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Dermatologiya va venerologiya sohasidagi tibbiy atamalar sinonimlarini tahlil qilish quyidagi xulosalarni chiqarishga imkon beradi.

1. O'rganilgan sinonimik atamalarning aksariyati ikki xonali iboralar bilan ifodalangan va ular 53% ni tashkil qiladi.

2. Tahlil qilinadigan leksik birliklarning katta qismi uch komponentli sinonimlardir va ular 31% ni tashkil qiladi.

3. Sinonimik atamalarning 13% miqdori to'rt komponentli sinonimik qatorlarda ifodalangan.

4. Tekshirilgan klinik atamalar besh, olti, etti komponentli sinonimik qatorlarga ega.

5. Ko'rib chiqilgan misollarning yarmidan ko'pi - ism-sharifli atamalar yani eponimlar bilan ifodalangan bir yoki bir nechta tarkibiy qismlarni o'z ichiga olgan tibbiy sinonimlardir.

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VERBAL FORMS OF CHILDREN'S FOLKLORE GAMES

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Annotasiya. Maqolada bolalar uchun folklor o'yinlariga oid folklorshunoslikka kiritilgan bolalarning xalq o'yinlari bilan bog'liq og'zaki matnlar o'rganilgan. Eng mashhur og'zaki shakllar quyidagi maqolada tasvirlangan.

Kalit so'zlar: og'zaki matn, bolalar folklorlari, folklor o'yinlari, sanash qofiyasi, o'yin, o'yinlar uchun qo'shiqlar.

Аннотация. В статье рассматриваются вербальные тексты, связанные с детской народной игрой, включаемые в фольклористику в детский игровой фольклор. Описываются наиболее популярные словесные формы.

Ключевые слова: вербальный текст, детский фольклор, игровой фольклор, считалка, игра, игровые песенки.

Abstract. The article examines verbal texts related to children's folk games, which are included in folklore studies of folklore games for children. The most popular verbal forms are described in the following article.

Key words: verbal text, children's folklore, folklore games, counting rhyme, game, songs for games.

It is customary in folklore studies to include verbal texts related to children's folk play in children's play folklore. This section is distinguished by all researchers of oral folklore as a group of works of children's folklore. The selection of children's play folklore texts from a large source of children's folklore into an independent group is directly related to the problem of ambiguous understanding of the boundaries of children's folklore existing in the scientific literature, due to the difference in research approaches to the genesis of works, the environment of the texts and the age category of the medium of the tradition. In folkloristics, both a broad and a narrow understanding of this term is offered. As a specific group of oral folklore works, children's folklore was investigated in the 1860s, but only in the 1920s it became the subject of special research. O.I. Kapitsa and G.S. Vinogradov for the first time carried out a classification of genres and a systematic presentation of material. O.I. Kapitsa was the first to express the idea of a broad understanding of this term, including in children's folklore the so-called "maternal poetry", or "the poetry of nurturing." Having defined

children and adults as the representatives of children's folklore ("mothers, grandmothers, nannies and all those people who take care of children or who, due to certain circumstances, are close to children"), the researcher defined this term "as oeuvre of adults for children, and children's traditional oeuvre" [4, 5]. G.S. Vinogradov attributed the "folklore of motherhood" to a special area of adult folklore, and by the term "children's folklore" he understood "the entire set of literary works known to children and not included in the repertoire of adults. "The poetry of nurturing", in his opinion, should not be included in children's folklore, since "just because children also perform them, the works of this group are not included in children's folklore, just as the performance of soldiers' songs by children does not give the right to include a soldier's song into children's folklore, until these songs fall out of the folklore of adults and become the property of only children" [3, 35]. At the same time, the scientist noted that the links between children's folklore and the oeuvre of adults are so close that "the boundaries between common folklore and children's verbal creativity are not always caught." The tendencies of understanding this concept, coming from O.I. Kapitsa and G.S. Vinogradov, influenced the variety of the emerging classifications of children's folklore. Most researchers support of G.S. Vinogradov's views; some scientists share the opinion of O.I. Kapitsa. Despite the different interpretation of the term, each researcher offers a specific group of texts of children's play folklore. The principle of extracting this group of texts and filling the term became a theoretical problem point in the study of children's folklore. The main factor for the inclusion of texts in the sphere of children's play folklore is the close relationship of the work with folk play.

The wand goes
Who will find the first
He will go for the wand.

The apple was rolling
Around the garden.
Who caught him

That became voivode.

I heard it came out Von raised it.

This tradition is initially seen in the works of G.S. Vinogradov, who singled out, on the basis of everyday use, five sections of children's folk poetry, one of which was children's play folklore, "i.e. a set of verbal works that are not self-sufficient, but are constituent parts of a more complex education - a game". In his earlier work "Children's Play Preludes," the researcher named two groups of children's play folklore: "play songs" and "play preludes" (silent games; draws and counting rhymes). Here, a classification of counting rhymes was undertaken, based on the vocabulary. This classification is quite reasonable, and so far nothing better has been proposed. So, the researcher attributed verses containing counting words to counting rhymes:

One, two - the head
Three, four - the dress was made,
Five, six - there is bread and salt,
Seven, sunwe mow hay;
Nine, ten - weigh flour.

Among the abstruse G. Vinogradov attributed counting rhymes, which include meaningless words:

Ene-ben-rets,
QuenterMentherZhetz,
Ene-bene-slave,
QuenterManther Toad.

To counting rhymes - verses that do not contain either abstruse or countable words:

Behind glass doors
There is a bowl of pies.
"Hello, Misha friend, How much does a pie cost? "

In the final work on this topic, G.S Vinogradov outlined within the "Children's folklore games" already three groups of verbal works, referring to the first of them songs associated with the so-called formal, constant games. The researcher distinguished play songs according to their aim and purpose: they start or end the game, connect the parts, slow down the actions of the game, or distract the attention of some participants from the crucial moment of the game. According to the scientist, the volume, structure and size of these game texts are determined depending on their purpose. The researcher attributed the game preludes to the second group (silences, drawing lots and counting rhymes), to the third - the game of "golosyanka". O.I Kapitsa in her works did not use the term "children's folklore games", but she separately considered counting rhymes and games. She paid special attention to the verbal play accompaniment, noting that the games "are accompanied by various shouts: "churany" (chur-chura! Chur me! etc.) and jokes. They are pronounced at different moments of the game and regulate the direction of it, sometimes these shouts conclude the rules of the game, sometimes they are just songs, their rhythm gives a certain harmony to the movements of the game.

Burn, burn clearly
So as not to go out
Take a look at the sky:
The birds are flying
The bells are ringing!

In the classifications of some researchers, the list of texts of children's play folklore is narrowed. So, V.P. Anikin singled out rhymes, draw conspiracy, game choruses and sentences [1, 88], and A.N. Martynov singled out "game songs", sentences, draws and rhymes [5, 15]. Thus, the "silent" and "golosyanki" are removed from the composition of children's play folklore and placed in "amusing folklore." The opposite process of expanding the boundaries of children's play folklore is also observed. For example, V.A. Vasilenko divides works of children's folklore according to their functional role into two groups ("out-of-play" and "play") and singles out works related to play actions "in children's folklore: puppets, nursery rhymes, play songs and sentences, draws and rhymes. In his opinion, "the main function of the text in this type of creativity is the organization and accompaniment of the game action" [2, 121]. Systematizing genres, M.N. Melnikov places counting rhymes, draw conspiracies, as well as four typological groups of games into play folklore. When classifying games with a verbal component, the researcher considers only those children's games "that carry an artistic image, which can be attributed to works of art [6, 101]. Based on the structure of the game and the method of embodiment of the artistic image, the folklorist divides children's role-playing games into four groups, each of which, in his opinion, is characterized by a certain commonality of poetics:

1. Formal role-playing games with a game chorus (this also includes games that have a game chorus at the same time and game verdict);
2. Formal role-playing games without a stable poetically organized game text;
3. Formal games with a playful poetic sentence;
4. Games-improvisation.

In the scientific paradigm of the beginning of the 21st century, there was also a fundamentally different opinion regarding the boundaries and classification of children's folklore. Thus, the study of the functioning of different genres and types of children's folklore led S.M Leuter to criticize the classifications of children's folklore proposed by researchers, which the scientist see as "artificial and unfounded" [7, 320]. Proceeding from the author's conclusion that "all children's folklore is predominantly playful", the term "children's play folklore" becomes a discussive one. Turning to the systematization of the texts of I.N Raikov, he raises the problem of the impossibility of drawing precise boundaries between children's and mother's folklore (the poetry of "nurturing"), children's and youth's games, notes the intersection zones of children's and adult folklore [8, 45]. And as a consequence of this, researchers once again face the question of the legality of using these terms in the classification of genres of children's folklore.

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RECENT APPROACHES TO GRAMMAR TEACHING AND DEALING WITH IT IN A COMMUNICATIVE CONTEXT

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Annotatsiya. *Ushbu maqolada chet tili grammatikasini o`qitishning yangicha ilgor usullari, shuningdek uni qanday qilib kommunikativ kontekstda o`qitish bo`yicha o`ziga xos uslublar ko`rsatib berilgan.*

Kalit so'zlar: *grammatikani o`qitish, zamonaviy metodlar, Grammatik kompetensiya, kontekst*

Аннотация. *В данной статье освещено современные методы обучения грамматике иностранного языка, а также конкретные методы его обучения в коммуникативном контексте.*

Ключевые слова: *обучения грамматике, современные методы, грамматическая компетентность, контекст.*

Abstract. *This article covers innovative approaches to teaching grammar of foreign language through communication and indicates new ways of dealing with grammar in a communicative context.*

Keywords: *teaching grammar, innovative methods, grammar competence, context.*

Grammar is considered one of the indispensable part of language learning and teaching for many years since it plays a major role not only in a sentence construction but also in written and oral communication. Studying grammar promotes being an effective language user because it will assist language learners to organize better sentences clear enough to understand and convey meaningful messages. It should be noted that discovering the nature of language and increasing comprehension of language depends on the grammar skills of learners. In the language learning process, grammar plays crucial role and it occupies central position. While teaching grammar, learners' attention is drawn to specific grammatical point with the help of effective approaches and methods in order to help learners to comprehend and use particular grammar point appropriately. Nevertheless using grammatical items accurately in a foreign language may become troublesome for second language learners. In this regard, language educators should use new ways and approaches of teaching grammar effectively and meaningfully in a classroom.

One of the recent approaches of teaching grammar is to involve language learners into interaction in provided communicative contexts of activities to learn a way to understand and create meaning. Context-based learning holds a significant spot for successful and effective learning. It will be all the more motivating for language learners if sentence structure is educated in a context and they will have a chance to see how the new syntax structures work. Language structure rules are made simpler on the off chance that they are given in a specific circumstance and encouraging punctuation in context gives precision in the objective language. According to the main purpose of foreign