

SCIENCE
PROBLEMS.UZ

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Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

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2025

SCIENCEPROBLEMS.UZ

IJTIMOIIY-GUMANITAR FANLARNING DOLZARB MUAMMOLARI

№ 5/9 (5) – 2025

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor;

Xazratkulov Abror – tarix fanlari doktori, dotsent;

Tursunov Ravshan Normuratovich – tarix fanlari doktori;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent;

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor;

Nasirxodjayeva Dilafroz Sabitxanovna – iqtisodiyot fanlari doktori, professor;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b.;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari nomzodi, dotsent;

Jabborova Charos Aminovna - iqtisodiyot fanlari bo'yicha falsafa doktori (PhD).

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent;

Turdiyev Bexruz Sobirovich – falsafa fanlari doktori (DSc), Professor.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent;

Qodirova Muqaddas Tog'ayevna - filologiya fanlari nomzodi, dotsent.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b.,;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, professor;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD);

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, professor;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor;

Taylanova Shoxida Zayniyevna – pedagogika fanlari

doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD);

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD).

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasini mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD).

22.00.00- SOTSIOLOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

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Tahririyat manzili:

100070. Toshkent shahri, Yakkasaroy tumani, Kichik Beshyog'och ko'chasi, 70/10-uy. Elektron manzil:

scienceproblems.uz@gmail.com

Bog'lanish uchun telefon:

(99) 602-09-84 (telegram).

07.00.00 – TARIX FANLARI

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LINGUOCULTURAL FEATURES OF SPEECH INTENTION IN THE DISCOURSE OF ENGLISH AND UZBEK DRAMATIC WORKS

Khushmamatova Aminaxon

“Cyber University” State University,
Senior teacher, Department of “Foreign Languages and Humanities”
E-mail: aminaxon.xushmamatova@gmail.com

Abstract. This article analyzes the linguocultural features of speech intention in the dramatic works of English and Uzbek languages. The study examines the expressive means of dialogic speech, the realization of communicative intentions, and the influence of socio-cultural factors on dramatic discourse. A comparative analysis is carried out on the basis of the works of English playwrights J. Osborne and H. Pinter, and Uzbek playwrights A. Qahhor and Q. Norqobil. The article highlights the common and culture-specific aspects of speech intention and provides its linguocultural interpretation.

Keywords: dramatic discourse, speech intention, linguoculturology, dialogue, socio-cultural factors.

INGLIZ VA O‘ZBEK TILLARIDAGI DRAMATIK ASARLARI NUTQIDA NUTQIY INTENSIYANING LINGVOKULTUROLOGIK XUSUSIYATLARI

Xushmamatova Aminaxon

“Cyber university” davlat universiteti,
“Chet tillari va gumanitar fanlar” kafedrasi katta o‘qituvchisi

Renessans ta’lim universiteti dotsenti, f.f.d. N.Xursanov taqrizi asosida

Annotatsiya. Mazkur maqolada ingliz va o‘zbek tillaridagi dramatik asarlar nutqida nutqiy intensiyaning lingvokulturologik xususiyatlari tahlil qilingan. Tadqiqotda dialogik nutqning ekspressiv vositalari, kommunikativ niyatlarning ifodalanishi hamda milliy-madaniy omillarning dramatik diskursga ta’siri o‘rganiladi. Ingliz dramaturglaridan J. Osborn va G. Pinter, o‘zbek dramaturglaridan A. Qahhor va Q. Norqobil dramalari asosida qiyosiy-chog‘ishtirma tahlil olib boriladi. Maqolada nutqiy intensiyaning umumiy va milliy-madaniy jihatlari yoritilib, uning lingvokulturologik talqini beriladi.

Kalit so‘zlar: dramatik diskurs, nutqiy intensiya, lingvokulturologiya, dialog, milliy-madaniy omillar.

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Introduction. One of the major research trends in contemporary linguistics is the investigation of speech activity in its inseparable relation to cultural, social, and pragmatic factors. From this perspective, dramatic discourse provides a unique material for linguistic inquiry, as its central feature is dialogic interaction. Dialogue, however, is not merely a vehicle for information exchange; it also embodies the characters’ communicative intentions, psychological states, social roles, and, most importantly, their national-cultural mentality.

The concept of speech intention occupies a prominent place in modern pragmatolinguistic and linguoculturological studies. It defines the communicative goals of the interlocutor and reveals the intentions and aspirations encoded in speech. Thus, the analysis of speech intention

in dramatic discourse allows us to uncover not only artistic and aesthetic purposes, but also the linguocultural values of the society represented in the text.

Main Part. In Western linguistics, the concept of intention was first introduced within the framework of stylistics by Ch. Bally in his seminal work “*Traité de stylistique française*”. He argued that the analysis of speech should not be limited to its denotative meaning, but must also encompass its affective content—that is, the emotional and expressive component. This approach laid the foundation for later investigations into the functional and pragmatic dimensions of language [3]. Within the context of dramatic discourse, Bally’s view acquires particular significance. Since the dialogue in a dramatic text not only conveys information but also reflects the characters’ emotions, attitudes, and interpersonal dynamics, the category of speech intention becomes a crucial analytical tool. Through it, one can reveal how the playwright encodes psychological states, social relationships, and culturally specific values within the characters’ interactions.

According to Bally’s claim, the speaker conveys in speech not only logical (intellectual) meaning, but also affective elements—namely, emotions. Later, in English linguistics, J. L. Austin’s theory of speech acts provided a new scientific foundation for the notion of intention. In his work *How to Do Things with Words*, the concept of “illocutionary purpose” is interpreted as the central category of speech activity, thereby elucidating the linguopragmatic essence of intention [1]. Within the framework of dramatic discourse, this theoretical shift is of particular relevance. The illocutionary purpose of an utterance allows us to identify not only the explicit communicative aim of a character, but also the implicit intentions embedded in the dramatic text. This, in turn, highlights how intention functions simultaneously on the pragmatic and linguocultural levels, shaping both the interpersonal dynamics of dialogue and the broader cultural meanings represented in the play. According to J. Austin, speech is not merely a means of transmitting information but also a performative phenomenon. He analyzes speech acts in three stages: the *locutionary act*—the act of utterance itself, a grammatically structured sentence (the propositional layer); the *illocutionary act*—the speaker’s intention, that is, the purpose realized through speech (for example, ordering, requesting, promising); and the *perlocutionary act*—the actual effect produced on the listener (for example, persuading, frightening, inspiring) [1]. Thus, the illocutionary act can be regarded as the theoretically substantiated form of the concept of speech intention. By examining the subtle semantic nuances of speech acts in dramatic discourse, J. Austin substantiates the idea that speech is guided by a micro-pragmatic program, which determines the speaker’s communicative strategies and the pragmatic patterns underlying dialogic interaction [12]. At the next stage, the theory of speech acts was further developed by J. R. Searle. In his work *Speech Acts*, Searle regards communicative intention as “the central element of the communicative act” [7]. According to the scholar, any illocutionary act is carried out on the basis of the intention expressed by the speaker, and it becomes a complete communicative event only when it is understood by the listener. Therefore, Searle interprets speech intention as “a crucial condition of pragmatic interaction”.

In the further development of the theory of speech intention, H. P. Grice occupies an important place. According to the linguist, “the speaker’s intention is the central factor in determining the meaning of communication. The listener interprets the speaker’s intention not only through the words uttered, but also on the basis of pragmatic principles. When the speaker

deliberately violates these maxims, an implicature arises, through which the listener infers the speaker's hidden communicative intention" [4].

Within the framework of Russian pragmalinguistics, the issue of speech intention has been extensively elaborated by N. I. Formanovskaya. She interprets speech intention as a "flexible process" dependent on the communicative situation. According to the scholar, the speaker's purpose is determined not only by internal intention, but also by the interlocutor's personality, socio-cultural norms, and the conditions of communication. Therefore, speech intention appears as a complex phenomenon that should be examined at the levels of both strategy and tactics [9]. Therefore, Formanovskaya explains speech intention not only as a pragmatic phenomenon, but also as a linguoculturological one.

Another linguist, V. I. Karasik, investigates speech intention within the domain of linguoculturology, closely linking it with national and cultural values. According to the scholar, the speaker's intention is determined by national mentality and social values, and manifests itself as a central element of cultural discourse. He emphasizes that "speech intention is not merely a communicative goal, but also a fundamental expression of national mentality and cultural values. The communicative behavior of every nation is shaped on the basis of its historical and cultural experience as well as its system of values" [10]. Therefore, the same pragmatic situation may give rise to different speech intentions in English and Uzbek cultures. At this point, an example may be provided:

Jimmy: *"You're hurt because everything is so ugly, so dull. Nobody cares, nobody bothers, nobody thinks! Just a lot of half-dead people."*

Alison: *"Please, stop, Jimmy... It's too much."* (J. Osborn, *Look Back in Anger*, 1956)

Jimmy's speech intention is to condemn indifference and passivity in society, exerting pressure on the listener, Alison, through strong irony and criticism. This is a vivid manifestation of the open expression of personal feelings in an individualistic culture.

A comparable situation can also be illustrated with an example from Uzbek drama:

Rohila: *(kiradi) Orzu-havas ko'rish peshonamga bitmagan bo'ls anima ham deyman! (Yig'lamsirab) Mayli onaning kuchi bolaga yetmaydigan zamon ekan...*

Nasiba: *(hayron). Voy nima deyapsiz, o'zingiz?!* (A.Qahhor, "Og'riq tishlar")

In Rohila's utterance, the primary speech intention is the expression of inner suffering and despair. She conveys that she is compelled to renounce her aspirations and desires. At the same time, her speech alludes to the broader social context: the phrase *"onaning kuchi bolaga yetmaydigan zamon ekan"* ("it is an age when even a mother's strength is insufficient for her child") carries a tone of social grievance and lament over the hardships of the time. Here, emotive intention and socially critical intention are intertwined. Nasiba's reply—*"Voy, nima deyapsiz, o'zingiz?!"* ("Oh, what are you saying?!")—expresses astonishment and concern. This intention is aimed at easing the interlocutor's state and encouraging her, thus functioning as an empathetic response adapted to the communicative situation.

In Uzbek culture, the value of the mother-child relationship is of paramount importance. Therefore, Rohila's words are perceived not merely as an expression of personal suffering, but as a manifestation of cultural and social pain. Nasiba's reaction—*"Voy, nima deyapsiz?!"* ("Oh, what are you saying?!")—is likewise grounded in this value system, implicitly reminding that a mother should never give up, in accordance with cultural norms.

In English culture, by contrast, open dissent and protest are more characteristic, while conflict may be mitigated but often carries an undertone of indifference. In the dialogues of English drama, one can clearly observe that personal freedom and dissatisfaction with society are central criteria; conflict is expressed openly, and speech intention is more frequently realized in forms of “protest and rejection”. This comparison demonstrates that the same pragmatic situation—discontent and suffering—produces different speech intentions in English and Uzbek cultures.

It is important that linguocultural units do not initially belong to a single semiotic system—language—but are embodied in various domains of culture: myths, rituals, superstitions, stereotypes, patterns of speech behavior, and so on. As a new discipline “oriented toward the analysis of cultural and linguistic features,” linguoculturology faces the challenge of integrating its two constitutive fields—linguistics and cultural studies—into a coherent framework [8].

In Uzbek linguistics, the issue of speech intention has begun to be actively studied in recent decades. In their works on pragmalinguistics and discourse analysis, D. Ashurova and Sh. Safarov have examined communicative intention within the framework of the interaction between language and culture. The formation and interpretation of speech intention in the process of language–culture interaction largely depend on contextual factors. D. Ashurova and M. Galiyeva particularly emphasize the decisive role of context in the perception of communicative intention, noting that “the context of speech use interacts with the speaker’s intentions and plays a decisive role in the interpretation of speech expression by the listener” [2].

This idea suggests that communicative intention should be studied not only through linguistic means but also in relation to contextual factors. The same linguistic unit may acquire completely different meanings in different situations. Therefore, in speaker–listener interaction, the full understanding of communicative intention requires the combined influence of both cognitive and pragmatic factors. Such an approach highlights the necessity of studying the pragmatic and cognitive aspects of speech communication in an integrated manner.

From this perspective, one may conclude that communicative intention is closely tied to national and cultural values: the same communicative situation may receive different expression and interpretation in English and Uzbek dramatic texts. Thus, the linguoculturological approach demands that communicative intention be examined not only in grammatical and semantic terms, but also within cultural and cognitive dimensions.

As Sh. Safarov points out, “the communicative purpose – the intention – may be expressed implicitly, in a hidden or indirect form, and this is characteristic of all nations. However, the classificatory groups of indirect speech acts and the linguistic forms that convey them do not appear in the same way across different languages. In English, indirectness is most often expressed through interrogative forms. In Uzbek speech, by contrast, interrogative structures are rarely used to express requests. Moreover, the degree of talkativeness also varies among representatives of different nations, and excessive speech may serve different purposes” [11].

This view demonstrates that the realization of speech intention depends not only on general pragmatic regularities, but also on national-cultural stereotypes. For example, in English, an interrogative form such as “*Could you open the window?*” is considered a

conventional way of making a request. In Uzbek, however, the same communicative situation is more commonly expressed in a direct form such as *“Derazani ochib yuboring”* (“Open the window”). Thus, the same communicative situation may lead to different speech intentions across cultures. This, in turn, confirms the inseparable connection between language and culture, as well as the relevance of linguo-pragmatic research.

As evidence for our above arguments, let us consider the analysis of several examples:

Jimmy: *“Can’t you even listen for one minute?”*

Alison: *“I am listening, Jimmy.”*

Jimmy: *“No, you’re not. You’re just waiting to escape.”*

(J. Osborn, *Look Back in Anger*, 1956)

In this dialogue, Jimmy expresses his discontent and demand (which resembles more of a claim than a request) through an interrogative form. This is a vivid example of the indirect speech intention characteristic of English culture. The interrogative form in fact conveys an implicit imperative meaning — a hidden command equivalent to “listen!”.

Rohila: *“Orzu-havas ko’rish peshonamga bitmagan bo’lsa nima ham deyman! Mayli, onaning kuchi bolaga yetmaydigan zamon ekan...”*

Nasiba: *“Voy, nima deyapsiz, o’zingiz?!”* (A.Qahhor, “Og’riq tishlar”)

In this dialogue, Rohila articulates her complaint and discontent in a direct declarative manner. She does not resort to interrogative forms to mitigate the situation but instead openly voices her inner suffering. Nasiba’s response is likewise expressed directly, with a tone of astonishment and concern.

Thus, in English drama, speech intention is often realized indirectly through interrogative forms. Within this cultural framework, a “softened demand” is considered more socially acceptable than a “harsh command.” In contrast, Uzbek drama demonstrates a preference for explicit and direct expression. Requests, complaints, or discontent are more frequently conveyed through clear declarative sentences. As N. Khursanov notes, “in the Uzbek language, male speech tends to employ more adverbial clauses of time, place, and purpose, whereas female speech more often makes use of clauses of degree and comparison. Although both genders utilize the same linguistic units, their semantic, stylistic, form-building, and figurative features manifest differently. Male speech is typically characterized by admonitory firmness combined with politeness and tact, while female speech is distinguished by gentleness, modesty, courtesy, a certain degree of shyness, and loyalty to their spouse, children, and family members” [5].

Linguist O. Yoqubov also discusses speech activity and communicative strategies, defining intention as the central component of communicative purpose. In his research, O. Yoqubov analyzes speech activity and communicative strategies, explaining intention as the central component of communicative purpose. According to him, the effectiveness of any speech process is primarily determined by what kind of goal the communicator sets and how he or she expresses it through intention. Therefore, intention is interpreted as a phenomenon closely connected not only with linguistic but also with psychological and cultural factors. The scholar’s views are intrinsically linked to the ideas put forward in Austin and Searle’s theory of speech acts, as well as to the perspectives of Karasik and Ashurova concerning the interaction of language and culture. Indeed, the central role of intention is vividly manifested in the choice

of speech strategies and tactics, as well as in the expression of socio-cultural values in accordance with the pragmatic situation.

At this point, one example may be provided:

Nasiba: *Axir bola kasal-ku.*

Marasul: *Kasal bo'lsa, yig'latmagin, kasal bo'lmaydi.*

Nasiba: *Qanaqa odamsiz?!*

Marasul: *Ile, tilingiz ham chiqib qolibdimi? (A.Qahhor, "Og'riq tishlar")*

In this dialogue, a seemingly ordinary family problem—the child's illness—serves as a pretext for revealing the psychological portrait of the characters. Marasul's indifference, irony, and rude attitude intensify the dramatic conflict.

Alison: *"I can't bear it any longer, Jimmy. All this anger, all this shouting..."*

Jimmy: *"Bear it? You've never borne anything! You just escape into silence."*

(J. Osborn, *Look Back in Anger*, 1956)

In this dialogue, Alison's speech intention is to express fatigue and discontent, while Jimmy, in response, adopts an accusatory and aggressive stance. Thus, the communicative intention within the dialogue is to expose conflict and assert dominance. Here, too, family quarrels are central; however, in Osborne's characters, existential dissatisfaction is more pronounced: Jimmy vents not only his frustration with the family situation but also his broader discontent with society onto his wife.

Conclusion. Comparative analyses demonstrate that the speech intention in English and Uzbek dramatic works is directly linked to cultural values and communicative traditions. In Uzbek dramas (e.g., in the works of A. Qahhor), intention is more often manifested through inner anguish, resignation to fate, and empathy. Listener characters tend to express compassion for the speaker's suffering and strive to offer consolation. This reflects the priority of values such as motherhood, family, patience, and solidarity in Uzbek culture. In contrast, in English dramatic discourse (e.g., in the works of J. Osborn), intention is primarily expressed in the form of open dissatisfaction, anger, and protest against society. Although listeners often attempt to mitigate the situation and encourage reconciliation, their responses tend to remain distant and emotionally restrained. This, in turn, highlights the predominance of individualism, personal freedom, and social critique in English culture.

Thus, speech intention is not merely a linguo-pragmatic phenomenon but also emerges as a linguo-cultural determinant. The fact that the same communicative situation produces different speech intentions in English and Uzbek cultures serves as compelling evidence of this cultural divergence.

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scienceproblems.uz@gmail.com

Bog‘lanish uchun telefon:

(99) 602-09-84 (telegram).