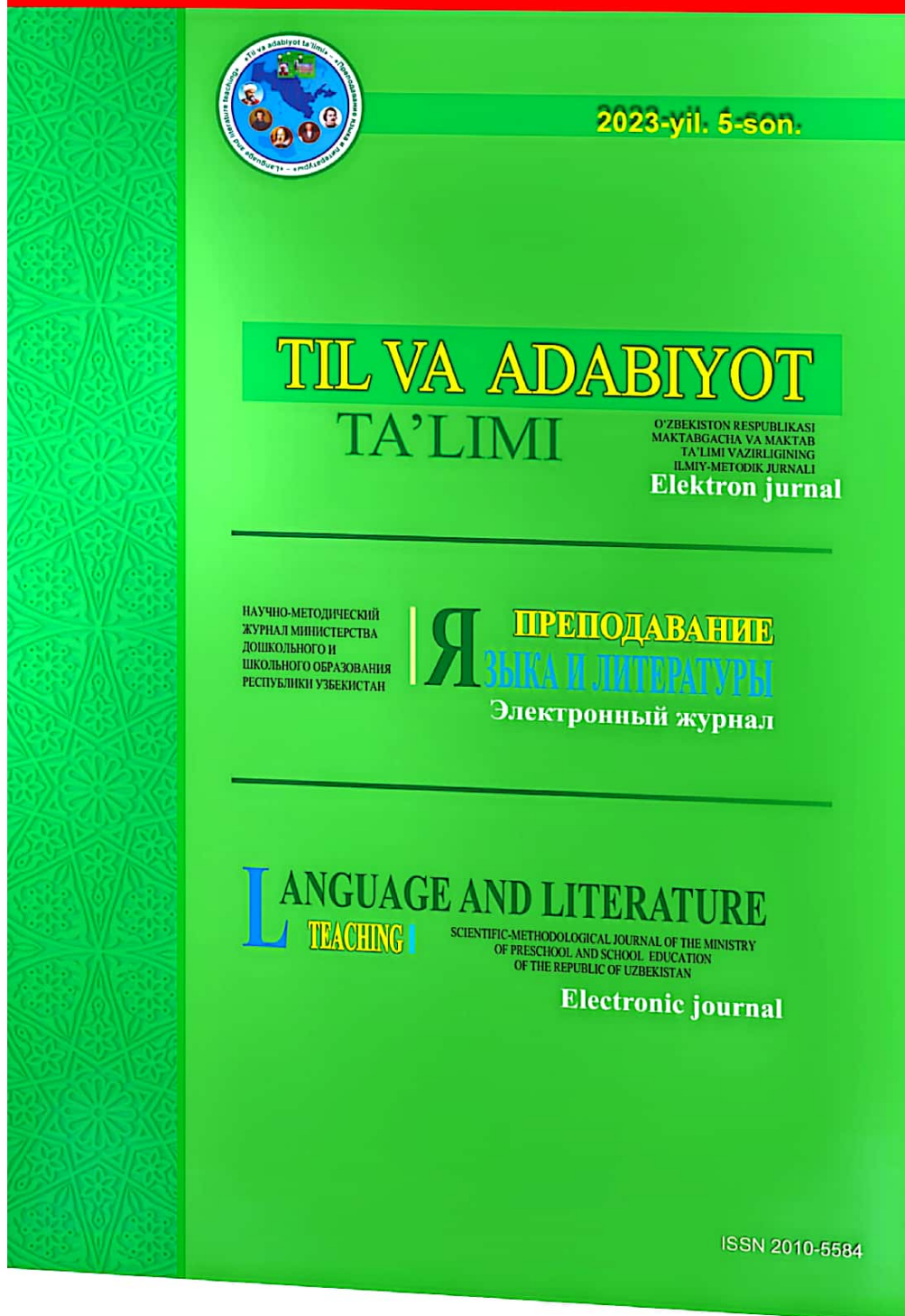


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published by the Science and Technology Committee of the Republic of Uzbekistan, the Ministry of Health of the Republic of Uzbekistan in 1999, it is noted that "coronary – coronaries (Latin) is a suffix that gives the meaning of the coronary arteries of the heart [12]. Or in Usmonkhojaev A., Basitkhanova E.I., Nazirov P.X., Turakhanova M.S.'s "Encyclopedic dictionary of medical terms", the exact word *coronavirus* cannot be found [11].

Let's take the word COVID-19, a completely new term for another science that was formed during the coronavirus pandemic. This sentence, in fact, is considered a scientific definition given by scientists after the virus began to spread widely and rapidly. COVID-19 (Corona Virus Disease-19). According to Doniyorova's article "Etymological analysis of the terms of the Corona Virus Pandemic", this term is used in Chinese as xīn-

guānfēiyán (Xīnguān fēiyán) [2].

To sum up, it undoubtedly helps to clarify the linguistic features of the terminological layer related to the field of microbiology, which is considered new for Uzbek science, to define the limits of the use of terms related to the field, and to reveal historical and etymological features. The rapid development of science and technology determines the process of expanding the vocabulary of the language. Therefore, the modern terminology of various fields of knowledge is one of the most actively filled layers of the language and is a required research object for a separate linguistic direction – terminology. In addition, it is important to define the laws of the direction of biolinguistics, which is being formed and developing among intermediate disciplines such as ethnolinguistics, psycholinguistics, cognitive linguistics, and computer linguistics.

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VIDEO LESSONS AND TEACHER'S ROLE IN THIS TYPE OF LESSONS

Careful planning is needed to make sure that pictures and videos are used well. Too often, pictures and videos are used inefficiently, which makes people think they are not "academic" enough or are just useless "time fillers". But when used correctly by the teacher, they can be very useful in the classroom. The main

point is that films and videos should be seen as classroom aids and support. They are not a replacement for the teacher [1], nor are they a replacement for teaching [2]. An important part of a good video lesson must be played by the teacher. First of all, it is up to the teacher to encourage active watching. In contrast to watching



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TV at home, which tends to be a passive, mindless activity, watching TV in the classroom should support active participation from the start of the lesson [3]. Since students are not taught to think of the "screen" as a teaching tool like a textbook [4], the teacher must make sure that the students understand the learning goals of a screening session from the start.

Morley and Lawrence (1971) say that for teachers to get the most out of these tools for teaching, they need to use them in a planned way. This systematic use of films and videos takes a lot of time from the teacher because they have to watch the films, choose the right ones, and carefully plan the lessons. From these efforts, the teacher will be able to make clear, well-designed exercises and ac-

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son plan, the teacher can feel more confident and in charge of the medium [4]. "In command of the medium"

guage demands (McGovern 1983: 58). Through films and videos, students are naturally introduced to a wide range of authentic forms of speech in the target language that they would not normally hear in a classroom setting. Students are more likely to get involved in activities related to films and videos when the requirements are more serious. As in all teaching situations, you cannot put too much value on drive, because it makes sure that at least some students will be involved and do well [7].

The "built-in" context that films and videos give can be seen as a requirement for effective communication. Together with directed oral and written classroom tasks, watching films or videos in class gives students a lot more experiences from which to draw. So, in a fairly simple way, pictures and videos provide the relevant schema background that makes language in that context relevant and understandable [8].

In the ESL field, there is a trend towards con-

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Morley and Lawrence (1971) say that for teachers to get the most out of these tools for teaching, they need to use them in a planned way. This systematic use of films and videos takes a lot of time from the teacher because they have to watch the films, choose the right ones, and carefully plan the lessons. From these efforts, the teacher will be able to make clear, well-defined learning goals and successful exercises and activities to go along with them.

With a well-thought-out lesson plan, the teacher can make sure that the students feel more confident and in charge of the medium [4]. "In command of the medium" does not mean that you fully understand the film or video (in fact, a simple test of understanding at the end of the showing does not use the medium to its fullest). At the same time, films and videos must be understandable enough for students to do the assigned language-related job "without superhuman and tedious bridging work by the teacher" [5]. This question of whether or not the film or video is easy to understand is not just based on how hard it is; it is also partly based on what the task asks of the students. Even if students only have to deal with a small part of the film's material, an activity that involves a film or video can be good and useful.

On a more technical note, teachers need to know how to use film projectors and video devices to keep things running smoothly in the classroom. The best thing would be if one's school had teaching manuals or on-the-job training. You can always look at Allen's book *Teaching English with Video* for tips on how to use video tools, but the best way is to do it yourself.

Films and videos have kept people's attention in the business and corporate world, in government and public service organizations, and in other areas of education. Similarly, the benefits of using these powerful media have recently become more widely known in the ESL setting. Films and videos are flexible tools for teaching and learning a second language. They add variety to a programme, give a course more depth, and give students a wide range of language and cultural experiences.

The dynamic combination of audio and visual stimuli from films and videos has been said to bring "an air of reality into the classroom" [6], simulating real-world lan-

guage demands (McGovern 1983: 58). Through films and videos, students are naturally introduced to a wide range of authentic forms of speech in the target language that they would not normally hear in a classroom setting. Students are more likely to get involved in activities related to films and videos when the requirements are more serious. As in all teaching situations, you cannot put too much value on drive, because it makes sure that at least some students will be involved and do well [7].

The "built-in" context that films and videos give can be seen as a requirement for effective communication. Together with directed oral and written classroom tasks, watching films or videos in class gives students a lot more experiences from which to draw. So, in a fairly simple way, pictures and videos provide the relevant schema background that makes language in that context relevant and understandable [8].

In the ESL field, there is a trend towards content-based curricula, which means that teaching is based on informational content that is both relevant and academically acceptable for students. This makes it clear that schema development is important. In a content-based curriculum, the use of films and videos gives students the chance to learn about different aspects of a given theme while also building up their possibly weak background knowledge. This kind of exploration of content and exposure to language naturally leads to more sophisticated language use. In fact, both the topic and the language support each other. The content is not just something to practise language with; instead, Eskey (1984) says that language becomes the way to learn about the topic [9].

There is no doubt that using films and videos in an ESL programme is helpful. It is important to keep in mind, though, that these media should not be seen as ends in themselves, but as ways to reach goals. That is, watching a movie or videotape should be seen as a way to learn a language, rather than just a simple viewing practise that ends when the movie or video is over. Because films and videos can be used in so many different ways and are so inspiring, they work best as starting points for learning and practising language. They can be used with a content-based curriculum to improve language skills, study skills, or to learn more about a topic. Also, the ways these media are used in society and culture should be pretty clear. Overall, their flexibility should make it easy for ESL teachers to add them to their lessons and plan how to use them to meet course goals.

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SUBYEKTNING MAVHUMLIK DARAJASI VA KONTEKSTLARDAGI NAMOYON BO'LISHI

Grammatik jihatdan subyekt va predikat gapning (hukmning) strukturaviy-semantik komponentlari bo'lganligi bois bajariladigan vazifa va ifodalanadigan ma'nolar xarakterini kontekst, muloqot niyati va boshqa pragmatik jihatlar belgilashi tayin. Shundan kelib chiqqat holda subyekt gapda ega vazifasiga mos keladigan mantiqiy vazifani bajarib kelganda quyidagi xususiyatlarga ega bo'ladi, ya'ni u:

- 1) gapning strukturaviy qolipiga kiradi;
- 2) nutq subyekti (fikir subyekti) vazifasini bajaradi;
- 3) eski axborot (tema) vazifasini bajaradi;
- 4) umumiy kelishikdagi ot, olmosh yordamida ifodalanadi;
- 5) predikat haqida axborot beradi;
- 6) predikatdan oldingi pozitsiyani egallaydi;
- 7) strukturaviy-kombinatorik jihatdan hokim so'z shaklida mavjud bo'ladi;
- 8) nutqda predikat va atribut bilan o'rin almashtirishi mumkin.

O'rganilayotgan tillarda subyekt va predikat o'rtasidagi aloqalarni tahlil qilishning bir qator qiyinchiliklari va muammolari borligining ba'zi sabablari bor. Jumladan, gapda subyektni ajratib olish ayrim holatlarda juda qiyin. Masalan:

1. Uning ta'kidlashicha, yuqtirganlarning 80 foiziga cha kasallik yengil shaklda kechadi va ko'pchilik o'z kasalliklari haqida hatto bilishmaydi (<http://jahan.uz/index.php?newsid=6277>).
2. Ko'pchilik Afandini mayna qilib kuldi, ko'pchilik jinniga chiqardi. Bir qism kishi ishonadi ham (G'.G'ulom, "Yodgor").
3. Manov Oypara muzofotida hokim bo'lgandan ko'ra, hokimning ayoli bo'lish o'ta mashaqqatli ekanligi-

ni angladi (M.Boyg'ut, "Hokimning ayoli").

4. Kechqurun seksiyamizning yig'ilishi, yetib borishim kerak (E.A'zam, "Shovqin").

5. Kimdir menga peshvoz kelardi (Ch.Aytmatov, "Sarvqomat dilbarim").

Bu gaplarda subyektni aniqlab olish juda qiyin, masalan birinchi gapda subyekt "ko'pchilik" bo'lsa, savol tug'ilishi tabiiy, chunki "ko'p" degani bu birdan ortiq noma'lum, mavhum miqdor, u beshtami, o'ntami, yuztami, mingtami, milliontami va h.k. Demak bu yerda mavhumlik, qandaydir odamlar massasidan iborat bo'ladi.

Ikkinchi gapda ham xuddi shu holat takrorlangan. Ammo biz bilamizki, birinchi gapdagi "ko'pchilik" milliontami yoki undan ko'proq bo'lishi mumkin. Bu ishonarli, ishoncha bo'ladigan aniq miqdor. Masalan, Kovid pandemiyasi davrida "milliontami odam kasallandi", desa mubolag'a bo'lmay, oddiy bir hayotiy faktga aylangan edi (2019–2021-yillar). Ammo "Afandini million kishi mayna qilib kuldi", desa bu odam ishonadigan voqea bo'lmaydi. Chunki million kishini bir joyga to'plab bo'lmaydi. To'plab bo'lmaganidan keyin ular afandini mayna qilishi, uni jinniga chiqarishi yanada mavhum, noto'g'ri hukm bo'ladi. Uchinchi gapda esa, subyekt oldida yana bir qator muammolar paydo bo'ladi: hokim bu – viloyat hokimimi, tuman hokimimi yoki boshqa ma'muriy hudud hokimimi, noma'lum, chunki ularning soni 500 dan ortiq bo'lishi mumkin. Endi "ayoli bo'lish" ham qiyin, chunki "ayoli" so'zi xotinimi, turmush o'rtog'imi, rafiqasimi, hokim bilan bir yostiqqa bosh qo'ygan ayolimi, yoki bo'lmasa, bu ayol hokim uchun zahira vazifasini bajaruvchi bir xonimchami, bu bizga qorong'u.

To'rtinchi va beshinchi gaplarda ham shu kabi mavhumlik hukmron. Bu holatda subyekt tugul boshqa-



Tahlil

si ham qayerga borishni bilmay qoladi. Chunki to'rtinchi gapda qandaydir miqdordagi subyektlar seksiyaga to'planib yig'ilish o'tkazishi kerak. Balki subyekt yig'ilish bo'lishini bilsa, seksiyada nechta odam a'zo ekanligini bilsa ham, bugun yig'ilishga nechta odam kelishini, tabiiyki, bilmaydi. Kvorum bo'lmasa, majlis bo'lmastigini biladi xolos, balki uni ham bilmas. Qisqasi, mavhumlik subyektning fikrini chulg'ab olgan.

Beshinchi gapda keltirilgan vaziyat yoki kechqurun g'ira-shirada yoki erta bahor yoki kech kuzdagi qalin tumanda aytilgan bo'lishi kerak. Agar bu holat kuppa-kunduzi yop-yorug' joyda kuzatilsa, unda javob bit-ta: subyekt kelayotgan odamni tanimaydi. Uning erkak yoki ayolligini ham bilmaydi, shuning uchun mavhum "kimdir" degan so'zni ishlatdi.

Endi keyingi gaplarga o'tamiz. Ularda subyekt tanish qiyin bo'lgan sharpa, odam yoki shu kabi kimsalarni

Yetmagaylar falakka...
...yoshlar bilan ko'rish-
...berog'niyapti, qovug'imni yana shamol-
...labib o'z urim shakilli" deya Ustoz xonasiga chiqib ketdi.

Bu gaplarda subyektlar miqdoran avvalgilarga o'xshab juda ko'p bo'lmasa-da, baribir ko'pchilik voqea sodir bo'lgan joydagi odamlardan ko'proq. Masalan, oltinchi gapda "Qanotli yaralganlar" bu – qushlar, ular nutq momentida ko'kda erkin parvoz qilib yurishibdi. Shoir bu metaforik ifodada, albatta, oddiy qushlar haqida yozgani yo'q, u "bu qushlar har qancha harakat qilmasin, stratosferaga chiqa olishmaydi", demoqchi ham emas. Bu oddiy haqiqat bo'lib qolar, ammo she'r bo'lmadi. She'r o'ta iqtidorli, o'ta zakovatli, o'ta dono va h.k. O'ta...o'ta...larga bu dunyoda joy yo'q. Oddiy odamlar uyi bu, odam bo'lsang, parvozni ko'zlam, oddiy odamlarday yasha, agar oddiy odamlarga o'xshab yashashni xohlamasang, biz senga in, uya topib beramiz. Usha oltin inda yashayverasan falakka tikilib", degan fikrni ifodalamoqchi. Subyektlar bu yerda ko'pchilikka qo'shimlagan, qo'shila olmagan, qo'shila olmayotgan yoki qo'shilishni xohlamagan odamlar vazifasida kelgan.

Sakkizinchi gapda esa, subyektlar guruhining ichida variatsiya yoki siyosiy diskurs atamasini ishlatdik, "rotatsiya" sodir bo'ladi. Ot mingga oltin tushib, oltin minganinglarga bo'shatib beradi. Subyektlar ichida