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-*

ладывает основу для дальнейшего изучения лингвистических пробелов в различных лингвистических корпусах и теоретических концепциях.

Ключевые слова: *лакуны, абсолютные и относительные лакуны, стилистические особенности, лингвистические области, перевод.*

Introduction. Linguistic analysis frequently tries for comprehensiveness, attempting to trace the complex systems of sound, structure, and meaning that comprise human language. However, the actuality of linguistic data frequently reveals gaps, absences, and inexplicable irregularities–what we would call lacunae. These gaps, far from being trivial aberrations, can provide critical insights into the workings of language. This study investigates the nature of linguistic lacunae, including their numerous forms, theoretical consequences, and methods for identifying and interpreting them. We shall propose that a systematic study of lacunae is required for a more complete understanding of language systems and development.

Literature Review. Lacuna can be understood as an event pertaining to a particular culture that does not exist in other cultures (Morkovina & Sorokin. 2008; Murayev. 1980). By adapting Sorokin and Markovina's idea of linguistic lacuna, we claim that these are verbal events that are ingoing within the setting of a certain culture but there are no such parallels of it in the framing of other cultures (Sorokin & Markovina. 1987). Lacunae are particular artifacts that do not have correspondence in the cultural history of native speakers of a target language, and hence are viewed within a different language culture as "unsurpassed," "incomprehensible", and "exotic".

The systemized analysis of gaps focuses on those cultural phenomena that do not get fully comprehended by representatives of the other culture and, therefore, need ethnolinguistic interpretation. As a result, such gaps are referred to in research literature as "vague or unclear elements", "zero equivalents" (Anokhina. 2013), or "gaps" (Ertelt-Vieth. 2003) since one culture's specific components do not have systematic (exact/approximate) counterparts in the other culture.

The following parameters for determining a lacuna are prescribed by Kislitsyna and Agapova regarding a current linguistical study of an intercultural communicative nature that include elements or aspects of the text that do not correspond to the cultural experience of speakers of other languages, the understanding of texts in the widest sense, including their cultural components, the clash of two cultures during a specific communication, and the differences in cognitive structures that lead to the emergence of lacunas: lacunas are phenomena that depict the divergences in languages and cultures. They are lexical entities that belong solely to a single culture and language and have no counterparts in other cultures and languages (Kazazi. 2014, p. 353). It should be made clear that there is a range of types of lacunae, such as mental or axiological, which are differentiated based on the semantic content underpinning them as well as the specific cultural values attached to them. Apart from paying attention to lacunae outside sociocultural context, active work is also being done in the area of their lexicographic representation and didactic value in the context of foreign language and culture instruction (Bykova. 2006; Szerszunowicz. 2015). It is imperative, however, to note the language component of lacunae which focuses on the accentuated and non-accentuated gaps existing in the semantic configuration of texts. During the intercultural communication process, these lacunae create astonishment, interest, appreciation, and even irritation in the receiver.

Y.S.Stepanov differentiates between absolute and relative lacunas. As stated by the researcher, absolute lacunas occur in the creation of translation dictionaries when there are words without any corresponding word in a specific language. Relative lacunas encompass words that are infrequently used in the language and only in specific situations. I.A.Sternin refers to these gaps as interlingual motivated lacunas, which are due to the lack of a corresponding subject or phenomenon, and unmotivated lacunas, which cannot be accounted for by such absence. Therefore, instances of absolute lacunas in English include the Uzbek terms choyxona, chapon, xashar, while English lacunas unique to it are exclusive, sibling, and fortnight. Relative gaps in English include душа, тоска, судьба, which occur frequently in Russian.

B.A.Muravyov identifies, besides absolute and relative lacunas, vector, stylistic, and associative lacunas as well [Muravyov: 1975, p. 34]. Ethnocultural gaps can be identified at both the verbal level (specifically, lexical – lack of words and phrases; grammatical – lack of grammatical categories; morphological indicators; stylistic – variation in the application of similar linguistic tools across various functional styles; paralinguistic – methods of filling pauses) and the non-verbal level (differences in the etiquette aspects of communication acts, communication role characteristics, absence of gestures, color associations, psychological dispositions, etc.). Even the terminology of textual genres is regarded as one of the lacunised (nationally distinct) characteristics of language.

Research Method and Process. More than one method was applied in this research like, definitional and comparative. Definitional method helped to understand the meaning. The second one was approachable in analyzing and making contrasts, highlighting similarities and differences. This method focused on identifying lacunas. The data was gathered from English and Uzbek lullabies. Lacunas were analyzed by several steps which implied all methods that were mentioned above:

1. The English and Uzbek lullabies were gathered and identified.
2. The translation method was used to better comprehension.
3. Lacunas were identified and compared.
4. Lastly, interpretations were drawn based on analysis to find deeper meaning through the lullabies.

With the help of these strategies, I was able to pick up nuanced understanding of how lacunas worked inside a particular context, how they were interpreted providing valuable insights.

Data Analysis and Discussion.

English lullaby.

"Hush, little one, the sylvani
Their voices weave a magic ring.
The moon, a silver shimmerstone, glows above.
Guiding dreams of fae-flight".

Translation;

Jim, bolam, jim, o'rmon sehrgarlari kuylaydi,
Ovozlar sehrli doira to'qishadi.
Oy, kumushday yaltiroq tosh, yuqorida porlaydi,
Sehrli tushlarga yo'l ochib.

Relative Lacunae. "sylvani": While "spirits of the forest" is a translation, it lacks the specific cultural weight and connotations. The word might imply a specific type of forest spirit with unique characteristics.

▪"shimmerstone": "Moonstone" is a close equivalent, but "shimmerstone" carries a unique cultural significance, perhaps associated with specific legends or beliefs;

▪"fae-flight": This term is completely untranslatable without extensive explanation. It refers to a specific type of dream unique to one culture, perhaps involving flight or interaction with mythical beings. There is no direct equivalent in English.

Absolute Lacuna (Arguably). It's difficult to claim a true absolute lacuna. Even "fae-flight" could be described, but the essence of the cultural meaning would be lost. So, I think we can add this word to absolute lacunae.

Uzbek lullaby:

"Voy, bolam, uxla, oy nur sochdi,
Yulduzlar chaqnadi, gultoj ochildi.
Onajon seni asraydi, sehrli daryo qo'riqlaydi.
Yomon ko'zlar tegmang, begona kelmang, uxla, bolam, uxla".

Translation:

"Sleep, my child, the moon is shining,
Stars are twinkling, the gultoj bloomed.
Mother protects you, the magical river watches over you.
May evil eyes not touch you, may strangers not come, sleep, my child, sleep".

Absolute Lacunae. "gultoj": While "flower" is a general translation, "gultoj" might refer to a specific flower with deep cultural or symbolic meaning within a particular region's folklore. The English equivalent lacks this specific cultural connotation.

Conclusion. Having conducted the research, it is possible to draw a conclusion. It becomes obvious that the comparative examination of English and Uzbek lullabies exposes the difficulties of direct translation and emphasizes the predominance of relative, rather than absolute, gaps. While both languages have the vocabulary to describe the essential ideas of warmth, shelter, and sleep, the specific images, cultural implications, and artistic choices differ significantly. The fabricated names "sylvani", "shimmerstone", and "fae-flight" in the English lullaby, as well as "gultoj" in the Uzbek lullaby, are examples of this. These expressions, while broadly translatable, have distinct cultural weight and symbolic significance within their separate literary and cultural settings that are difficult, if not impossible, to fully duplicate in the other language.

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GRADUAL ANTONYMS AND SEMANTIC FEATURES OF CONTRAST

Annotation. *Gradual antonyms, like "hot" and "cold", denote a continuum of contrast with intermediate values between two opposing extremes. This study examines the semantic features that characterize gradual antonyms, their linguistic behavior, and their role in constructing contrastive meaning. Through corpus analysis and semantic feature modeling, we identify patterns in usage and propose a framework for understanding their nuanced contrast.*

Key words: *gradation, scalar opposites, spectrum, degree, intensity.*

GRADUAL ANTONIMLAR VA KONTRAST SO'ZLARNING SEMANTIK XUSUSIYYATLARI

Annotatsiya. *"Issiq" va "sovuq" kabi asta-sekin antonimlar ikkita qarama-qarshi ekstremal o'rtasidagi oraliq qiymatlar bilan kontrastning davomini bildiradi. Ushbu tadqiqotda bosqichma-bosqich antonymlarni tavsiflovchi semantik xususiyatlar, ularning lingvistik xatti-harakati va qarama-qarshi ma'noni yaratishdagi roli o'rganiladi. Korpus tahlili va semantik xususiyatlarni modellashtirish orqali biz foydalanish naqshlarini aniqlaymiz va ularning nozik kontrastini tushunish uchun asosni taklif qilamiz.*

Kalit so'zlar: *gradatsiya, skalar qarama-qarshiliklar, spektr, daraja, intensivlik.*

ГРАДУАЛЬНЫЕ АНТОНИМЫ И СЕМАНТИЧЕСКИЕ ЧЕРТЫ КОНТРАСТА

Аннотация. *Постепенные антонимы, такие как «горячий» и «холодный», обозначают континуум контраста с промежуточными значениями между двумя противоположными крайностями. В исследовании изучаются семантические особенности, характеризующие постепенные антонимы, их лингвистическое поведение и их роль в построении контрастного значения. С помощью корпусного анализа и моделирования семантических особенностей мы выявляем закономерности в использовании и предлагаем структуру для понимания их нюансного контраста.*

Ключевые слова: *градация, скалярные противоположности, спектр, степень, интенсивность.*

Introduction. Antonymy, a fundamental relationship in lexical semantics, appears in several forms, including binary opposites (e.g., "alive" vs. "dead"), converse pairs (e.g., "buy" vs. "sell"), and gradual antonyms. Gradual antonyms differ in that they define a spectrum of degrees rather than an absolute dichotomy. Despite their ubiquity in language, their nuanced contrast and contextual variability present challenges for semantic analysis.

Literature Review. The study of antonymy has long been a central focus in lexical semantics, with researchers exploring various types of oppositional relationships, such as binary opposites, relational pairs, and gradual antonyms. Gradual antonyms, in particular, provide a fertile ground for investigation due to their scalar nature and reliance on contextual interpretation. This review highlights key works that contribute to understanding the semantic features of gradual antonyms and their role in linguistic contrast. David Cruse 1986 in *Lexical Semantics* provides foundational insights into the classification of antonyms, emphasizing their structural and functional diversity. Cruse's distinction between complementary, relational, and gradable antonyms establishes a framework for understanding the scalar properties of gradual antonyms. He argues that such antonyms are defined not by absolute oppositions but by degrees of difference along a continuum [1;98 p.].