

## SIMILARITE RELATIONSHIP OF PARABLES WITH OTHER FOLKLORE GENRES

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**Abstract.** *This article analyzes the similarite relationship of allegories with other folklore genres.*

**Key words:** *satire, similarity, plot, real, fact, lyricism, anecdote, concentration, dominant, embodiment, allegory, story, image.*

## СХОДНЫЕ СВЯЗИ ПРИТЧИ С ДРУГИМИ ФОЛЬКЛОРНЫМИ ЖАНРАМИ

**Аннотация.** *В статье анализируются сходные связи аллегорий с другими фольклорными жанрами.*

**Ключевые слова:** *сатира, сходство, сюжет, реальный, факт, лиризм, анекдот, концентрация, доминанта, воплощение, аллегория, рассказ, образ.*

The interaction of folk oral creativity and literature is an inevitable phenomenon, and folk oral creativity arises from an inextricable unity of goals and objectives. Folk oral creativity is not limited to simply mastering the images, forms and styles created, but creatively assimilates them, as folklore absorbs ideas and images formed in written literature over time.

The people's ability to think figuratively was most strongly manifested in songs of a fairy-tale character. Didactic works about the moral standards of the people, forms of social life embodied the idea that Labor is the main source of well-being, condemning envy, greed, cruelty, injustice. In the songs, the principle of healthy living is contrasted with laziness, inability to work.

The satire of the songs in this cycle is masked by a complex system of characters, good-mood jokes are often intertwined with caustic satire; The songs are built on a certain comparison, and the condemned characters are usually placed in funny situations.

The destruction of animals and birds is often condemned in monuments of song poetry. Vulnerable small animals, insects useful to humans, fruit trees complain about the turmoil of their personal lives and family hearths. It is not difficult to understand that the images of animals and birds depicted lyrically are perceived as the personification of a person, especially a woman with a difficult fate. The songs expressed sympathy for the hero as well as condemnation of his tyrants, including human beings. The songs condemn the killing of the bird during the nesting period, and the perpetrators are often punished either spiritually or physically.

The songs also show the social purposefulness inherent in the best works of folk oral creativity.

The desire of man to subjugate nature is, of course, a heroic and noble desire, but the characteristic allegorical nature of songs evokes such a deep feeling in them as the spirituality and humanization of nature. The images in these works are hyperbolic, the cases of fairy tales in them are closely connected with the facts of real life, which is also characteristic of parables.

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In terms of content and images, form, compositional methodological structure, ways of characterizing images and developing a story, the song saga is close to parables. A fairy tale is a genre form that can represent the content of various genres, of course, accordingly reorganizing its figurative details. Representing the same genre content, passing from one generation of allegorists to the second generation, the song-like allegory gradually became subject to canonization of performance techniques. Just like a song that is characterized by the relative brevity of the plot.

The ability of different nations to reproduce reality in a poetic way, to deeply express their expectations in the song is evident. In its content, the song folklore of the Uzbek and Russian people retains traces of many stages of historical development. The originality of the songs reveals not only the colorfulness of the inner world of a person, his feelings and experiences, but also the historical life of the people, the peculiarities of their daily life, traditions, etc. Therefore, the song is a very abundant and invaluable material not only for studying the poetic creativity of the people, but also for those who study its history. "In the songs, the men undeniably revealed independent creativity".

The mainstay of folk creativity is lyrical singing. It covers all spheres of life of the Uzbek people, their daily life - family, social, everyday, holiday. The poetry of the song reflects the lives of different social groups and expresses different manifestations of the soul of the people: joy, sadness, irony, etc. Lyrical songs have achieved high ideological-artistic perfection due to the fact that for centuries they have become the artistic chronicle, the embodiment of life. But it should be borne in mind that folk folk song is never purely lyrical. Many songs from the distant past represent fragments of ancient epic works of a supposedly allegorical character.

They are plot-based works built for a moment. The relationship between lyric poetry and epic poetry is very complex. Lyric poetry as a genre developed in the interaction with ritual poetry and epic poetry. "Lyricism differs from epic poetry in several ways", primarily in the way it is described and in its view of life. In the lyrics, everything is full of deep emotions.

Epic fairy tale, parable is a mythological interpretation of events, the heroes are passive, defenseless, their fate is predetermined. Lyrically, the characters become more active and self-determined: struggle, object"[1].

In the poetics of parables and Songs, Of course, there are significant differences, which are determined, in particular, by the fact that some works are intended to be told, others - to sing. In the song, the image of the hero is described in the most concise way, satire is often applied under the guise of allegory, while in the parable the face of the ridiculed character is shown in a special and visible way, which makes it very close to a fairy tale. But if the genre of fairy tales is usually dominated by the element of upbringing, upbringing in the parable is presented in satirical colors.

The genre stability of the parable was greatly helped by the publication of the newspaper "Pravda", dedicated to the problems of the development of the parable. In a 1952 editorial entitled "Proverbs and fairy tales", Pravda calls on poets to show life truthfully, not to be afraid to describe existing shortcomings and difficulties. The parable genre claims to have grown directly from fairy tale pareemics[2].

This last phrase of the parable has a great meaning. He revises the development of the whole plot. The image of an elephant in the parable corresponds to its true appearance. An elephant is a large, good-natured animal. The parable does not have a clash of opposing principles, but rather is based on anecdote. It can be called comedy in miniature.

In general, the structure of parables and comedies has a lot in common, mainly with monologue or dialogic speech. The conflict of interest of the various characters (horse, elephant, sheep, cow) found in the parable creates a comedic conflict that develops rapidly. Its plot unites. We throughout the parables we see an example of the skillful use of an allegorical narrative elaborated in a subtle way. Of course, this is a story about human relationships.

That being said, in these years, Word Masters began to resort to more sharp, sharp and biting short fairy tales. A new genre variety in the formation of the plot-structure is manifested in ingenious dialogue and satirical characterization. The short parable is a six -, four -, sometimes two-row fairy tale in the compressed expressive form of an epigram, to which the allegory gives a special touch. The short parable is characterized by extreme laconism and the obligatory presence of the parable subtext. Its plot is compressed, the definition of a traditional genre is manifested in the ability to evoke an allegorical Association. Despite the simplicity of the language, the short parable requires special thinking, since it does not have Author's comments that will help to understand the complex problems raised in the fairy tale.

The parables expanded thematically and became artistically rich. In terms of plot and compositional structure, it has become more complex.

It contains more drama and concentrated elements of comedy. In these years, the desire of poets to try their ideas in this genre on the tasks facing the parable is especially evident. Poets, rightly feeling the broad possibilities of satire inherent in the poetic form of the parable, act in their parables as a witty satirist who raises the serious social problems of our time. Taking into account the laws of their native language, with the traditions of the development of Uzbek and Russian poetry, poets persistently experiment in search of an independent allegorical form.

The real parable never turns into a winged fairy tale without figurative language.

Obviously, both the plot of the parable and the ideological and moral direction, and the character of its heroes, despite all their traditionalism, have an important aesthetic meaning, but it is the author's speech that makes it recognizable and unique. If a phrase similar to aphorism is found, the parable is successful. Perhaps because of this phrase, the parable lives among the people. In the ethics of the parable, the author's maxim is also of great importance. The structural-semantic basis at the end of the parable usually confirms the functional significance of the title as well, its satirical and funny content. Successful moral generalization often becomes its attractive expression.

Some literary scholars describe the parable as proverbial, matal. Proverbs are only suitable expressive images in the form of a phrase with a stationary motif. The proverb in itself serves as a building material for judgment or judgment, rather than a sentence, a complete expression of thought. As part of a certain sentence, it is not only understood, but also formed into a certain portable sentence. The proverb" in a circular way gives an image, enlivenes, makes people laugh cheerfully, strengthens the listener's attitude to the speaker's speech." Often such figurative phrases become common aphoristic statements, taking the form of a proverb.

Every phrase, every meaningful phrase is an image of our opinion, but not every phrase is a proverb that embodies a poetic image. The simplest expression of one case becomes a proverb, a poetic image, the basis of observation from life. In fact, the wooden spoon is a little rough, but if we summarize the specific cases in this area, the proverb will not work. For example" adry spoon will tear the mouth". In order for this phrase to become a proverb, it must acquire a certain image, allegorical meaning. If the proverb is taken only in a direct sense, then it is only an artistic miniature. However, in Proverbs, the image serves not only to describe one specific case, but also to express a common opinion. A phrase becomes a proverb When we are told that without a trigger, work will not go well, or without a reason, there will be no consequence.

As we can see, the themes of the parables of this period are diverse. Each of The Fabulists mastered the best of the riches of folk satire, forming his own style and Manuscript, helping the parable to become a genre developed by its own structure, composition, plot, image, language and style.

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