

THE ROLE OF STYLISTIC FORMULAS IN UZBEK FOLK EPICS IN THE SYSTEM OF CLICHÉ THEORY

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ABSTRACT: The article describes the role of stable compounds in folk epics, which is a major genre of Uzbek folklore, in the system of cliché theory, their study in folklore and linguistics, views on the issues of interpretation. Clinical theory, epic clichés and stylistic formulas, specific linguistic features of epic poetics, its place in Uzbek linguo-folklore, specific scientific-theoretical and practical considerations of the characteristic features of epic texts are expressed.

KEYWORDS: Formula, Stylistic formula, Cliché, Cliché theory, Stability.

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I. INTRODUCTION

Linguistic units taken as the object of research, ie *stylistic formulas*, *epic formulas*, *stylistic formulas*, *elements of traditional style*, *ready poetic expressions*, *stable units*, *stable formulas*, *dead formulas*, *poetic forms*, *stable epic formulas*, *permanent poetic* we observe that it is called by a number of terms, such as *images*, *traditional verses*, *traditional verses*, *a constant poetic image tool*.

The use of all of them equally when making observations about this means of figurative expression leads to diversity, and this contradicts the method of scientific expression. Tolerance in the use of terms is contrary to the laws of language. Therefore, it is necessary to choose the most suitable option that combines all of the features listed above. Covering all of the above features of these units will remain a prerequisite for the proposed term. First of all, we think of the term epic formula, which is actively used by many researchers in folklore, and we turn our attention to the following interpretation of the word formula in OS Akhmanova's "Dictionary of Linguistic Terms": "Formula ucn. Formula. A fixed expression is a name that is common to its structural model, a phrase is a cliché, and so on"[9, 502]. In this sense, the word *formula* assumes that only the folk word belongs to the epic genre of folklore, the word epic, the fixed expression, and the general name of its model. But the stylistic aspect of the pictorial medium bearing the same name is overlooked. This compound does not fully capture the essence of the units that are the object of analysis. The concepts of *poetic forms* and *dead forms* can also shed light on only one aspect of the matter. *Poetic formulas*, on the other hand, have broader meanings than *epic formulas*. Therefore, none of them, in our view, fully expresses the linguistic and linguofolkloristic essence of the visual medium.

Akad.V.M. Jirmunsky used the term *stylistic* formula in his work "Introduction to the study of the epic Manas" to express his views on the theory of epic clichés: "Of course, such creativity, which acquires the character of improvisation, takes place only in known and firmly formed traditions - in plot construction, motifs and images, constant stylistic formulas, epithets, analogies and phraseological turnover"[2, 27]. We take into account these views of V.M. Jirmunsky, and T. Mirzaev also used the same term [4, 141]. We believe that the term *stylistic formula* is a linguistic term that encompasses all the linguofolkloristic features inherent in this descriptive medium. Based on the above, we consider epic formulas as a stylistic tool that serve to perform certain stylistic and artistic-aesthetic tasks in the language of folk epics, and apply the term SF to it. Because the purpose of the research is also to look at and analyze epic formulas specific to folklore materials, especially the text of epics, as a stylistic unit.

In the process of searching for the most appropriate variant of the term and reflecting on the meaning of the words contained in these compound terms, it becomes clear that, firstly, folklore belongs only to the epic genre, and secondly, stability and permanence thirdly, it has a traditional character, fourthly, it is a special means of

poetic expression, fifthly, it is always ready to be used in the description of an epic work, sixthly, they have to some extent stylistic paint.

Thus, we consider the appropriateness of the use of the term *stylistic formula* and the degree of dependence on the language and style of the text of epic works, which is its specific example, and their place in the system of cliché theory and its specific features as an element of poetic language we are talking about what it consists of.

II. MATERIALS AND METHODS

To determine the place of S.F. in the system of cliché theory, we must first consider how the term *cliché theory* (hereinafter - CT) appeared in research and to what extent it is relevant to this observation. Because this is important for topic analysis.

We will focus on the word *cliché*, which is actively used in folklore, and the meanings it implies. We first turn to dictionaries. In the Annotated Dictionary of the Uzbek Language (hereinafter ADUL): “KLISHE [r <fr] polygr. To print on paper, you can use a photo, drawing, plan, etc., drawn on metal, wood or stone. Rux cliché” [13, I, 391].

The commentary in the Russian-Uzbek Dictionary is as follows: “KLISHE with. neskl, polygr. Cliché (metal, wood or stone with a picture on it to print on paper)” [10, 293].

The meaning of the word is explained in detail in the “Uzbek National Encyclopedia”: “CLICHÉ (fran.cliche) illustrations (painting, reproduction, sometimes text) for printing in the form of printing (mold), photographic, chemical, galvanic or engraving methods embossed (embossed) metal (zinc, jiz, mis) plas-tinka. Sometimes, it is also made of wood, linoleum and plastic. C.s are barred, rasterized, and combined.. Shtrikhli C. When copying image elements (drawing, painting on a pen, etc.) from a flat-drawn original, raster (half-tone) C. while the elements are used to copy from images of different tones (photograph, watercolor, oil-painted image, etc). C. is prepared by photomechanical (see autotyping) or electromechanical, photopolymerization method. C. fine crystalline zinc is made from magnesium, rarely copper and aluminum” [11, 637]. The information about clichés in their SE is almost the same [12, 534].

But for us the portable-philological meaning of the word cliché is important. We refer to O.S Akhmanova's “Dictionary of Linguistic Terms”: « CLICHE (stamp) English. Cliché, stereotyped expression, Fr.cliché, dumb Klischee, feste Wendung, Isp.cliché stereotyped phrase. A hackneyed, stereotyped, stereotypical expression, mechanically reproduced either in typical speech and everyday contexts, or in a given literary direction, dialect, etc. A cliché is phrasal. Russian healthy as a bull; share a hello; in connection with the foregoing; The issue is pending. Cliche language [9, 197].

It turns out that the term *cliché* in its purely figurative sense refers to a linguistic concept. However, at present the term is not actively used in Uzbek linguistics. Instead, *stamp*, *phrase*, *fixed phrase*, *fixed compound*, *phraseology*, *phraseological unity*, *phrasema*, and other linguistic terms are standardized. In fact, the term cliché can also be easily used as a general name for the concepts that these terms express. We will talk later about its meaning in the field of folklore and the scope of coverage in the texts of folklore. The current considerations will be in the linguistic aspect.

Realizing the whole essence of the word cliché as a signifier, we believe that cliché theory [hereinafter CT] can be put into practice only by relating it to the texts of folk oral poetry.

Since the main point is to analyze the clichés in the field of folklore, the question may arise as to whether it is necessary to dwell on its linguistic aspects.. Definitely must. Because, firstly, the term cliché in folklore and linguistics does not mean concepts that are absolutely distant from each other, but one complements the other. The meaning of the term cliché, which has a broader meaning in linguistics, is “narrowing” in folklore. This meaning is somewhat realized and the scope is clear. Second, without understanding the meaning of the term cliché in linguistics, it becomes difficult and one-sided to understand its meaning in folklore. Therefore, only with the help of observations based on the method of linguistic analysis, it is possible to draw sufficient conclusions about the role of clichés in the text of folklore materials and their place in the general background of the work.

Although CT in Uzbek linguistics has been studied to some extent in the syntactic direction [3, 56-60], it has not been studied as a separate object of study. Therefore, the question of what kind of unit is cliché, what is its place among other units in the Uzbek language, what are their stylistic functions in the formation of texts at different levels, and what units does it cover in the language.

Below we will try to answer these questions as much as possible. In doing so, we rely on the materials we have learned from other linguists, as noted above, due to the lack of scientific resources in Uzbek linguistics.

Well-known Russian paremiologist G.L. Permyakov's "From proverbs to fairy tales", "Fundamentals of Structural Paremiology", Yu.V. Rojdestvensky's "What is cliché theory?" his works serve as a theoretical source here [7; 8].

Thus, we have witnessed that the word *cliché*, a polygraphic term, began to take on a linguistic meaning in the later stages of its development. According to Yu.V. Rojdestvensky, this term was proposed to science by French linguists in the early twentieth century. Here it meant the "ready, processed unit" of language. The French "believe that clichés in the narrow sense belong only to phraseologies, and in the broad sense to words, morphemes and grammatical devices. In the latter case, the cliché is the term *pfitteru "obrazchik (obrazcha)"* in American linguistics. Says the scientist [8, 213].

It turns out that the word *cliché* can be used in relation to any unit that has acquired a stagnation in language. This begs the question of why the term is not popular in the language. This is because clichés in the form of words and compounds in language have their own terms in the form of metaphors, periphrases, phraseological and paremiological units. They are actively used and studied in the Uzbek language. Only the term cliché is not applied to them. It has been fully "privatized" in folklore, standardized, and has become its own term. At the present stage of development of philological sciences, the term cliché has become more of a folklore term than a linguistic one. In other words, the meaning of this term encompasses fixed figurative words and phrases, even greater linguistic units, that are characteristic of the materials of folk oral poetic creation [hereinafter FOPC]. For this reason, Yu.V. Rojdestvensky emphasized that G.L. Permyakov's general theory of clichés (GTC) was "folkloristic in its material, linguistic in its method" [8, 213].

Indeed, it was G.L. Permyakov, a scholar who seriously studied clichés in language, who studied comparatively large volumes of oral creations that are the spiritual heritage of many Eastern peoples, and who introduced the *general theory of clichés* into folklore and linguistics as an entirely new theory.

So what does "GTC" mean? From the literature studied above, it is clear that GTC is a theory aimed at studying the material from the aspect of folklore, which involves the analysis of processed, stable, ready-made units in the form of words, morphemes, grammatical devices, phrases in the FOPC text.

However, its founder also acknowledged that CT is a linguistic theory. The fact that language material, which is considered a cliché, is processed by language consumers and ready to be introduced into speech shows that it should be treated as a linguistic phenomenon. Consequently, the cliché of language unity is primarily related to its acquisition of stagnation and permanence in the speech process. But once it is introduced into speech, the tendency to sometimes go beyond its narrow scope and expand the scope of portable meanings does not prevent us from viewing it as a speech phenomenon. Therefore, we would like to add the stylistic word [8, 237] to the opinion of G.L. Permyakov that GTC is a specific synthesis of grammatical, lexical, logical, poetic and other systems, as stated by Yu.V. Rojdestvensky. This is because when G.L. Permyakov commented on the attitude of GTC to the sciences of stylistics and rhetoric, he pointed out that stylistics deals with clichéd texts, rhetoric with one-time texts [6, 100].

Yu.V. Rojdestvensky argues for the need to refer to semiotics [14, 87] in order to better understand the attitude of CT to folklore: "Based on the material, semiotics distinguishes four different forms of language text: oral speech, handwritten speech, printed speech, and mass communication speech text. According to semiotics, the text of oral speech is divided into three semiotic types: one-time information, rumors, and folklore [8, 221].

If we approach the issue from the point of view of the textual features of epics, from the point of view of the semiotic system they belong to the type of oral speech and the folklore direction of this type. Among the semiotic types grouped by Yu.V. Rojdestvensky, just as folklore works differ from one-time information or rumors, epics are radically different from other genres of folklore. These differences have been thoroughly analyzed by our folklorists. At the same time, we are interested in the linguistic differences of these genres.

The fact that epics are as widespread as epic works in the system of FOPC works indicates that their linguistic coverage is at the same level, at least as it should be. Therefore, the variety of pictorial means in the text of epics cannot be equated with poetic means in works of other genres of folklore. Syncretism occupies a special place among such lingvofolkloristic factors that ensure the specificity of the poetics of epics [15, 281]. "Syncretism, says Yu.V. Rojdestvensky, - is the mutual coding of different characters in the information channel: the word is sung - and thus its content plan is recorded, the costume and symbolic images and objects seem to inform the name" [8, 222]. This is why the place of SFs in the microtext, which serve as a link between texts and plots, is in a sense related to syncretism.

It turns out that views on GTC are formed only on the basis of the study of folklore materials from a linguistic point of view. So far, this theory has not been the subject of special study in either Uzbek folklore or linguistics.

The emergence of such research may be the basis for the formation of a new intermediate field in science - Uzbek lingvofolkloristics as a science. In its emergence, the methods of linguistic analysis serve as extremely reliable methods.

Based on this, it is easy to determine the level of relevance of G.L. Permyakov's theory to the sciences of folklore and linguistics, to assess their contribution to its development.

Clichés are an integral part of FOPC materials as a visual medium specific to folklore style. To be sure, it is enough to imagine the text for a moment without these linguistic units. Without them FOPC materials are devoid of the spirit of folklore, become an artistically shallow material, and the process of performance-narration is also negatively affected.

In this context, the study of CT is important for folklore studies. Naturally, this problem cannot be solved without the intervention of linguistics. That is why the experts dealing with CT tried to determine its level of connection with grammar, stylistics, poetics and even rhetoric. Therefore, they raised the question of whether CT is an independent science or a branch of folklore, which is considered within the disciplines of linguistics. "The difference between theoretical and separate science is that Yu.V. Rojdestvensky, - The theory uses the methods and materials of some sciences, and each science has its own method and material. Theory is like a variant of the invariant in science"[8, 216]. Following this view, the scholar draws the following conclusion: The question of whether GTC is an independent branch or a theory to be considered within folklore and linguistics remains open for now.

At the present stage of its research and development, GTC is a separate discipline or a separate branch of folklore and linguistics, but at the same time, it provides guidance for linguistic analysis of clichés in any language, including Uzbek, based on FOPC materials.

There is another side to the issue in relation to the cliché. The lexicology and phraseology of linguistics also deal with the question of whether it should be viewed as a linguistic material or as a speech material. Only words or phrases that have the quality of stability and imagery are used instead of the word cliché.

From the linguistic definition of the word cliché, it is clear that the word 'claimant' to the name must first be stable. This never happens in the case of language material. Its first condition is that access to the text, where it is used for a certain period of time and in a certain amount, is generally recognized in a certain sense. Only then can it become a whole in terms of form, that is, in terms of grammatical structure, and in this case it can again become a linguistic material and ready to be used in speech in this form. By "a certain amount of use" we mean its reuse. In non-cliché units, however, this is not the case, they are not yet popular in speech. That is why G.L.Permyakov called them "one-time" texts. Yu.V. Rojdestvensky interpreted this situation in a different way - clichéd units as "formed texts" and non-clichéd units as "formed texts": "Lexicology, phraseology, folklore and literature study the texts that form the grammar, poetics, stylistics and rhetoric (in the terms of G.L. Permyakov – "one-time") when dealing with the resulting texts (in terms of G.L. Permyakov –"cliché")" [8, 216].

Indeed, the terms "formed" and "to be formed" add considerable clarity to the issue. The fact that we call the resulting units material language and the resulting unit speech material makes our point even clearer. That is, it turns out that clichés are also a language material. A word, compound, sentence, or phrase is a ready-made, steady-state language material. The field of lexicology and phraseology, as mentioned above, deals with the state that has come to this form and the laws of its emergence. Once the resulting language material is incorporated into the speech process, it is regenerated again. Its capabilities are further expanded, and in addition to the information function, it also performs the function of influence. When it is said that "grammar, stylistics, poetics, rhetoric deal with the units formed", this aspect of the matter, that is, it is meant to be the material of speech.

An ambiguity emerges from what has been said. According to Yu.V.Rojdestvensky, as folklore also deals with the units formed, it means that it is also forced to study the material of the language. If so, where is its difference from linguistics? There is no doubt that there are certain differences in attitudes. In linguistics, clichés are considered as a lexical unit, and in folklore as a means of creating imagery, shaping art. Therefore, based on the overall goal, it is advisable to combine both areas in the research. Stylistic and poetic approaches to the issue help to determine the role of language in the creation of the image.

We think that the delimitation of the object of folklore is a one-sided approach to the problem. In this case, we cannot get to the heart of the matter. Since the aim is to look at the FOPC patterns as a work of art as well, and to assess the participation of the language units involved in the formation of imagery, the analysis cannot be solved by looking at clichés only as units formed. On the contrary, we believe that looking at them only in terms of their participation in the text, that is, as a unit of "to be formed", can bring them closer to the point.

Only then will clichés become the object of study of folklore, the GTC proposed by G.L.Permyakov will appear before us as an intermediate field that combines research methods of folklore and linguistics, stylistics and poetics on the basis of folklore materials, without their intervention. In any case, G.L.Permyakov's theory "allows us to limit and classify the science of language in the form of the science of the rules of speech formation and the science of events in the study of speech"[8, 215]. CT is interested not only in what clichés are, but also in how they are formed and how they should be formed. In this sense, Yu.V.Rojdestvensky, who was of the opinion that CT is a science of rules, not events, notes that "G.L. Permyakov's GTC is a purely linguistic theory that describes folklore texts in this sense. Since this peculiarity gives rise to the grammar of folklore texts, it is natural that in the context of GTC circles both logical, poetic, stylistic and other aspects of language-specific theory are interconnected"[8, 237].

The following conclusion of Yu.V.Rojdestvensky is also important: "Thus, CT leads to the conclusion that the relative integrity of logical-semiotic invariants in folklore units at different levels is not random. It is a reflection of the integrity of the behavioral model, the model of the universe, and the process of modeling object models. From this it follows that the description of the integrity of logical-semiotic invariants present in folklore units at different levels is the strongest aspect of CT, in spite of all the shortcomings of the statement"[8, 230].

The common denominator of FOPC samples with other folklore works is that in all of them the performance takes place orally. However, they are divided into certain types and genres. This division is related not only to the content of the text, but also to the choice of language material and means, the specific manifestation of the result. Therefore, in the process of analysis it is impossible to draw reliable conclusions without taking into account the specific features of the genres considered in the context of their lyrical, epic, dramatic and other genres.

For example, all genres of the epic type, such as epic, fairy tale, anecdote, narration, legend, have clichés, and they are called *epic clichés* in order to distinguish them from other clichés. But the images, facts and arguments (realities) chosen for them, their location and grammatical structure do not match, clichés within one genre are not repeated in another genre. The clichés of the fairy-tale text, such as "There is, there is not, hungry and full. The wolf is the guardian and the fox is the liar, the crow crows, the sparrow tells " are not found in other genres. Or clichés in the Askiya genre, such as "I looked like", "Will you", "are you a flower, a basil" cannot be used in the genre of myth and anecdote. Not only do they serve as a pillar that holds small plots within each genre, but they also maintain a strong consistency and direction in the area of oral narration. Epic clichés in the same function are also specific to the text of epics. SFs as one such visual tool are discussed in detail in later chapters of this study.

At the same time, we note that there is a commonality between the epic clichés that are characteristic of the genres of Folk Oral Creativity. For example, epics *The kings of Iran and Turan have long been on each other's side. Gorogly's side with the kings of Iran was inherited from ancient times. At that time, there was a king in Iran named Doro. Dorothy came to the land of Turan, begging the people, worrying about the land on the mountains and pastures, and driving people to Iran with their cattle, their flocks, their goats, their lambs, and their whole state.. When the king of Turan found out, he chased after him, and fought in the desert and in the mountains, and took the people with his cattle; if defeated, Doro troops would leave for Iran. He sold people into slavery and took the spoils according to their deeds* (O-41) [16] start in style or *Three months later, Ahmadbek himself took White hole and came to Dorman Oli with his parents in good health. He had a wedding for forty nights and forty days.* (YaA-170) finish in style, or not, *The face like moon, eyebrows and eyes, spoken word, looking for, White wrist herself:* (YaA-86), *Amen, raise your hand, Swallow, I'll go on a never-ending journey* (YaA-80), *His father was right in the grave, the horse was right; he would chase, he would not catch if he escaped* (YaA-126) fragments such as are examples of mutually similar clichés found in the text of epic and fairy tale genres.

The question of their place in the text of the epic as an independent linguistic unit, what units are in the linguistic structure, the degree of dependence on a particular system of microtexts in the work requires special research.

Although it has been partially stated why SFs have so far been overlooked by Uzbek linguists, the lack of extensive linguistic analysis of the FOPC material and the diversity of views on the concept of clichés can also be cited as additional reasons for this view.

Folklore scholars have come to the attention of SFs because they view SFs not as a linguistic unit but as a poetic medium in the text of folklore works. They mainly focused on issues of tradition and stagnation in epic clichés. Reflecting on the stability inherent in the style of epics by T.Mirzaev, in the variants of the epic "Alpomish" the theme, plot, motives of the epic are traditional and constant, as well as many plot situations, several passages in the text. Typical commonalities in the texts of the epic are the epic clichés, the introduction and completion of the work, the meeting, the description of Alpomish in Karajan, the advice to Alpomish in Swallow and Boybori,

the hero's horseback ride, the race, the fight, the battle. The fact that he came after the camel as "hala" is considered to be "dead and so on" [4, 131] confirms our opinion.

Third, Uzbek linguists had their own views, dimensions, and objects of research on the stability and stability of language elements. In short, SFs have been overlooked by linguists. If we recall the numerical observations made by the finger on the study of SFs, they also belong to the pen of our folklorists.

I.Yormatov in his article "Some issues of the poetics of the epic "Alpomish" spoke about the international clichés found in the folklore of the peoples of the world, childless king, the unnatural birth of the hero and not being burned in the fire by his patron powers, do not drown, do not run with the sword, to be turned into an immortal alp. He emphasizes that clichés, such as Alpomish's imprisonment, were the basis for the formation of certain motifs in the epic". The author of the article also analyzes the hero's advice, horse selection, description of the horse, saddle, wishing the hero a safe journey, saying goodbye to relatives, riding a horse and threatening clichés in terms of poetic demands [1, 35-36].

S. Mirzaeva's article "On the poetics of sustainable epic formulas" is the closest to the topic of the dissertation. The article is significant in that it addresses the social aspect of the issue by the author. The author emphasizes that "in the deep and correct understanding of the essence of memory preserved in the folk epic, it is important to determine the nature of stable epic formulas, their level of traditionality, the artistic information functions of each formula in the epic text." tends to [5, 37].

S. Mirzaeva also considers the role of SFs in the system of visual aids inherent in the text of epics. It identifies that they are not related to a particular plot in the epic, that they consist of specific canons and patterns of art that are controlled during the performance, and draws attention to the following three aspects in the study of their poetics:

1. SF is a product of typology at the level of style and content, which are related to the typification of social reality within the epic. Because SF ritual conforms to life formulas.
2. As an aesthetic property of the community, formulas are necessary poetic phenomena that serve to satisfy the creative impossibility of the giver, to satisfy his need for artistic dedication to the text. In this sense, ASFs are aesthetic phenomena that hide the creative weakness of the bakhshis and inspire them in the process of improvisation.
3. ASFs are universal figurative products that are in harmony with the poetic texts in folk epics, that is, semantically combined with images and expressions of one or another content [5, 38].

Reflecting on the roots of the emergence of SFs, the author also seeks it in the life and customs that prevailed during the patriarchal system, and, as noted, in his focus on the social aspects of the emergence of this pictorial medium. At the end of the work S. Mirzaeva concludes that "epic formulas are aesthetic phenomena that strengthen the memory of poets, revive epic information in their minds, guide them in terms of form, rhythm, tone, weight and rhyme, conveying this information to the listener" [5, 38].

Apparently, folklorists viewed SFs only as a poetic tool, not aiming to analyze their linguistic aspects.

The importance of oral materials in the life of the Uzbek people, the fact that these samples are absorbed into their lives, shows the need to evaluate the SF in the text of friends as one of the traces of antiquity in the language of epic works. Archaic expressions in the structure of SFs, dialectal forms, and most importantly, the vitality and populism that are the main features of the vernacular in expression, are the basis for such an idea.

In Uzbek linguistics, however, we have not found any work on this issue. However, SFs are also in the system of epic clichés, which are materials of folklore, especially the text of epics. "In addition to epic clichés, ready-to-use stylistic formulas called stylistic formulas, which are one of the elements of traditional style, play an important role in studying the stability of traditional text, especially the role and importance of improvisation within a plot" [4, 141].

III. CONCLUSION

Addressing SFs because of the poetic need alone implies how important an element it is in a series of artistic-epic texts. Analyzing them from a linguistic, especially linguistic, stylistic point of view will undoubtedly broaden our understanding of these pictorial means, more precisely, of the place of SFs in the poetics of epics.

Based on the above theoretical considerations, the following conclusions were drawn from the article:

1. Although the term cliché used to refer to all stable, stable words and compounds in a language already existed, it was GL Permyakov who introduced the concept of cliché theory (general cliché theory) to philology by studying the laws of its use in texts.
2. Based on this theory of G.L.Permyakov, it can be said that SFs also have a strong place in the cliché system. At the same time, it differs sharply from other species, and these differences are evident in its content and form. The first difference is manifested in the fact that SF applies only to the text of epic works. Its occurrence in other genres of folk oral art, such as song, and the effect of inter-genre influence and tradition in folk oral art, should be assessed as the popularity of these means in oral artistic discourse.
3. There are linguistic and ex-linguistic factors influencing the formation of SFs, which are important factors for their firm place in epic poetics. Therefore, the study of their interrelationships allows to determine the position of SFs in epic works, the degree of conformity to the artistic dimensions, to determine the subtleties of meaning created in the text.

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- [16] The conditional abbreviations "A", "A-XM" in parentheses given after the examples are the versions of the epic "Alpomish" by Fozil Yuldosh oglu and Khushbok Mardonakul oglu, "MD", "KSh", "O", "YaA" are Ergash Jumanbulbul. Such as "My Days", "Kuntugmish", "Oysulu", "Yakka Ahmad" sung by his son.