and expresses the main idea that is to be expressed in the play in his speech.

A parable dialogue is a small humorous story told in the form of a conversation between two

or more participants. Dialogic scenes form the basis of all kinds of parables. Criticized events or actions of individuals are revealed in the play in the form of discussions, debates, dialogues of symbolic images. This is why many authors make extensive use of the dialogue form of the parable. Below we will dwell on the performance of M. Khudoikulov's parable "The wolf and the kid":

“Подадан орқада қолган бир Улоқчани Бўри қува бошлабди. Улоқча ундан қочаркан, орқасига ўгирилиб, дебди: “Бўри, бўри, биламан, ҳозир сен мени ейсан. Кел, ўлимим олдидан сени бир хурсанд қилай: сен сурнай чал, мен рақсга тушай”. Бўри сурнай чалибди, Улоқча эса ўйнай бошлабди; шунда подани кўриқловчи итлар сурнай овозини эшитиб, бўрини қува кетишибди. Бўри думини хода қилиб қочаркан, дебди: “Бу кунимдан баттар бўлмайманми: ахир, мен қассобман-ку... Ким қўйибди менга машишоқлик қилишини?”

Одамлар ҳам шундай: агар бирон ишга бемаврид қўл урсалар, эришган ўлжаларидан ҳам қуруқ қоладилар”.

In this parable, the dialogue between the Wolf and the Capricorn is presented in the form of a prose story. In addition, the concluding part of the parable explains the content of the text with exemplary ideas at the end of the work, the student can correctly convey the ideas of the parable to the audience, if he identifies and performs similar tasks. The following is the author's question-and-answer session on "The Egg in the Plate":

“- Тухуммисан?

- Билмадим...

- Жўжамисан?

- Билмадим...”

These four words have a great deal of meaning, and it takes a great deal of skill, knowledge, and experience to explain to the audience the point being made in a parable. The student expresses his / her thoughts to the audience through live speech, with an in-depth analysis of the presence of events in small texts, which contain goals and ideas, as well as hidden flaws.

The parable is a story in which the philosophical observations and forms of instructive narratives predominate. While a particular compositional device in a story, the variety of plots, the conflict of conflicts is completely perfect, the parable story differs from the story genre of fiction with its concise, clear plot, simple appearance of sharp conflicts. In parables, a clear task, that is, through satirical and humorous satires, is revealed in a simple way that laughs at the vices of society and people, reflects their deeds, and has tragic

consequences. Such parables have come down to us in the form of the first appearances of syncretic transplants. In expressing the primary and main idea, our people use various events, including the proverb "Dumbra", which condemns inappropriate boasting and arrogance, and says that it is necessary to draw the right conclusions in time: "Bulbul argued with the drum: " I play a thousand tunes. " The drum said nothing to the nightingale and began to play its tune. When he reached a thousand and one tunes, the nightingale landed on the drum's ear and said, "Stop it, I admire you. You know more than I do. " Since then, when the drum has been spoken, the nightingale has stopped singing, but has flown to it quietly and listened to the melody. In the animation of this story, which uses partial narrative, fairy-tale elements, the factor of narration in the language of a third party prevails, rather than the speech, imitation, and expression of images. In this case, the ideas expressed through symbolism have an educational value in the student's speech. Consistency of thought, exemplary events are told to the audience through a speech statement.

In a short parable, the idea is concise and clear, the plot of the events is concise, and it differs radically from other parables in that the emergency knot, the course of events, the culmination, and the rapid determination of solutions. The short parables mainly express the concluding thoughts about the events that took place and their consequences in the form of informing, conveying information. The whole content of the work is revealed in one or two, in some cases three or four sentences through the clash of conflicting ideas. It is mainly written in a prose way and explains the interpretation of figurative images. The first appearances of these parables came through the works of Aesop, the father of the parable genre. Today in Uzbek literature M.Khudoykulov is a prolific writer in this direction. His parable "If he hits the horn ..." can serve as an example of short parables:

"Қоқинган битта бармоғу, лекин бутун гавда ларзага келди..."

Another example of "Majnunat's secret":

"- Нега ҳамма дарахтлар юқорига ўсса, сен пастга эгиласан? – деб сўрашди Мажнунтолдан.

Мажнунтол уялиб, Она-Ерга қараб қуйироқ эгилди."

A parable is one of the first appearances of the parable genre. Through the fictional events typical of the genre of fairy tales, the lively dialogue of the animal world, the activity in human speech, the ugly situations that take place in the life of society, in the labor activities of

people are revealed. The tales, which contained sharp criticism and satire, enriched the content of the parable. Such parables are written almost in a prose way, a line that combines all the artistic components. The Indian work Kalila and Dimna is one of the first examples of the parable written in the fairy tale genre. The plot of the parables is based on folk tales and textures. Tales and fables are transferred to the components of the parable, and the exemplary conclusions are told vividly and clearly. In particular, the proverb "Farosatli fox" belonging to the series of Luqman's parables is based on the plot of the fairy tale.

"Қариб, овга ярамай қолган Шер хийла билан ўлжа топишга аҳд қилибди. У бир горга кириб, ўзини оғир касалга солиб ётиб олибди. Шер билан видолашиши ниятида келган ҳар бир ҳайвон унинг чангалидан қутила олмабди.

Кунларнинг бирида зиёратга келган Тулки Шернинг ёнига кирмай, горгнинг оғзида тўхтаб қолибди. Буни сезган Шер унга:

- Нега ўйланиб қолдинг, ичкарига кир! – дебди.

- Эй, ҳайвонлар султони! Форга кирган ҳайвон излари кўп-у, бирорта ҳам қайтган из кўринмайди-я? – деб жавоб берибди Тулки.

Қиссадан ҳисса шуки: фаҳм-фаросат, кузатувчанлик кишини кўп фалокатлардан асрайди", – дейди Луқмони ҳаким.

The parable pamphlet has great influence as a journalistic genre that sharply exposes a particular person or social structure. Rhetorical intonations, which are based on strong emotion, the cruel judgments and conclusions made about them, the appeals, which are based on a strong emotion of the criticized event or individuals, are described in the form of a very large satirical generalization. The content of such parables requires a very skilful use of the symbolic and allegorical features exaggerated by the characters of the images. Examples of this type are Sergei Mikhalkov's "In the Envious Cemetery":

Мармар ҳайкаллар-у темир гулчинлар,

Кўм-кўк майсалар-ла ҳамсоя азал –

Қабристонда маюс бир одам кезар,

Лаблари жаҳл-ла шундай пичирлар:

"Бу ер қандай соз!

Ҳаммаёқ саришта, тартибли, шинам,

Эшитилмас ҳатто "тиқ" этган овоз,

Саганалар усти – мисоли гилам!

Бирам қимматбаҳо қабр тошлари,

Бир-биридан ўтар, ҳашаматли бари.

Қаёққа қарама кўзинг қамашар,

Қара-я, одамлар қандай яшашар!"

*Ким хасад дардига бўлса мубтало,
Хасад қилади у, ўликка ҳатто!*

In this parable, the student narrates in an exemplary speech to those around him the sharp condemnation of vices that lead society and people to spiritual poverty, such as alienation, greed, blind display of wealth, inability to see each other, and jealousy.

The parable is a feuilleton of artistic publicism, a satirical parable in a critical spirit that covers current issues and is a direction in which one can express an opinion against socio-political problems. In such parables, satirical laughter prevails, that is, the socio-political, spiritual and moral poverty in the life of society is revealed through a reality with a sharp plot. This type of parable requires from the creator a deep political knowledge and the ability to clearly identify the object of influence and the subjects. Based on similar qualities, the fact that the student Sergei Mikhalkov in the parable "The Lion and the Label" directly confronts the social problem, political criticism, enhances the intellectual potential of the performer. In the section of artistic analysis we can identify the compositional device of this example:

*Уйгонди-ю, тўлганди Шер гирт
телбасимон,*

Ваҳимали ўқириқдан титради борлиқ.

At the heart of the image of animals in the parable are the symbolic images of people in society. Through the image of animals, the student distinguishes which vices of which people are condemned. The first part of the work describes the conflicting state of the protagonist. In this parable, the student informs and warns the leader Sher as he runs, as an agent.

*Қаранг, уни мазах қилиб қайси бир
ҳайвон –*

*Билдирмасдан тақиб кетмиш думига
ёрлиқ.*

*Унда “Эшак” деб ёзилган, рақам ва
сана,*

Дум-думалоқ муҳр билан имзо бор яна...

Insulting the leader as "Donkey" is the culmination of the work, that is, the occurrence of a process that leads to sharp conflicts, a contradictory course of events. Such an unexpected, impossible event amazed the team as the student narrated the text more vividly with a sense of fear and pity. The fact that the student uses logical pauses and word accents appropriately and rationally in the process of expressing the knot shows that the performance of the work is on the right track.

*Ўз-ўзини еб қўйгудек Шер бўлар хуноб,
Нима қилсин? Шартта юлиб отсинми
шу тоб?*

*Ахир, муҳр босилган-да ўша ёрлиққа,
What if they get caught ...*

The student engages with the audience, grieving over the leader's plight, seeking remedy, arbitrarily destroying the official document, warning the leader and the audience of the consequences of ignoring the political consequences of an anonymous stamped paper, and continues his speech in the guise of a shirt official.

*Қонуний йўл билан ундан бўлиш-чун
халос*

*Жониворлар йигинига Шер келди
тажсанг:*

*“Мен Шерми ё Шермасманми, айтинг
фақат рост!”*

In this part of the parable, the student encounters the process of transitioning from one image to another, that is, the event of embodying the image of the leader Lion as he narrates the events as an author. This process is used in all parables, the transition from the author's speech to the image speech or the ability to skillfully distinguish the author's speech from the image requires the student to master the factors of acting skills. Because the student goes from storyteller to performer based on acting skills. Leaders turn to the team with dignity, grace, thoughtfulness, obedient and submissive looks. The student enriches his appearance with similar qualities and directs the execution of the command tone with rude, sharp and sharp words in his speech. The natural appearance, voice, and behavior of the lion are found to be verbal in nature, based on the student's thought approach and the dramatic bass sounds in the lower register.

*“Аслида сиз Шерсиз, аммо ҳужжатга
қаранг, -*

*Чиябўри деди шаҳдам, - унда Эшаксиз!
Ҳа, ҳужжатдан кўзни юмиб бўлмайди
шаксиз...”*

*“Нега ахир Эшак бўлай, хашак емасам,
Кенгуру, мен Шерман ахир, холис
айтгин сан!”*

*“Нимангиздир Шерга ўхшаб кетади,
лекин, -*

*Дер Кенгуру, - нималигин айтишим
қийин...”*

*Жон аччиғи билан яна ўқиради Шер:
“Эшак, ахир гапирсанг-чи, турмай
панада,*

Кўрганмисан мени сира оғилхонада?”

*Ўйга чўмиб, қулоқ қоқиб Эшак шундай
дер:*

*“Ҳали Эшакмассиз, аммо энди Шер
ҳаммас...”*

In this passage, the events develop in the form of heated debates and take on a colorful appearance. In the Leader Leo team interrogation section, it can be seen that the student's creative ability is polished in different colors. If the student revives the lyrical tenor-like speech in the form of Chiyabori, the variety of lazy people, greed and cowardice, the image of indifferent, nicknamed, indifferent people in the middle of the world. skillfully interprets. Due to situations such as indifference and self-alienation, rebellious feelings erupt, intensifying the leader Sher's revolt and directing all his anger and hatred towards the next hero.

In folklore, the image of a donkey is depicted in the form of a goat, a nickname, a fool, and in this parable it is pointed out that at the heart of the image of a wise, philosophical, thoughtful, fearless employee is the original ignorant donkeys. The student uses high-register tenor voices to find an imitation of this image, directing the verbal behavior toward the aggravation of events. The lion is seen as a bureaucrat unworthy of leadership, blindly obedient to orders, fearful of being fired, a tyrant with extreme oppression and violence, and his comparison to the Donkey gives a vivid picture of the student's speech and emotional state.

*Ўзин Эшак эмаслигин айтиб неча бор
Шер Бўрию Шоқолларга ёлворди –
бекор,*

*Жониворлар ачингандай бўлар ҳолига,
Аммо ҳеч ким шартта келиб унинг
ёнига –*

*Ёрлигини обташлагга журъат
этолмас.*

*Мунгайганча озиб-тўзиб, чўкиб кундан-
кун –*

*Шер иўрликнинг шерлигидан қолмади
учқун.*

*Бирор ҳайвон туртиб ўтса келмасди
гаши,*

*Шу зайлда кунлар ўтди. Бир кун
наҳорда*

*Қудратли Шер истиқомат қилувчи
гордан –*

Эшитилиб қолди ногоҳ эшак ҳанграши!

The student tells the audience through the images in this passage that the angry threats in Sher have been replaced by pleas, helpless, helpless, and helpless situations. The processes are duly appreciated, and the culmination of the work

speaks to the surrender of the mighty Lion like a donkey. Only after the student has thought through and observed the whole process logically will he understand the meaning of the words “donkey hangar” used at the end of the story. The fact that these words are read separately in the performance, with a sharp, logical pause and emphasis, makes the student suspicious. So, who is the real culprit, who dared to do such a dangerous thing, when he stood in front of the leader, his whole body trembled, how could he say "Donkey", when and where did such courage appear, what factors made the situation serious?

If the performer looks closely at the conclusion of the parable, he will see that the image of the main protagonist is secretly directing the whole process. At the same time, the protagonist is not a traitor who digs a well for a hard-working, simple and resourceful employee or a greedy leader, but realizes that he is actively involved in the center of the work in the image of a "writer" in vinegar.

*Бу қиссанинг ҳиссасини ўйласак бир оз:
Ҳатто Шердан кучлироқдир баъзи бир
қоғоз...*

Concluding from the story used in the conclusion of the parable will answer all the abstract questions of the performer and will inform the audience of the wise decision. The protagonist was first and foremost responsible for the misfortunes that befell him, when he was kind to those around him and led his work with justice and wisdom, no one insulted him, but served him with respect and devotion. The actions of the symbolic figures show that the ladder of action is not by hard work, but by the power of the pocket and the sponsor, and that bureaucracy and corruption are tolerated, while all are equally accountable for their crimes before justice and the law.

The student can also perform this parable in a colorful interpretation, in which he or she first clearly describes to the audience who the critical thinker is. While the above parable condemns the plight of the acting leader Sher, in another the logical emphasis can be interpreted by directing the thoughts of the leader and the vested officials in charge of his work. Moreover, the logical conclusion of the conclusion that "some paper is stronger than a lion ..." concludes that harsh, demanding leaders are the target of "writers" whose main weapon is paper and pen. can also be explained by thought.

The appearance, behavior, thinking, and worldview of the protagonists become a perfect execution through the student's speaking skills, the

imitation found in his voice - imitation of animal speech, the generalization of the author's goals and ideas.

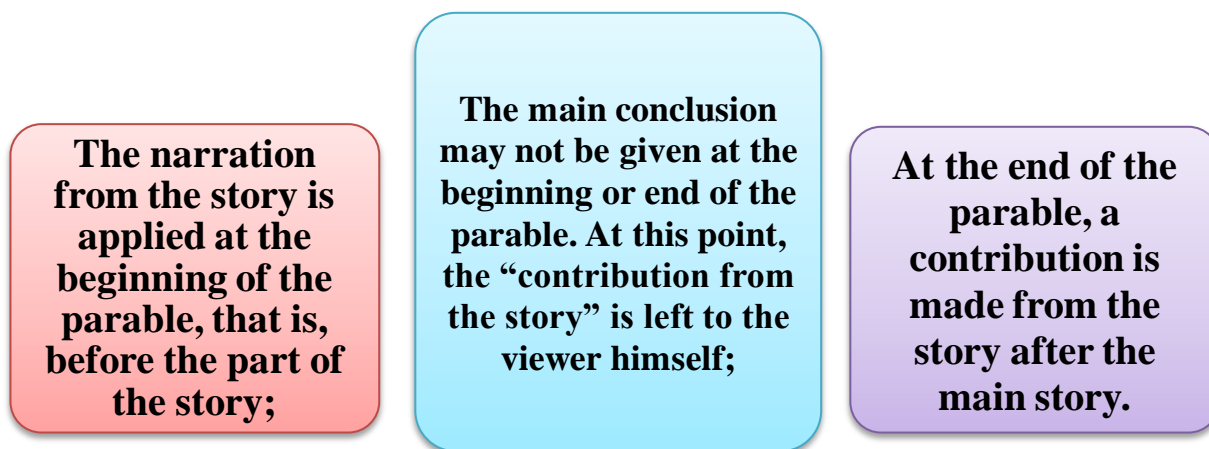
Based on the artistic analysis, the following logical conclusions are drawn:

Genre	example;	prevent them, awareness, people's lifestyles, aspirations for good deeds in all kinds of parables. Although each of the parables listed above covers specific topics, they complement each other in a systematic and reasonable manner in addressing common pressing issues.
Structure	humorous parable-feuilleton;	One of the main features of the parable is the clear and concise presentation of the conclusions drawn from the work, which radically distinguishes this genre from other genres.
The main character	a covert attacker, depicted in an invisible image in the parable;	Problematic situations and situations clearly defined by the author in the parables will have a full answer in the concluding part of the work. The difference between storytellers and other storytellers is that they are able to skillfully reveal the idea they want to convey in a small-volume poetic and prose statement in the form of a conclusion drawn from a story. The final idea of the events that take place in the narrative part of the parables is described as exhortation, example, admonition, example in the concluding paragraph, which is the second part of it. The "contribution from the story" expressed in the parables shows that the narrators have who perfect knowledge of the folklore, and in due course skillfully use proverbs, parables, and in their works, which are their best examples. It is worth noting that the logical conclusion, which has the main effect, that is, the "contribution from the story" is presented by the narrators in any part of the work:
Side events	insult of the leader as "Donkey", attempts to prove his identity, the process of overcoming the influence of the sealed label;	
The main event	an official document containing a complaint and a threat, acknowledging the defeat of the mighty leader Sher and the fact that the inscription on the label was ultimately a donkey, as a practical proof;	
The idea of the work	critical condemnation of those whose appearance is covered by the image of leadership, whose essence is surrounded by the bureaucracy and corruption;	
High purpose	honesty and justice, devotion and entrepreneurship, gaining respect and attention in an honest way, overcoming any difficulties with perseverance, encourages a person to understand who perfect knowledge of the folklore, and in due course skillfully use proverbs, parables, and in their works, which are their best examples. It is worth noting that the logical conclusion, which has the main effect, that is, the "contribution from the story" is presented by the narrators in any part of the work:	

Conclusion

The student learns about negative events in society and people's lives through sharp humor, critical thinking, sarcasm and cuts, measures to

Application of the conclusion in Masal



➤ In the interpretation of the parable, the student learns all the directions from the

theoretical and practical point of view, generalizes his ideas, and in order to ensure

full performance, chooses one of the methods required by the subject "Stage speech". The first is to embody animals, objects on stage, imitate their voices, enrich the image behavior with the factors of acting skills and present it as a whole work, and the second is to tell the details of the event vividly and fluently as an author.

➤ The subject of "stage speech" requires a more secondary style of parable, i.e. the performance of the ideas and goals put forward by the author aimed at forming positive qualities in the audience through the student's logical thinking and effective speech. Nevertheless, the aspiring student strives to provide a performance rich in colorful images, working on the first style of the parable in order to master the secrets of acting skills. The student strives to be versatile through the freedom of the body, the richness of sound possibilities, the broad imagination and worldview, and the clear and unambiguous thinking. If a student engages in the performance of a parable without mastering such qualities, the performance will be fraudulent, imitative, and unnatural. That is why the teachers of the subject "Stage speech" constantly monitor the correct execution of specific tasks and methodical instructions and tasks in the analysis and interpretation of students, and provide practical assistance to achieve stage beauty in the performance.

➤ The study of parables, which have been perfected over the centuries through a critical approach, is formed by the authors in a certain order, the flaws and shortcomings in the life of the people, lifestyle, labor activity form a great spiritual and aesthetic knowledge not only students but also the audience

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