

About Traditional Formulas

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ABSTRACT

The article deals with epic traditions of Uzbek folklore. Epic formulas of the epic, epic formulas, their refinement, and legacy of generation to generation were analyzed. The role of epic formulas in the repertoire of people's singers has been studied.

KEYWORDS: *epos, tradition, epic formula, epic cliché*

As everyone knows, one of the most important aspects of folklore is undoubtedly its traditionality. In folklore works, it is manifested, first of all, in the use of various traditional formulas. In Uzbek folk epics, the descriptions of characters and events are based on formulas, and the compositional features of the work are formed by means of them. Traditional formulas are unique and reflect the national and cultural characteristics of the people who created them. Because the epic is created based on stable traditions in the performer, listener and performance environment. The analysis of oral epic poetics from the point of view of literary studies does not provide a detailed study of the nature of epic architecture, does not take into account the main factors in the bakhshi and epic school, their performance style, artistry and performance process. Therefore, when studying epics, it is necessary to study the traditions of epics and the formulas in the text of epics as a whole.

The concept of formula has been thoroughly studied by several scholars in linguistic aspect. However, they study formulas as typical structural-semantic units that are regularly used in the form of various variants in the process of improvisation of an oral epic work.

Until now, the use of the term "traditional formulas" in different meanings shows that it is necessary to dwell on the essence of this phenomenon in detail. Folklore uses the concept of formulas as stylistic stable forms (clichés) that combine and summarize various components of image, description, etc. The usual formulas have disappeared as a method and form of expressing various aspects of the worldview of the people and the environment, which show the unique characteristics of folklore and at the same time create and receive epics. When it comes to major theoretical works in this field, it is possible to cite the works of M. Perry and A. Lord, who developed the concept of epic formula in Western folklore, and many of their followers. M. Perry deeply analyzed the traditional formulas in Homer's works and determined that they have a clear place in the text of the work. According to M. Perry, the reason that forced Homer not to deviate from specific formulas is the oral retelling of the epics and the improvisation of Homer's work. M. Perry defined the formula as follows, which became the classic definition of the formula in Western folkloristics for a long time: "A formula is a group of words consistently used to express a given idea in a similar metrical setting [1.80 p.]. G.Kerk expands M.Perry's tariff and suggests that a formula should mean not only a group of words, but also individual

words that have a tendency to form a formula.[2] M. Perry's theory was developed by A. Lord and put forward a number of constructive ideas, introduced the concept of epic formula into the laws of the theory of oral tradition and the mechanism of reconstruction of the epic text. Accordingly, the narrator can recreate the work anew during the performance due to the presence of a rich fund of formulas in the performance of the epic work. In addition, he can master the "grammar" of the language of formulas, create formulas, learn as if new (or even new) sets of models and modify them in a live context.

The role of formulas in epic works in world folklore studies, the principles of using these formulas from the point of view of performance techniques, the ratio between traditionalism and improvisation are studied, and classification of formulas is proposed.

Another great theoretical work in this field belongs to N. Roshianu. On the basis of Romanian, some Slavic and Western European and Eastern fairy tales, N. Roshianu analyzes the composition of formulas and determined their function. The classification of formulas proposed by N. Roshianu[3] is considered the accepted classification for the fairy tale genre today. All formulas are divided into three groups depending on their place in the fairy tale composition - initial, medial and final-final formulas. Considering the traditional formulas and comparing the function of morphological elements in them, N. Roshianu singles out invariant models in which specific variants appear. As a result, these formulas reflect the laws underlying the traditional formula. The rise of formulas to the level of traditionality can be explained as follows. If the speaker begins to use certain of these expressions regularly, they become formulaic; if other speakers begin to use them, they enter the tradition and become a traditional formula.

Although the three groups of formulas proposed by Roshianu are formed on the basis of the composition of fairy tales, the formulas specific to this place are also found in Uzbek folk epics to a certain extent. We can also see the classified places in the ephase in the form that the peoples of the world invited formulas. In particular, the saying of the saying in the epic of the saying in the epic of the saying in the epic [4.174 b.]. Despite the factual formation in Uzbek's epics in the Uzbek People's Imonios, we believe that the above three large groups is found to complete the various formulas found in the works in this genre.

Developed by Lord (Homer) developed by Lord (Homer), developed by Lord (homer), explained the special mechanism of Improvement of folklovision. According to Lord, the "formulation style" is: formulas, formula images, and songs. Formulations are formed with the definition of formulas, while the formula images refer to metrical poems and poetic verses, subjects that are subjects to repeat episodes and descriptions as topics. This approach of the

verbal epic is like a surrounding organism. Only as a result of the realization of the structure of the formula, we see different schemes, but the formula is not explored, as they have been accustomed to, they have the ability to change as well as other new formulas. [5.14-15 b.] If the epic formulas have a stability feature, and its choice makes it a creative process or create a unique style of Bishshi.

The "Formula" Anglo-Saxon, French, Spanish, Russian epos, were also studied. In the study of epic traditions of the peoples of the East, especially the ancient Industry Epions, N. Sen, N. Brokington, BROKINGKAN, BRC. Vasilkov and, mainly P.A. by P.A.) effective applied effectively.

The epic formulas studied in the Western folklore have similar characteristics in the Uzbek folk epicks in the Uzbek folk epicks, its place in the work, in terms of the tasks. In the Uzbek episcunity vm formulas. 6.430-434 b.] He demonstrated that he could be applied in situations on the basis of thirteen stable formulas [7.141-145.]. S. Mirzaeva study the epic formula to the Epic Formulas "Stable Epic formulas, which is not a separate plot, and the Epic Memories of the People's Sounds, and from poetic molds that lead them to the implementation of the people's uplasts, which lead them in the process of public figures. described as "[8.169 p.].

Features such as the content of the formula, such as using formula composition and stability, as well as virtually. As the primary signs of formulas, the following can be displayed:

1. Epicular strict structure: Syntax, lexico-semantic resemblance and compatibility based on voice system;
2. Stability in transmission of traditions, in other words, are used in a certain period of time (in a certain stage

using the genre) as well as similar in various forms, we can see it as re-used in various texts. ". Integrity is based on a meaningful pattern. In our opinion, none of these symptoms can fully reveal the essence of the formula. Therefore, we need to use the above markers to identify and learn Epic formulas in Uzbek People's Imonians. This means that Formula is a group of words and words that are commonly used as a common collective creation process, which is attended by several generations of collective creation, as the meaning of various performers in various works.

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