

Theoretical Framework: The Role of Speech Acts in Stage Performance

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Abstract: Because of the problems in the world today, big changes and improvements are happening. These changes and improvements are making it harder to reform schools that have become more focused on business aspects of culture and industry. The ongoing sociocultural changes in higher education and rising educational standards mean that the scientific and methodological foundations for teaching stage speech must be re-evaluated. This is especially important as college costs go down. Consequently, the adoption of novel approaches becomes imperative. The increasing demand for academics specializing in teaching the culture of speech to future generations will be observed in educational institutions prioritizing culture and art, particularly within the higher education system. Consequently, there is a continued demand for educational institutions to prioritize enhancing teaching methods in scientific and creative domains while considering the financial constraints associated with cultural and artistic endeavors. Within the scope of training and education in cultural and artistic institutions, the term "stage speech" is linked to comparing regulatory standards on the degree of proficiency. There is a growing trend in specialized scientific programs that emphasize private and focused theoretical-methodological approaches to the instruction of stage speech, particularly on cost-effectiveness.

Keywords: Stage Performance; Role of Speech Acts; Theoretical Framework; Educational Institutions; Language Interpretation; Institute of Culture and Art; Psychological Importance; Theoretical-Methodological Approaches.

Received on: 15/11/2022, **Revised on:** 20/01/2023, **Accepted on:** 03/04/2023, **Published on:** 04/12/2023

Cite as: U. Aydos Janabayevich, "Theoretical Framework: The Role of Speech Acts in Stage Performance," *FMDB Transactions on Sustainable Social Sciences Letters*, vol. 1, no. 2, pp. 68–77, 2023.

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1. Introduction

The field of local science has achieved noteworthy advancements in the realm of speech activity theory. The crux of activity resides in discerning the attributes and capacities of an individual within a social context as they engage in certain behaviors. Language serves as the primary mode of communication among individuals. On one side, language results from particular and appropriate human endeavors, while on the other hand, human activities are influenced by language [4]. In essence, language functions as a communal entity, serving as a component of societal and historical context, and undergoes continuous development, constituting a personalized lexicon for every individual. Conversely, organizations of culture and art possess objective criteria for evaluating the quality of speaking activity [5]. From our perspective, a crucial aspect of comprehending the role of language within the Institute of Culture and Art is rooted in the concept of "sensory activity." This notion pertains to language interpretation that aligns with its inherent objective attributes as an entity [6].

Language is a fundamental component of the individual's system of relationships with the external world and a tool for active cognitive and creative engagement between the subject and object. Cognitive activity may be seen as utilizing language to disseminate reality [7]. Extending an individual's knowledge and abilities or addressing cognitive challenges presented within a public course facilitates cognitive activity via language [8]. This pertains to enhancing the knowledge and qualification resources of the Institute of Culture as a collective entity [9]. Additionally, it encompasses activities related to communication

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and fostering effective communication. Perception is a dynamic cognitive process that extends beyond the mere assimilation of functional features acquired from passive perception or personal encounters with exterior aspects of objects [10]. The phenomenon under discussion pertains to the dynamic interplay between an individual's personality, which functions as the focal point of cognitive processes, and the external environment, which targets these activities [11]. The primary characteristic of this interaction is the utilization of language within the Institute of Culture and Art framework, which serves as a comprehensive foundation for lucid and conceptual expression of ideal phenomena, including overarching patterns and techniques [12].

Within this context, it functions as a symbolic construct that provides a connection, akin to a bridge, between the societal experience, the collective entity, and the actions undertaken by individuals within the community. The appearance in question embodies an ideal representation that accurately mirrors the physical world. It is important to partition the conveyed data into a series of acknowledged occurrences to successfully transmit experimental or conscious information to another individual [13]. The present circumstances require the development of a comprehensive and overarching statement or conclusion. The act of amalgamating and abstracting communication is executed via using sign language. The user's material is already written in an academic style. Speech activity, akin to language itself, can be seen as a prominent manifestation of symbolic activity, serving as the primary system of signs. In this context, it is important to note that speech is the primary activity signal [14].

From a logical and evolutionary standpoint, speech may be seen as the initial and principal action within this framework, preceding other activities [15]. Language has a crucial role as a means of verbal communication in the operational activities of cultural and artistic organizations. Specifically, it acts as a tool during the first stage of the cognitive process, which involves orientation and strategic planning [16]. Verbal communication serves as a means of exerting influence and assessing the outcome to achieve a certain objective. This phenomenon frequently arises when the dynamics of verbal communication get considerably intricate, particularly in instances where it is predominantly or nearly exclusively theoretical. However, speech plays a significant role in several activities, as it is intricately linked to the cognitive process [17].

2. Review of Literature

Participation in speech activities at the Institute of Culture and Art extends beyond individual speech acts and becomes an essential element of the movement. Every verbal action includes setting a goal, making a strategic plan, putting it into action, and judging how well the goal was met based on the actual outcome. Speech, as a psychological phenomenon, exhibits the fundamental attributes inherent in all intentional activities. Furthermore, the efficacy of an action is contingent upon its comprehensive breadth and placement within the wider framework of the overarching activity, along with its interplay with other communicative endeavors [18]. The speech movement exhibits several objectives considered intermediate to the whole endeavor and subservient to the overarching aim of the activity. The objectives are established based on the overall framework of the activity and, more specifically, on the preceding activities that occurred before the speaking action within the activity's scope [19].

The activity phenomenon exhibits an inherent internal structure that emerges from the interplay of components in its organization and specific contextual and situational conditions in which it is enacted. Before engaging in verbal communication, individuals have a subjective inclination to express themselves orally, contingent upon specific contextual factors. The primary objective of the speech is to concentrate only on the substance of the communication and its psychological importance across a wide spectrum of endeavors [20]. The linguistic characteristics of the message, the selection of language employed for communication, and the primary objective are independent variables. When contemplating the acquisition of a foreign language, the proficiency level of the speech-motor skills is inconsequential [21].

The purpose of speech is differentiated from the semantic component of speech and emerges from the conscious choice and organization of certain lexical units. Furthermore, it is important to acknowledge that the previously described phenomena may be differentiated from the internal program of speech due to their emergence through the mediation of the purpose of speech via the subjective system of "meanings" [22]. This implies that cognition has the potential to exhibit diverse manifestations, encompassing a range of material characteristics [23]. The manifestations of a phenomenon are contingent upon the psychological environment in which they occur. Perception engages in a certain cognitive process, executes a particular function, and carries out a series of actions [24]. Perception can be understood as an intrinsic cognitive function. Using nuanced meanings instead of straightforward communication, this process shows the growth from a general desire to a more developed level of clarity. This assertion reinforces that the outcome is encapsulated in a single term. The user's material is already written in an academic style. The observation may be that verbal purpose precedes the emergence of diverse states [25].

This investigation aims to elucidate several aspects that contributed to its construction [26]. The intricate interplay of several factors, rather than being dictated by a singular objective, frequently shapes the trajectory of both speech and movement. However, this framework enables the ongoing differentiation between the primary stimulus and the adjacent, less significant

factors [27]. The aforementioned primary reason significantly influences the establishment of the objective behind speech creation. In a hypothetical situation, the student finds themselves in a lecture hall with a high concentration of people, which makes it difficult to understand the instructor's verbal communication. Consequently, the student is compelled to get assistance from a classmate nearby [28]. Under such circumstances, the primary motivating factor is the inherent human need for knowledge, a fundamental necessity. One may suggest that the perception of a subject is a more precise reflection of the search for knowledge.

The dissertation's author posits that the systematic incorporation of speech purpose components restricts the potential scope of speech within a certain context. From our point of view, adding stronger stimuli limits the possible speech acts to a small group that fits our needs [29]. The phenomenon is commonly known as saturation. Within a particular environment, several elements influence communicative purposes' tangible implementation and pragmatic governance [30]. The topic of discussion is the civil rights struggle, specifically focusing on the significance of speeches within this historical period. Simultaneously, the analysis must encompass not just the initial objective condition that remains unaffected by the activity but also the situation that has been altered due to unrelated preceding acts [31].

3. Main Part

The significance of the future model is paramount in this particular setting. It might be easier to guess what results will come up if we look at how the brain chooses information from its immediate surroundings, recent sensory inputs, and experiences from the past. As a component of the action task, it is necessary to employ probabilistic forecasting to determine the most probable models to yield the desired outcomes while considering all relevant factors [32]. Nevertheless, assessing the alternatives meticulously and arriving at a definitive selection is vital. Indeed, within the scope of this discourse, the executive can influence the likelihood of a specific selection or result, nullifying the probabilities linked to all alternative options. As mentioned above, the process involves changing the "future model," which includes the expected outcomes based on the probabilistic prediction, to fit the goal of taking action.

The final inquiry pertains to our mental understanding of the overall framework and objective of the company. Indeed, these constraints apply to a comprehensive array of acts. Before executing a speech's purpose, it is important to acknowledge instances wherein the course of action is determined not just by previous encounters but also by the present evaluation of the significance typically attributed to a certain undertaking. The process of acquiring knowledge or understanding is now occurring. The dissertation has been steadily narrowing down the possible speech actions, allowing for the ability to act linguistically and psycholinguistically, no matter how it is specifically carried out. It is crucial to acknowledge that this distinction arises from some psycho-linguistic elements that remain unknown to researchers in the field of speech linguistics.

Numerous elements contribute to this phenomenon, and it is important to acknowledge that the dissertation does not provide comprehensive information. Consideration should be given to a subset of these criteria. From a psychological perspective, the language employed to communicate significant information is inconsequential. Irrespective of the selected linguistic medium, the fundamental nature of verbal communication stays unaltered. The operational structure of the speaking act, namely the linguistic variation of the phrase, can be identified as the cause of this phenomenon. Upon analyzing the operating mixture's composition, the researcher demonstrated that speech surgery may be classified into two distinct types. First, it's important to understand that the universal aspect of speech action includes processes that work for all verbal actions, regardless of the type of language used, the words chosen, the combinations used, etc. Furthermore, as mentioned earlier, it is important to acknowledge that the process portion is not universally applicable since it exhibits variations among distinct programming languages. As mentioned earlier, the processes can be categorized into two groups: typologically general, which are present in languages with diverse structures, and typologically specific, which are exclusive to one or more particular languages.

Language proficiency is a significant component that arises in two scenarios: firstly, when a speaker has not yet mastered their original language, and secondly, when we are involved in verbal communication using a non-native language. The crux of this factor lies in the varying degree of language proficiency, which affects the speaker's ability to convey the same content effectively. Expression, aesthetic appeal, and communicative accuracy measure this effectiveness. Language proficiency also has an impact on the speaker's level of accuracy, errors or not. Furthermore, the speaker's adherence to the tempo of speech specific to a particular language and the rhythmic structure of pronunciation units contribute to their overall fluency.

Functional and stylistic factors significantly impact the choice of the most appropriate language and speech methods. Two primary factors influence the selection of speech type and form. The first factor pertains to the intended direction of a specific statement. In contrast, the second factor relates to communication conditions, such as oral or written, dialogical or monological, etc. Thirdly, the conventional approach to employing style within a language predates its usage and how it evolves within a social context. The amalgamation of practical and stylistic elements is evident in this context. Cultural institutions exhibit stylistic variations in their architectural design, arranging spaces such as gathering areas, classrooms, and hallways. Like its

predecessor, the socio-psychological component plays a role in determining the selection of possibilities based on the language's offerings. However, this decision-making process is founded on a somewhat distinct premise.

In this case, what matters are the number of social interactions, the amount of social worth, and the roles of the speaker and the person they are talking to, regardless of any other signs of the situation. Individual variations in speech experience can function as a collection of stereotypes or a persistent stereotype, which may be innovative and specifically developed for one speaker or arise randomly for another speaker. The speaker can select certain words or constructs based on their usage in someone else's discourse. When considering these variables, it can be observed that the dissertation was entirely detached from recognizing that in typical speaking activities, we were not dealing with individual speech statements but rather with a structured collection of such claims. This constraint is incorporated to facilitate cognitive processes. Removing the mentioned element will not result in significant alterations; nevertheless, it will present challenges in conducting our investigation.

Therefore, examining the primary purposes and manifestations of speech activity inside cultural and artistic organizations is imperative. Yakubinsky and Eskin [1] are regarded as early and insightful scholars who extensively studied the issue of functional distinction in language and speech. The renowned article "On Dialogical Speech" commences with a programmatic declaration that asserts the multifaceted nature of human speech activity. This diversity is not only evident in the existence of numerous distinct languages and dialects but also within a single language or speech, such as within a sentence or even within the dialect of an individual. Additionally, a plethora of intricate factors that are necessary for human speech influence this linguistic variation. In addition to considering these elements and examining the range of functionally acceptable speech, acquiring proficiency in the language is challenging due to its inherent nature as a dynamic phenomenon, and its origins, referred to as "history," remain elusive to comprehension. Yakubinsky and Eskin [1] categorize these aspects into psychological and social dimensions, particularly emphasizing the latter.

The things that affect communication can be broken down into three main groups: (a) the language itself, including where it comes from and how it is used; (b) the different types of communication, like one-way and direct; and (c) the goals or aims of the communication process. Functional specialization and differentiation in language and speech are often discussed when looking at these things together. The initial topic to be presented pertains to the role of language. In the dissertation, speech activity is defined as a set of functional traits present in all speech situations and necessary for speech activity. In this dissertation, language is conceptualized as a tool for generalization. As a starting point, we posit that language directly reflects and reinforces the natural human tendency to generalize reality. Language at institutions of culture and art operates in two distinct manners: socially and individually. This may be attributed to the generalization process, which establishes a connection between language as a social reality and the linguistic consciousness of the speaker.

When looking at one specific thing, it's clear that the Institute of Culture and Art's main job is to study the subject and object of language and cognitive processes like memory, thinking, and other cognitive activities. An individual's capacity to strategize cognitive activity relies on utilizing acquired expertise. Individuals use cognitive processes when strategizing activities, including conceptualizing and understanding business-related concepts, tools, and methodologies. Moreover, when addressing challenges, they rely on the societal-developed ways of addition and subtraction acquired via formal education, such as schooling. A person can't engage in cognitive processes without the influence of their socio-historical experiences and the broader societal context. The subsequent objective of language acquisition is proficiency in comprehending humanity's socio-historical collective knowledge and experiences.

4. Result and Discussion

At the Institute of Culture and Art, knowledge acquisition is achieved through executing cognitive processes, including speaking activity by both the subject and the object. The primary way knowledge is disseminated to individuals is through speaking activity. From a social perspective, speech activity may be categorized into distinct functions: social experience, knowledge representing certain aspects of national culture, and the capacity to acquire fresh information about the surrounding world. The linguistic structure of the statement and the selection of structural language tools do not adequately demonstrate these functions. Inherent in each spoken declaration are some characteristics that persist independent of the appropriateness and conditions of execution. In addition to the fundamental roles of speech activity, it is conceivable to discern the prospective attributes of a phrase that are not intrinsic to any speech act but rather discretionary.

The functions mentioned earlier are referred to as "secondary functions of language," which are not exclusive to any one language but pertain specifically to speech. In addition to its communication function, each speech statement may possess an extra specialty in one or more domains, such as the intellectual domain or other related areas. The initial phase of speech specialization involves developing and differentiating various speech types. The dissertation looks at speech forms, the standard ways of arranging linguistic elements, regardless of how they change depending on the purpose of speaking. Poetic speech is an often-seen exemplification of a speech form. Some systems don't have specific language tools, so practitioners use a variety

of chants, rituals, and other activities that use words to do magical things. More pronounced phonetic characteristics distinguish certain speech types and syntactic and super-segmental phonetics, particularly intonation. This phenomenon is particularly apparent when considering emotive speech, communicative speech, and the phonetic elements considered unconventional in poetry speech.

The subsequent phase of speech specialization encompasses various manifestations of language. This entails delineating speech patterns using a collection of specialized linguistic devices exclusive to a certain mode of communication. In this context, referring to "poetic language" or "emotional language" is appropriate. These particular aspects serve as the foundation upon which the concentration of functional methods of speech activity is executed. The language has two distinct varieties in terms of its forms. This particular selection of commonly used linguistic tools allows me to maintain my communicative identity, explore novel supplementary systems of relationships, and employ them for specific purposes. It also encompasses the development of a new subsystem within the broader "language" framework, forming fresh systemic connections and creating new tangible linguistic instruments. One example of the first group of linguistic structures is the language used by businesses, organizations, and other similar groups to name things.

One notable illustration of the latter phenomenon encompasses two unique aspects. Firstly, a specific subsystem of speech signals, known as *main-vira*, regulates the execution of labor-intensive tasks. Secondly, using words and whole texts devoid of communicative meaning is employed for magical purposes. One instance of "emotional language" may be observed in word-making, a linguistic phenomenon that serves a small purpose and is found in nearly all languages. The idea of "poetic language" may be somewhat perplexing. In a precise context, "poetic language" might be employed exclusively to refer to linguistic devices not commonly employed beyond poetry. The dynamic nature of cultural and artistic institutions is reflected in the relatively fast exchange of speech during meetings of the rectorate, deaneries, and boards of departments. This exchange consists of replicas, where each component is closely interdependent on another. It takes place without preconceived notions; not all components hold equal significance. Monological speech exhibits several distinctive features commonly observed in lectures, presentations, and speeches. It is characterized by active and intentional communication where the speaker possesses specific content beyond the immediate context of speech.

Furthermore, the speaker can organize their discourse based on content beyond the current situation or the sequence of statements. The enumerated attributes of monological speech suggest that its mastery requires specialized training in speech. It is widely acknowledged that young children and adults face challenges when expressing themselves effectively. However, individuals with limited education and lacking refinement can communicate freely and extensively.

The educational curriculum for native language grammar in schools aims to develop proficiency in arbitrary and expansive speech. Regarding its structure, the development of speaking skills linked to it is only derived from systematic oratory or pedagogical practice. Simultaneously, via extensive practical experience, the arrangement of speech may effectively cultivate pertinent abilities within a very short timeframe. A gradual transition from easier speech tasks to broader and more precise external statements offering assistance is necessary. Previously, the discipline of rhetoric carried out this duty, but regrettably, it has since faded into obscurity. Written discourse shares many similarities with spoken discourse, but to a heightened degree. Written discourse is more expansive than spoken monologue, primarily because it eliminates the presence of immediate "feedback" from the interlocutor. To evaluate the theory of speech culture in a way that is fair and takes culture into account, it is important to use a lot of psycholinguistics, which looks at speech-related activities in a broader sense. Determining the "correctness" of speech, which refers to the literary and linguistic standard, cannot be purely based on the internal systemic components of language. It necessitates the examination of psychological rules that control speech activity. In addition to social variables, the latter component has a significant role in shaping the "norm" and, in a broader sense, the "culture" of literary expression.

Cognitive factors primarily shape the perception of linguistic correctness, acceptability, and need, shaping the linguistic preferences of a particular era. Consequently, these mental elements frequently influence the normalization process, including scientific, pedagogical, and self-imposed aspects. Many things can cause people to react differently when they think someone is "violating" the rules of language in spoken and written communication and in different types of discourse and casual conversation. Because of this, their points of view need to be considered when creating the "theory of speech tasks" (speech typology), which is an important part of teaching proper speech. Psychological factors majorly impact language functioning, ensuring the stability and consistency of cultural-historical literary expression.

The above function, related to "social memory," stands out when looking at how languages have borrowed from each other at different stages of language and social evolution. It has been observed that individual psychological elements, which can occasionally manifest as socio-group characteristics, play a significant role in the theory of speech culture. One crucial aspect to consider is the influence of specific language usage at different stages of societal evolution. The dictionaries, as mentioned earlier, such as the military dictionary and the "space" dictionary, possess a distinctively public nature. One issue inherent in

the paradigm of speech culture is the predominant reliance on psychological criteria for evaluating speakers. Implementing adequate lighting measures cannot effectively address all of the issues mentioned in this context. Because of the rise of the specialized field of study called "culture of speech" in artistic and cultural institutions, along with the creation of related cultural entities, this dissertation can only cover certain aspects of the theory of speech culture. Primarily, this entails an examination of the issue surrounding the concept of normativity. The idea of norms is included in the theory of speech culture in two distinct forms, with an unclear link between them.

One perspective is that the prevailing pattern is the interconnectedness of the many systems. In this context, the concept of "norm" can be understood as opposing the "system" for three main reasons. Firstly, the norm represents potential implementation, whereas the system refers to a broader framework of organizing speech. Secondly, the norm can be seen as a model that operates at a higher level of abstraction in the flow of speech. Lastly, the system implies the existence of multiple traditional implementations, which leads to a confrontation between these implementations that is inherent to the norm. The normative approach has distinct characteristics. Qarlibaevna et al. [2] effectively demonstrated that the linguistic structure unequivocally dictates that it can only be executed without any potential for selecting between letters. In this particular instance, the identification of the physical manifestation of the sign is attributed to the normative framework. When considering a system, it is seen to consist of functional opposites.

On the other hand, when examining a norm, its most significant aspect is its implementation through a system of specificity. Every time you have to choose between signs, the way they are used and your choice of which sign to use are both part of the language's normative framework. This is how the chosen side of the norm is communicated. The second approach to the norm is known as the "cultural speech" method. According to Berdimuratova [3], "norm" refers to a group of language resources considered best suited or preferred for serving society. Through evaluation, these language elements are gathered from existing, newly created, or inactive resources. When formulating this perspective, it is reasonable to believe that the standard or deviation from it is expressed through the selection of certain linguistic parts that exist within the language system.

In situations with limited options, the absence of choice mitigates potential issues associated with adhering to established norms. This particular facet of examining the norm, in its essence, can be approached from two perspectives. To begin, the stability of fixed and variant programs in the norm is examined, and how much variation is allowed in certain parts of the language's structure implementation is decided. Furthermore, these algorithms may be analyzed from several perspectives on different language usage domains. The determination of speech behavior's nature hinges on whether one examines its immutability or its specific version.

Nevertheless, despite the alternative strategy, possible opposition to other options remains unresolved. Because of this, it is best to try to create a categorical framework that makes it easier to combine the two approaches in the theory of speech culture. In our perspective, a system of standards may be regarded as a significant stride towards achieving this objective. Upon examining the system of norms, the dissertation identifies a dichotomy between two regulatory programs that conflict with one another. Each of them is predicated on certain speech circumstances.

The system of norms may be interpreted as a kind of organization, including various strategies for facilitating the realization of subject and object capabilities inherent in the language system. This categorization is conducted based on several criteria and diverse "dimensions". First and foremost, there exists a range of functional and speech alternatives. This includes different types of language and speech functions, as well as different ways of communicating, such as spoken and written language, one-way and two-way conversations, and different ways of using language and speech forms. There is a possibility of overlapping regional varieties. This phenomenon is particularly observed in the Russian literary language, namely in the pronunciations used in Moscow, Orlov, Penza, and Siberia. The analysis shows that the system of norms is a fundamental aspect of speech culture. To understand this issue, it's crucial to first look at the overarching theory of speech activity before thoroughly analyzing the elements and factors contributing to the various strict implementations of the language system.

A system of interrelated elements is insufficient to encompass the diverse range of phenomena and expressions of speech observed inside cultural and artistic institutions and the entirety of social and linguistic realities, including numerous forms, kinds, and factual occurrences. So, when "communicative expediency" was first introduced into speech activity theory, it was often taken very simply. People thought it told them to follow the language rules and put practical concerns first. This aspect is not considered. There are two significant issues to consider. There is no connection between the idea of purposefulness in a statement and the need for a pragmatic interpretation of purposefulness.

The concept of purposefulness shares several parallels with the notion of the efficacy of persuasive communication. Given its widespread utilization across many cultural and artistic organizations, this phenomenon may be assessed at several levels without necessarily adhering to a binary "yes-no" framework. Hence, speech evaluation by individuals and social groups holds significant value within speech culture. Such assessments serve as both an objective measure of the functional appropriateness

of statements and an indication of the criteria by which a statement is deemed satisfactory and the extent to which it is purposeful or impactful. When discussing the concept of tradition, it is important to differentiate between its dual facets. The idea of tradition can be linked to the conventional association of specific linguistic tools with an everyday state. In this context, tradition is encompassed within the broader notion of communicative practicality, serving as one of its facets.

The tradition can also be interpreted within the broader context of a "thesaurus" as an indication of specific elements within the Institute of Culture and Art language community. These elements are encouraged to be extensively employed in communication due to their enduring presence for the speaker. Looking at the above analysis, we can conclude that there is a clear conclusion about what norm and normalizing mean in their usual sense. No universally applicable standard is uniformly acceptable across all communication contexts. A set of distinct norms exists about several indicators of speech and other aspects of communication. The idea of normalization is useless in a society that follows scientific rules for talking to each other because it tries to create an abstract framework that limits all kinds of speech. Normalizing speech inside cultural and artistic organizations entails a more intricate yet very effective approach to comprehending and examining the multifaceted nature of speech phenomena.

The main focus of this study is on how well speech works as a communication tool, specifically looking at how well a speech utterance works in various communication settings. Additionally, this research aims to extract the linguistic characteristics of these utterances intrinsic to these communication aspects. Based on the analysis mentioned above, it is clear that the dissertation examines the wide range of speech patterns that the speaker exhibits in various contextual contexts and how each listener's perception affects these patterns. Within the context of communication at the Institute of Culture and Art, it has been observed that 53% of students tend to unconsciously select an option that aligns with their preconceived notions of the audience's expectations for their speech. In this way, the language standard could be seen as a form of self-regulation connected to how the speaker understands other people's expressions in the group and their qualities.

By looking at the social side of language norms, we can help answer a confusing question about speech culture: is normativity in speech activity within cultural institutions absolute or relative? In institutions of culture and art, the roles assumed by the subject and the object are contingent upon several variables. Therefore, linguistic norms are inherently static and contingent upon several factors. The variables associated with an individual's membership in one or several social groups have a prominent position in this hierarchy. In essence, the instructor and the learner assume distinct roles within various circumstances, resulting in divergent linguistic patterns.

Norms can be seen throughout several civilizations that have a similar cultural background. Some examples of these rules are not using certain types of language, like offensive language, and using euphemistic phrases to talk about ideas or situations that are seen as unpleasant or inappropriate. Differentiating between various social norms of varying "depth" is typically limited to individuals with specialized knowledge. The ability to make such a distinction is beyond the reach of an average native speaker. This phenomenon results in the tendency for individuals to view and adopt the "closest" standard, which is often the norm of the group, as the sole and universally applicable norm. Due to the prevailing linguistic norms within his social circle, the individual in question perceives that adopting this particular manner of speech is obligatory in all contexts and at all times. Social speech patterns can also be observed when the norm is collective.

The following text is conveyed in informal language during genuine face-to-face interaction. There is a rationale to suggest that the issue of power assumes diminished significance in this context. When selecting between several alternatives, it is sometimes impossible to re-establish the origin of the borrowed information, and we cannot recall the specific individual from whom we obtained it. The second way to explain the norm is through detailed rules for how it should be used. These rules are given as instructions, like "state this in this way, but not this way." The process being referred to is commonly known as the codification of norms. Let us now delve into some personal challenges encountered previously, namely the establishment of a speech culture and the evaluation of one's own and others' speech by individuals.

The team's preparedness at the Institute of Culture and Art has significant relevance, as it directly influences the emphasis on the cultivation of speech. This emphasis arises from the instructors' limited proficiency in fully harnessing the many expressive capabilities of the Russian language. Undoubtedly, identifying deviations from the literary norm in students' speech is a more straightforward task compared to elucidating the rationale behind such deviations. Moreover, it is necessary to interpret these deviations and substantiate them with daily examples. Consequently, it becomes imperative to determine the appropriate language and communicative tools to employ in alternative scenarios. Another issue that is closely linked to the challenge of norm development is the issue of evaluating communication, whether from the perspective of the speaker or the listener. Speech assessment pertains to the evaluations made by a speaker or listener on the linguistic elements employed in a text during oral or written communication. There are many ways to evaluate the cultural aspects of speech. Extended verbal assessments encompass several assessment formulas, including closed and open formats.

Closed assessments involve comments that are explicitly defined or referred to as such. On the other hand, open assessments involve statements made by individuals such as instructors, students, or staff of the institute. The objective of speech evaluation is to mitigate communication barriers arising from discrepancies in the linguistic norms of the speaker and the listener. The theory of speech activity lacks an established system of ideas for describing a person's social qualities. However, socialism is recognized as the primary feature that identifies an individual in this context. The user's text is already academic. Within speech communication, the "external objects and conditions" inherent to speech activity encompass the person, resulting in regulating external objects as a kind of social order. When engaging in the planning and execution of a speech action, individuals consider not only the physical attributes of the subject but also its social and functional attributes.

The regulation of speech activity is a form of external control that operates independently of individuals engaging in communication. Communicators can see and comprehend this control without altering or modifying it. The absence of a structured methodology for speaking activity inside cultural and artistic organizations can contribute to the unresolved nature of several issues stemming from historical events. The challenges of speech activity in institutes of culture and art may be categorized into two distinct series of issues. There are two primary issues at hand. The first pertains to the individual's socialization, while the second revolves around social challenges related to speech communication. The issues on the socialization of personality and speech communication are intricately interconnected, exhibiting a level of proximity that may not be immediately apparent.

Cultural and artistic institutions increasingly recognize the need to establish a strong link between the individual's socialization process and the social dimensions of speech communication. The Institute of Culture and Art speech activity system encompasses the social determinants that shape and facilitate connections between individuals and broader social systems. Within this system, the role structures of individuals' personalities are developed as they engage in speech communication. The activity of speech inside cultural and artistic institutions cannot be seen just as a response to external stimuli or "external coordinates." At the moment, the person's motivational system is what limits it. Based on contemporary perspectives, an individual's motivational framework is believed to occur during the acquisition of social roles. Some people think their role structure reflects their social experience, which comprises the social skills they've picked up through different activities, such as those they do at the Institute of Culture and Art.

The "socialization" of language encompasses two distinct elements: the social dimension of language proficiency and the influence of social factors on speech behavior. The philosophy of speech activity at institutes of culture and art may be categorized into two sets of difficulties. There are two primary concerns to consider. The first pertains to the socialization of individuals, while the second relates to societal issues associated with speech communication. The issues on the socialization of personality and speech communication are intricately interconnected, exhibiting a level of proximity that may not be immediately apparent. Cultural and artistic institutions increasingly recognize the need to establish a strong link between the individual's socialization process and the social dimensions of speech communication. The Institute of Culture and Art's system of social determinants of speech activity serves to understand and navigate the connections between individuals and broader social systems. Within this system, the formation of role structures in individuals' personalities occurs as they engage in speech communication.

5. Conclusion

The speech activity inside cultural and artistic institutions cannot be regarded only as a response to external stimuli or "external coordinates." It is now known that the person's motivational system limits it. According to contemporary perspectives, establishing a motivational framework for an individual occurs during the acquisition of social roles. The role structure of a person may be seen as a manifestation of their social experiences, which are shaped by their participation in various activities, including those at the Institute of Culture and Art. The issue of "socialism" in language encompasses two distinct elements: the inherent social nature of language proficiency and the influence of social factors on speech activity. The primary issue on the speaking activity of cultural and artistic organizations persists as the challenge of ascertaining meaning.

The term "stage speech" refers to a manifestation that occurs objectively inside an item or event within a framework of objective relationships, attitudes, and interactions. Cultural and artistic institutions need to be stable because it's important to remember that recording social practice experiences makeup stage speech's social aspects. This recognition is crucial for ensuring synchronicity and an essential requirement for upholding the social nature of speech activity. People across various activities acknowledge the significant importance of meaning within cultural and artistic institutions. These institutions serve as platforms where individuals subjectively attribute meaning to their experiences. Simultaneously, it is important to acknowledge that meaning, as a representation of significance, operates not inside any arbitrary action undertaken by a human but rather within an activity that establishes a connection with reality, subsequently influencing the individual's perception. The notion obtains significance within the framework of socially meaningful actions, specifically within the structure of speech activity. This stage, known as the Birth of Speech, is centered on speech activity at the Institute of Culture and Art.

Acknowledgment: I thank the Nukus Branch of The State Institute of Arts and Culture of Uzbekistan and my family, whose prayers have gotten me here. I am also extremely grateful to my friends who stood by me patiently during the research.

Data Availability Statement: This study uses media and company information data. This is a new study conducted by the authors.

Funding Statement: No funding has been obtained to assist in preparing this manuscript and research paper.

Conflicts of Interest Statement: The authors declare no conflicts of interest. This is a new work by the authors. Citations and references are cited according to the information used.

Ethics and Consent Statement: Consent from the company's public information and media during data collection and Ethical Approval and Consent of Participants has been received.

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