

водитель-driver, растворитель-solvent, отбеливатель-whitener

b) all nouns with the suffix “-арь” are masculine, including animate and inanimate: *лекарь-medico, словарь-dictionary.*

c) all nouns with the suffix “-ость/-есть” are feminine gender: *радость-gladness, тяжесть-heaviness.*

Nouns with formally unexpressed generic signs should be given to students for memorization as in the form of typical phrases, and in the form of lists of words.

When studying the gender of nouns, it is necessary to use words whose gender recognition is difficult for students: уголь (м.)- coal, ночь(ж.) - night, карамель (ж.)-caramel, вермишель (ж.)-vermicelli, тюль (м.)-tulle, фильм (м.)-film, педаль (ж.)-pedal, помидор (м.)-tomato, туфля (ж.)-shoe, морковь (ж.)-carrot.

It is advisable to bring an explanatory dictionary to the lesson and show how to the dictionary can specify the gender of nouns.

Special lessons are reserved for observation of the gender endings, in particular for exercises in writing unstressed endings of nouns of the middle gender (дерево-tree, болото-swamp, колено-knee, веко-eyelid, сердце-heart, платье-dress и др.).

It is necessary to pay attention to the collocation of the noun and adjective: топкое болото, глубокое озеро, голубое блюдо и т.п. It should be emphasized the role of “-ь” after sibilant letters - a soft sign in these words performs a grammatical function: shows that the noun feminine, such as печь-oven, дочь-daughter.

The lesson can be organized as a game: who is faster and more correct fill in the table, allocating nouns by gender. When considering the gender of nouns, attention is paid to speech, general educational skills: definitions of the lexical meaning of words, working with a dictionary, combining nouns with other words.

In the work on the generic characteristics of nouns, in addition to language analysis and determination of the gender of nouns in its course, M.R. Lvov recommends the following exercises (oral and written):

a) the formation of pairs of masculine and feminine nouns by type хозяйин -хозяйка, ткач - ткачиха, француз-французенка. During the realization process, there may be cases when pairs do not work out: шофер, космонавт;

b) forming collocation such as “noun +adjective ” when studying the topic inclination of adjectives in different case forms;

c) formation of dictionaries with the distribution of nouns by gender, by generic characteristics;

➤ formation of sentences and short texts on the antonym basis, for example: *сестра и брат не были похожи друг на друга: она низкая, он высокий* (sister and brother were not alike: she was short, he was tall);

d)research task: to prove what kind of names nouns: степь, Ваня, скотина, мышь, боль, Казань, пингвин, сирота;

e)research task: to retrace for what parts of speech the category of the gender is characteristic and how it is expressed in them. What parts of speech can be changed by gender? How?

On the example of the gender of nouns the concept is formed linguistic (lexico - grammatical) category, since the gender attribute has place in all significant parts of speech, except for the adverb. The learning of the gender category plays an important role in teaching foreign students. When learning this topic the usage of the above exercises in the classroom will give good results.

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Ametova U.

an independent researcher at Uzbekistan National University, Uzbekistan

THE COLOR ANALYSIS IN KUBRAVIA

Abstract. This article discusses about the color interpretation in Kubravia. The issues of color was not only vital for kubravia tarikat, but in all teachings, for tasavvufs. It is also mentioned that color is a focus in all religions and beliefs.

Keywords: Kubravia, color, Najmiddin Kubro, symbol, spirit, tasavvuf, tarikat, the source of light.

The beauty and elegance of the world is, of course, in color. In this sense, one cannot be astonished at the art of Allah's handwriting. The human emotions and the

spirit of the world are closely linked with the colors of the material world. There is no doubt that his desire is directly related to his mental state. For this reason, color

is a focus of all religions and beliefs. In particular, the diversity of the world plays an important role in Islam. Scientist Anri Korben said in his color studies that Iran is linked to Islamic construction. According to Korben, white is the main phenomenon for Iranians. They say white buildings are better than others. In Iran, mosques are usually decorated with white. The white mosaic of the great mosques, in general, is the color of the white person's heart, which, without a doubt, embodies the idea of divinity, grandeur and purity. This view of the white color also supports our view of the Qur'an. Verses 106-107 of "Oli Imran" surah said that the faces of the righteous would be white on the Day of Judgment¹. As we know, white is mentioned in the Qur'an as a symbol of faith and truth.

Colors have different interpretations in the books of tafsir, because colors also represent a broader meaning in Islam. Color represents the main force other than light, the manifestation of Allah. This brings to mind a true Muslim who recites "An-Nur" surah: "Allah exists in the heavens and the earth²".

Tasavvuf theorists also paid close attention to color. Because color helps to understand the complex symbols of tasavvuf. Sufis were able to see the spiritual power of the colors. The follower status was presented in the color language. White or black shows the last level of the follower. We can explain this by wearing white shrouds to the deceased during the funeral. The famous physicist Newton also refers to white as the main color. The originality of colors is the source of light. The light emitted by it is invisible because it is white, but the light, that is, when it is touched by the object, is broken, and the colors (remember the rainbow) are the source of light on the surface³.

The source of light in tasavvuf is Allah. When the light of Allah shines on the heart, the color of the stage is the same as the spirit.

In the fifteenth century in Herat, Hussein Voiz Koshifi said in his work "Futuvvatnomai Sultaniy" that the color of the poor and the earrings on the head of the poor also indicate a certain meaning. In his opinion, white is a symbol of purity: "If they ask what white color is, reply to them that white is the color of the day, and that the heart is pure, and their breasts are pure. If you are asked what white color refers to, say: milk color. Because milk is the food of babies and their upbringing depends on it. He who is clothed in a white kulou must be as pure as milk, and as a child, with all lusts⁴.

In Sufis, white is one of the main colors and represents the purity of the follower. In Kubravia, the follower's step to the teaching is given in white.

Different colors of the follower (solik) cases can be found in all forms of tasavvuf. However, for the first time since the Kubravia way of teaching, it has been

systematically described and interpreted as a unique moment of spiritual development. The gradual transfer of the spirit from one color to another indicates its perfection. Sheikh Najmuddin Kubro said: "If you fall before the end of an infinite space, vast expanse, clear air above it, and finally some green, purple, yellow, and blue colors, then you know that you will reach this color. In fact, colors are the colors of the cases⁵".

Sheikh Najmuddin Kubro explained in his book "Favoyikh ul-jamol" the color of the follower's spiritual status and showed the stages of his journey to Allah.

It emphasized seven different colors when determining the follower's healthy, perfect beliefs: white, yellow, green, blue, red, and black. The diversity of colors represents the continuation of the subconscious.

Kubro outlined for the first time his mental state of being a murid. The peculiarity of the teaching is the fact that the religious practices and the careful study of the subtleties are the same. It is said that the journey of the follower to Allah begins with the darkness, and then gradually it comes to light. In the process, he sees beauty and clarity. In addition, the change of mood is interpreted in many different colors.

In tasavvuf, love, that is, intense love for Allah is expressed in yellow. In the work of Najmiddin Kubro, yellow is shown as a symbol of weakness. "He has no power to look at the weak" ... The weak are in this place, the strong is Allah. A lover is trying to reach the beauty of Allah. In a figurative sense, love can be like a star that is weak, and a lover. Accordingly, Najmiddin Kubro also expressed his love for yellow.

Nevertheless, in all followers, love is not the same color. Najmiddin Baghdadi, one of Najmiddin Kubra's students, felt love with red. One time, in the chamber of heaven, the singer recites the following poem:

*Hush boftaand dar azal jomai ishq,
Gar yak hatti sabz dar kanirash budi.*

Meaning: In the beginning there were sewed love well-dressed, if could there a green border. Then Majdiddin clutches his beard, cries out and applies the following verse:

Gar yak hatti surh dar kanorash budi

Meaning: I wish it had a red border. Then he thrust his hand into his throat like a sword and recites the following rubai:

*Ul bakhri mukhitga kirmak istar ko'nglim,
Yo cho'ksamu, yo injuga to'lsa qo'ynim.
Etsaydim ado ishing hatarli garchi,
Ishq rangiga evrilsa yuzim yo bo'ynim⁶.*

Najmuddin Kubro represented the delightful knowledge that comes with redness and discovery, the spiritual and inner experience, the state of resisting the desires and desires of the soul, the power. Power is the

1 Ал-Куръон Ал- Карим. — Т.: Фан. 2002. — Б.158.

2 [http:// www/ gavsulazam. De/ turk/ tasavvuf/ hu. htm](http://www/gavsulazam.De/turk/tasavvuf/hu.htm)

3 Г. С. Ландсберг. Оптика. — Тошкент. Ўқитувчи.1981. —Б.10-11

4 Хусайн Воиз кошифий. Футувватномаи султоний ёхуд жавонмардлик тарикати. — Тошкент. Абдулла

Қодирий номидаги халқ мероси нашриёти. 1994. — Б. 44

5 Шайх Нажмиддин Кубро. Тасаввуфий ҳаёт. — Тошкент. Мовароуннаҳр. 2004. —Б. 114

6 Э. Очилов. Муборак сарчашмалар. — Тошкент. Ўқитувчи. 1997. —Б. 74-75

success of the planet as a result of his struggle with the devil and his soul.

Kubravia scientist Sulaiman Gukbulut in the monograph "Najmiddin Kubro" deliberately said about the meaning of color. Najmiddin Kubro pointed out that the main point of the purple symbol is the ammora, while the purple is the symbol of the life of the nobility, that is, the power: for it is a symbol of the coming out and expectation of the body from the dark ravine. The fact that the plant is green indicates that it is alive. According to the Sheikh, green is the color of the morning⁷".

In the Kubravia, the green is a symbolic of the life of the heart, its vibrancy, and as Kubro classifies voluntary death, one of them shows the blue-green death. Green death is about killing the world-related dreams by wearing patched clothing from cheap fabric pieces. Hussein Voiz Kashifi also stated in the "Futuvvatnomai Sultoniy" that the green cross is worn by the noble and always alive people.

We can see the purified state of the soul in blue in "Favoyikh ul-jamol". Blue was the color of the sky, the color of the skirts worn by the slimmer and the perfect man to wear. Sheikh Kubro considered black as a sign of admiration, symbolizing the spirit's drowning⁸.

As the sheikh gives the zikr's life with colors, it shows green as the color that remains in the end. Black represents the color that remains the end of tasavvuf life.

Najmiddin Kubro, as a scholar of the spirit, skillfully described and interpreted the subtle latent

boundaries of the human being in the sensory phase in the book "Favoyikh ul-jamol", "Risola fil halva", "Min-ojls solikin and meroj ul tolibin".

The issue of color is not only a kubravia, but also an important issue for tasavvufs in all ways. It is also important in defining the methods of teaching and in understanding the follower addresses. The study of colors leads to a more accurate and deep analysis of Sufi poetry. Even in today's advanced material world, tasavvuf is a bit closer to life, and it helps to cultivate a love for the spiritual life.

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Копаница Любовь Николаевна

*доктор филологических наук, профессор кафедры фольклористики,
Киевский национальный университет имени Тараса Шевченко*

КОЛЛЕКТИВНОЕ МЕНТАЛЬНОЕ ПРОСТРАНСТВО ФОЛЬКЛОРА В КОНЦЕПТУАЛЬНЫХ ДОМИНАНТАХ

Kopanytsa L. N.

*Doctor of Philology, Professor,
Kyiv National Taras Shevchenko University*

COLLECTIVE MENTAL SPACE OF FOLKLORE IN CONCEPTUAL DOMINANTS

Аннотация. В статье на материале украинской устной лирики и актуальных тенденций когнитивной гуманитаристики определен набор базовых концептов и закономерности их сочетаемости в народной песне, освещаются перспективные линии изучения концептуального пространства песенного дискурса в аспекте его коммуникативной стратегии, исследования диалектики и эволюции поэтического мышления а также аргументация необходимости этнокультурных, социальных, этнопсихологических и эстетических измерений фольклорного текста, прежде всего, для выразительности онтологического и аксиологического статуса этого фольклорного феномена в общенациональном культурном пространстве.

Summary. The article, based on the material of Ukrainian oral lyrics and the current trends of cognitive humanities, defines a set of basic concepts and patterns of their compatibility in folk songs, highlights promising lines of studying the conceptual space of song discourse in terms of its communicative strategy, the study of the dialectics and evolution of poetic thinking, as well as the argumentation of the need for ethnocultural, social, ethnopsychological and aesthetic dimensions of the folklore text, primarily for expressiveness the ontological and axiological status of this folklore phenomenon in the national cultural space.

7 С.Гукбулут. Нажмиддин Кубро. Хаёти, асарлари, карашлари. Инсан йайинлари. Истанбул, 2010, 274-бет.

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