not only promote the item but also to empower the buyer to require particular actions-whether it is beginning the day with a container of tea, hydrating hair, or expressing individuality through flavor.

The use of direct address and exceedingly elevated words serves to form an quick association between the product and the buyer. Words communicating positive feelings and metaphors, on the other hand, propose conceivable outcomes and passionate benefits, instead of fair practical advice. This mix of linguistic methods makes the advice influential by engaging both to the logical and emotional needs of the customer.

Conclusion. The study highlights how advice in promoting texts is passed on through different linguistic procedures. By analyzing the advertisisng texts it gets to be clear that advice in promoting isn't simply around advertising proposals but also around making a powerful narrative that aligns with the consumer's wants and values. The inquire about builds on the commitments of V.I.Karasik, E.V.Maksimenko, A.A.Soloveva, N.M.Dzhusupov and A.A.Muminova providing a comprehensive system for understanding how advice works in advertising discourse.

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THE USE OF DISCOURSE MARKERS "ALSO" AND "BUT" IN ENGLISH FICTION

Annotation. *Discourse markers are vital field of search in both world literature and pragmatics. The discourse marker "also" is most commonly characterized as adding information or introducing a related idea, another discourse marker "but" is used to giving disagreement and contrasting ideas. This article discusses about methodology of conversation analysis in literary works and examines a great deal of made conversations in literary to analyze in detail the role of "also" and "but" in becoming apparent action. The study addresses on the use of "also" and "but" for prologue to indicate reinforcing a point depending on the context, tone of voice and objective of speaker. Also" is commonly used in context where speaker intends to give relating information to conversation, whereas "but" is used to showing contradiction. In this article, examples of fiction are used for a detailed analysis of the introductory constructions "also" and "but" in the conversation.*

Keywords: *discourse marker, discourse, conversation, but, also.*

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INGLIZ ADABIY ASARLARIDAGI SUHBATLARDA "SHUNINGDEK" VA "LEKIN" KIRITMA KONSTRUKSIYALARNING QO'LLANILISHI

Annotatsiya. *Jahon tilshunosligi va pragmatikada kiritma konstruksiyalar muhim izlanish sohasidir. Kiritma konstruksiya "shuningdek",ko'pincha, ma'lumot qo'shish yoki tegishli g'oyani kiritish sifatida tasniflanadi, yana bir kiritma konstruksiya kelishmovchilik va qarama-qarshi fikrlarni bildirish uchun "lekin" kiritmasi ishlatiladi. Ushbu maqolada adabiy asardagi suhbatlarni tahlil qilish metodologiyasi muhokama qilinadi. Maqolada o'zaro suhbatdagi "shuningdek"va"lekin" kiritma konstruksiyalarini batafsil tahlil qilish uchun badiiy adabiyot namunalaridan foydalanilgan.*

Kalit so'zlar: *kiritma konstruksiyalar, diskurs, suhbat, shuningdek, lekin.*

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ИСПОЛЬЗОВАНИЕ ДИСКУРСИВНЫХ МАРКЕРОВ "ТОЖЕ" И "НО" В АНГЛИЙСКИХ ЛИТЕРАТУРНЫХ ПРОИЗВЕДЕНИЯХ

Аннотация. *Дискурсивные маркеры являются важной областью поиска как в мировой литературе, так и в прагматике. Дискурсивный маркер "также" обычно характеризуется как добавле-*

ние информации или представление связанной идеи, другой дискурсивный маркер "но" используется для выражения несогласия и противопоставления идей. В этой статье обсуждается методология анализа разговоров в литературных произведениях и рассматривается множество текстов на литературном языке, чтобы подробно проанализировать роль "тоже" и "но" для пролога, чтобы указать на усиление мысли в зависимости от контекста, тона голоса и цели говорящего. "Также" обычно используется в контексте, когда говорящий намеревается сообщить соответствующую информацию для разговора, тогда как "но" используется для демонстрации противоречия. В данной статье на примерах литературы проводится детальный анализ вводных конструкций "тоже"и "но" в разговоре.

Ключевые слова: *маркер дискурса, дискурс, бесед, но, также.*

Introduction. Discourse markers are small words and phrases whose job are to organize, comment on or in some way frame what we are saying or writing [1]. Discourse markers are vital not only in our daily communication but also dialogues in literary works. Discourse markers play an important role in conversation of literature for several reasons: improving text cohesion, affecting reader's interpretation, expressing character's voice and mood, and developing narrative framework. "Also" as a function of discourse marker adds to narrative cohesion, whereas "but" introduces conflict or resolution, both of them are key point to telling story.

Literature review. For a long time, discourse markers were considered insignificant, meaningless, and unworthy of scholarly study, often dismissed as mere fragments of discourse. English discourse studies can be a base for further research in different system languages in world linguistics. Over the past fifty years, discourse markers have been gathered and analyzed increasing scholarly attention. Prior researches on Discourse markers were done by Deborah Schifrin whose 1987 publication of "Discourse Markers" [2]. In particular, D.G.Mackay offers the following classification of notional categories of discourse markers. He notes the main functions of the discourse markers "but" and "also" according to their functions in communication: enumerative, additive, logical sequence, explicative, contrastive functions of the discourse markers.[3] Hansun Zhang Waring investigates the use of the discourse marker "also" in conversation in Disjunctive and Disaffiliate Environments" [4]. Levinson, in 1983, considered discourse markers as a valuable for research on its personal value. He mentioned that:

"There are many words and phrases in English, and no doubt in most languages, which indicate the relationship between an utterance and the prior discourse. Examples are utterance-initial usages of but, therefore, in conclusion, to the contrary, still, however, anyway, well, besides, actually, all in all, so, after all, and so on. It is generally conceded that such words have at least a component of meaning that resists truth-conditional treatment…what they seem to do indicate, often in very complex ways, just how the utterance that contains them is a response to, or a continuation of, some portion of the prior discourse."[5]

Research Methodology. The discourse markers 'also' and 'but' in fiction 'Pride and Prejudice' have been studied through the discourse analysis, contrastive and case study methods.

Research analysis and results. The discourse marker "also" and "but" in conversation of English literary works may acquire certain functions as it has been mentioned above. Also as a discourse marker adds information, enriches context, clarifies the facts generally offered as a main part, reinforces proof, continue previously mention idea, expresses agreement and alignment of the speaker. The observations proved that there are breakdowns in the functions of "also" in conversation of the protagonists in literary works. Hereby, we are discussing the extra-functions of the discourse marker 'also' in English fiction:

1. Providing additional information about the point: the discourse marker "also" is frequently used to add further information to what the previous statement (has already been said). For instance: *"He is just what a young man ought to be", said she, sensible, good-humored, lively; and I never saw such happy manners! – so much ease, with such perfect good breeding! "He is also handsome,"– replied Elizabeth.* [6]. Statements with the discourse marker "also" indicate supplementary information to the conversation. Moreover, it is worth noting that, the position of the discourse marker may influence on the meaning of the whole sentence.

2. Reinforcing the statement: It supports a speech by giving additional reason in speech. For instance: *I shall insist on their giving one also. I shall tell Colonel Forster it will be quite a shame if he does not* [6]. The statement with "also" discourse marker suggests that the speaker is insisting on something else but also is adding this demand as an additional expectation.

3. Continuing the topic of the conversation: the discourse marker "also" might be used to continue debating topic while present a new but associated idea. For instance: *I appeal to Mr. Darcy:-but let me not*

interrupt you, sir. You will not thank me for detailing you from the bewitching converse of that young lady, whose bright eyes are also upbraiding me [6].

4. **Expressing agreement or alignment. It indicates the speaker's agreement with** the previous statement while counting up more information. For instance: *He has also BROTHERLY pride, which, SOME brotherly affection, makes him a very kind and careful guardian of his sister, and you will hear him generally cried up as the most attentive and best of brothers*".[6]In this sentence "also" introduces an additional positive aspect of Darcy's character-his brotherly pride-which complements other qualities earlier mentioned.

5. **Highlighting the parallel actions.** The discourse marker "also" emphasizes that two actions or ideas are happening at the same time or proportionally vital. For instance: "*He is also continually giving offence"* [6]In this conversation "also" is used to indicate adding and continuation of ideas .It links this statement to a previous point, implying that Darcy's behavior is not just prideful or unpleasant in one aspect, but that he repeatedly causes offense in another matter too.

Conjunctions such as "also" and "but" operate within sentences to link clauses or phrases, signifying addition and opposition, respectively. Whereas, discourse markers like "also" and "but" function at the discourse level, connecting ideas between sentences and helping to guide the reader through the development of arguments or stories. Recognizing the double roles of these words improves both clarity and flow in writing and speaking.

Exception to the previous sentence. It serves to show a variance between two opinions or specify that contrasts with what has been said before. The discourse the role of discourse marker "but is mostly giving a contrast or an marker 'but' may have different functions:

Dissimilar ideas: It introduces to contrast the positive opinion with the negative one.

1. Implying a restriction or assumption. It shows that limitation to previous opinion. "*From the beginning-from the first moment, I may say – of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance , your conceit, and your selfish disdain of the feelings of others, were such as to form the groundwork of disapprobation, on which succeeding events have built so immovable a dislike. But you could not have made me the offer of your hand in any possible way that would have tempted me to accept it*" [6].

2. Drawing attention to a change in topic. Indicates a change in direction or focus. "*But your family…" said he, with a deeper tone of earnestness, "your family cannot have a resemblance."* [6] In this dialogue, usage of discourse marker "but" is used to signal the conversation and draw attention to a new topic-Elizabeth's family.

3. Toning down expression, clarifying a different view in a less argumentative style. *"But no such recollection befriended me at that moment"* [6]. This discourse marker presents nuance and frames her reflection with a softer tone rather than complete dismissal.

In literature, "but" discourse marker plays vital role to indicate contrast, create tension; convey complex emotions and creating suspense. It is classified according to its usage in literary works:

1. Contrasting characters or situations. This develops complication of character progress by the help of together with kindness. For example: *Lizzy is not a bit better than the others; and I am sure she is not half as handsome as Jane, nor half so good-humored as Lydia. But you are always giving HER the preference. This dialogue is an example of Mrs. Bennet's critical opinion toward Elizabeth* [6].

2. Increasing doubt or aggravation. The "but" can change the mood and it indicates anxiety and prediction. Example: *– Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes* [6]. *"But" in this dialogue emphasizes urgency and concern, it reflects Mrs. Bennet's fear of losing a huge opportunity.*

3. Expressing emotional Tension. It emphasizes emotional tension, increasing aspects to the internal explanation. Example: *I had once had some thought of fixing in town myself – for I am fond of superior society; but I did not feel quite certain that the air of London would agree with Lady Lucas* [6].

In this conversation, by the help of "but" Sir William Lucas's emotional conflicts between personal dreams and his practical realities are high- lightened.

4. Changing in attitude. The "but" modifies a rigorous reality, and then it totally changes the attitude of the story. Example: *I do not at all know; but I heard nothing of his going away when I was at Nether field – Miss Bingley.* [6] In this dialogue, "but" signals a shifting tone and perspective.

5. Highlighting ridicule. External success and inner frustration are placed in one position. For example: *–You are too generous to trifle with me. If your feelings are still what they were last April, tell me*

so at once my affections and wishes are unchanged, but one word from you will silence me on this subject for ever. The usage of "but" in this conversation emphasizes unexpected nature of Darcy's enthusiasm to let Elizabeth disapprove him, which is ironic considering his earlier presumption of her acceptance.[6]

Conclusion. Discourse markers "but" and "also" play vital roles in shaping meaning and coherence in conversations of English literary works. "But" provides to introduce contrasts, eliminate confusion and softening disagreements, whereas "also" serves to add emphasis, expanding on concepts and support cohesion. Both of them contribute illustrating the subtle interaction of thoughts and emotions that defines literary works. Analyzing of the markers indicates their multi-purpose functionality, not only as structural tools but also as narrative depth.

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THE UNTRANSLATABLE MELODY: EXPLORING LACUNAE IN ENGLISH AND UZBEK LULLABIES

Annotation. *This article delves into linguistic lacunae, examining their appearance and interpretation within linguistic theory. The article identifies and explores numerous forms of lacunae, their interpretation in lullabies as well as the stylistic elements used to identify them in linguistic data. Lacunae are investigated at several language levels and hardly to translate in texts. The study finds that: (1) lacunae can be identified by the absence of expected linguistic units; (2by analyzing relative and absolute lacunas; and (3) the frequency and nature of lacunae vary across linguistic domains and language families. This paper establishes a foundation for further exploration of linguistic gaps in various linguistic corpora and theoretical theories.*

Key words: *lacunae, absolute and relative lacunas, stylistic features, linguistic domains, translation.*

TARJIMA QILIB BO'LMAYDIGAN OHANG: INGLIZ VA O'ZBEK ALLALARIDAGI LAKUNALARNI O'RGANISH

Annotatsiya. *Ushbu maqolada lingvistik lakunalarni chuqur o'rganishga bag'ishlanib, ularning lingvistik nazariya doirasida yuzaga kelishi va talqinini ko'rib chiqiladi. Maqolada lakunalarning ko'plab shakllari, ularning allalardagi talqini, shuningdek, lingvistik ma'lumotlarda ularni aniqlash uchun foydalaniladigan uslubiy elementlar o'rganiladi. Lakunalar bir necha til darajalarida tadqiq qilinib, matnlarda tarjima qilish qiyin bo'lgan holatlar sifatida baholanadi. Tadqiqot shuni ko'rsatadiki, lakunalar kutilgan lingvistik birliklarning yo'qligi bilan aniqlanishi mumkin, nisbiy va mutlaq lakunalarni tahlil qilish orqali, va lakunalarning chastotasi va tabiati lingvistik doiralar va til oilalari bo'yicha o'zgarib turadi. Ushbu maqola turli lingvistik korpuslardagi va nazariy qarashlardagi lingvistik bo'shliqlarni yanada o'rganish uchun asos yaratadi.*

Kalit so'zlar: *lakunalar, mutlaq va nisbiy lakunalar, uslubiy xususiyatlar, lingvistik doiralar, tarjima.*

НЕПЕРЕВОДИМАЯ МЕЛОДИЯ: ИССЛЕДОВАНИЕ ЛАКУН В АНГЛИЙСКИХ И УЗБЕКСКИХ КОЛЫБЕЛЬНЫХ

Аннотация. *Данная статья углубляется в изучение лингвистических лакун, рассматривая их проявление и интерпретацию в рамках лингвистической теории. В статье выявляются и исследуются многочисленные формы лакун, их интерпретация в колыбельных песнях, а также стилистические элементы, используемые для их идентификации в лингвистических данных. Лакуны исследуются на нескольких языковых уровнях и признаются труднопереводимыми в текстах. Исследование показывает, что лакуны могут быть идентифицированы по отсутствию ожидаемых лингвистических единиц; путем анализа относительных и абсолютных лакун; частота и характер лакун варьируются в зависимости от лингвистических областей и языковых семей. Эта работа зак-*