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MULTIDIMENSIONAL STRUCTURE OF A FICTIONAL TEXT

ANNOTATION

This article deals with the issues of fiction texts, their specific features and multidimensional structure. The specific features such as an aesthetic function, anthropocentrism, stylistic categories of emotiveness, imagery, expressiveness, implicitness and modality have been outlined.

The focal point of the article is a complex, multidimensional structure of a fiction text including its compositional, semantic, pragmatic, cognitive and socio-cultural layers. The key notions and assumptions of pragma-linguistics, cognitive linguistics, linguo-culturology relevant to the analysis of fictional texts have been considered. Highlighting the prominent properties of a fictional text as a complex multidimensional system, including the structural, compositional, semantic, stylistic, pragmatic, cognitive and cultural aspects, underlying that these aspects have been well studied, the author focuses on communicative-pragmatic, cognitive and socio-cultural layers which have not been very well investigated. Considering these aspects, the researcher highlights the key problems of fiction texts from the pragmatic, cognitive and cultural perspectives.

As a result of the research it was concluded, that a fiction text is a multidimensional structure, including structural, compositional, semantic, stylistic, communicative-pragmatic, cognitive and socio-cultural layers; the communicative-pragmatic layer deals with the categories of linguistics personality represented by two types: linguistic personality of the author and that of the character. The category of intentionality and pragmatic intentions are subdivided into pragmatic effectiveness of literary communication; the cognitive layer is concerned with the analysis

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BADIIY MATNNING KO'P O'LCHOVLI TUZILISHI

ANNOTATSIYA

Ushbu maqola badiiy matnlar va ularning ko'p qirrali tarkibi tahlili masalalariga bag'ishlangan. Badiiy matnlarning estetik vazifa, antroposentrizm, ekspressivlikning uslubiy kategoriyalari, obrazlilik, mavhumlik va modallik kabi o'ziga xos xususiyatlari ochib berilgan.

Badiiy matn tarkibiy, semantik, pragmatik, kognitiv va ijtimoiy-madaniy qatlamlarni o'z ichiga olgan murakkab, ko'p o'lchovli tarkibdan iborat. Maqolada badiiy matnlar tahliliga tegishli bo'lgan pragmalingvistika, kognitiv lingvistika, lingvokulturologiyaning asosiy tushuncha va farazlari ko'rib chiqiladi. Badiiy matnning ko'zga ko'ringan xususiyatlari – murakkab ko'p o'lchovli tizim sifatida, jumladan, strukturaviy, kompozitsion, semantik, stilistik, pragmatik, kognitiv va sotsial-madaniy jihatlari ajratib ko'rsatilgan. Badiiy matnning strukturaviy, kompozitsion, semantik va stilistik jihatlari chuqur o'rganilgan. Badiiy matnlarning asosiy muammolari pragmatik, kognitiv nuqtayi nazardan yoritilgan.

Badiiy matn ko'p qirrali tuzilma bo'lib, tarkibiy, kompozitsion, semantik, stilistik, kommunikativ-pragmatik, kognitiv va ijtimoiy-madaniy qatlamlarni o'z ichiga oladi. Tilshunoslikda kommunikativ-pragmatik qatlamda muallif va asar qahramonining nutqlari, turli lisoniy resurslar, badiiy-tasviriy vositalarning mahorat bilan ifodalanganligi tadqiq etiladi. Kognitiv qatlam esa konseptual metafora va matnlardagi konseptual integratsiya mexanizmlari asosida tahlil qilinadi. Shuningdek, badiiy matn orqali yetkazilgan g'oyani o'rganish, konseptuallashtirish va turkumlashtirishni ham taklif qiladi. Sotsial-madaniy qatlamda madaniyatlararo kontekst aksiologik nuqtayi nazardan tavsiflanadi va dunyoning lisoniy manzarasini ifodalovchi badiiy matn

of conceptual metaphor and mechanisms of conceptual integration in the texts. It also suggests the analysis of a concept, conceptualization, and categorization of the information conveyed by a fiction text; the cultural and aesthetic information of a fiction text that represents axiological and national world pictures with the help of linguocultures, considered in the socio-cultural layer.

Key words: fiction text, linguistic categories, linguistic personality, linguo-pragmatics, conceptual metaphor, foregrounding, categorization, conceptualisation, linguo-culturology.

madaniy-estetik jihatdan ko'rib chiqiladi.

Kalit so'zlar: badiiy matn, lingvistik kategoriyalar, lingvistik shaxs, lingvopragmatika, konseptual metafora, turkumlashtirish, konseptualashtirish, lingvokulturologiya.

INTRODUCTION

Fictional texts (FT) as the object of investigation have always attracted the attention of influential linguists from different angles and dimensions (A.Potebnya (1880), V.V. Vinogradov (1980), M.Bakhtin (1975), R.Jacobson (1986), I.V. Arnold (1999), T.A. Van Dijk (1981), N.E. Enkvist (1994), I.R. Galperin (2007), V.A. Maslova (2009), S.Molchanova (2011)) and etc. One of the main significant features of a fictional text is its anthropocentric character since it deals with the close study of a human being, his/her activity and culture. At present, the anthropocentric paradigm is a cornerstone of modern linguistics, and it caused the development of many linguistic trends such as communicative linguistics, cognitive linguistics, text linguistics, linguopragmatics, linguoculturology, etc. (Maslova, 2009).

Another prominent property of a fictional text is its aesthetic function aimed at exerting an aesthetic impact on a reader's spiritual world, intellect and emotions. The majority of scholars adhere to the view that an aesthetic function plays the dominant role in a fictional text. For example, German philologist Karl Vossler analyzing fictional texts and their aesthetic functions in different genres, highlights its priority [Vossler, 1910]. A lot of other scholars are of the same opinion including I.R. Galperin, I.V. Arnold, Z.Y. Turaeva, N.S. Bolotnova and others. N.S. Bolotnova holds the view that an aesthetic function arising from the beauty of an external text form and its deep conceptual content, manifests the uniqueness and specificity of fiction [Bolotnova, 2019].

A fictional text can be examined from various angles, including its content, the processes of production and perception, syntactic and semantic structures, communicative properties, spatial and temporal organization, textual categories, and so on. A fiction text expresses not real but "an imaginary world" and reflects an author's individual world picture. It is characterized by different stylistic categories such as emotiveness, imagery, implicitness, modality, intertextuality and linguistic forms of their verbal representations. It is worthy of note that a fiction text is regarded as a two levels structure consisting of a surface and deep layers. A surface layer is a verbal layer which falls into the phonetic, morphological, lexical and syntactical

levels and it is a representation of any content in a linguistic form. A deep layer, in its turn, reveals an author's outlook, his/her individual world picture, his/her moral values and his/her aesthetic views. There are close relationships between the surface and deep layers of a fiction text. The surface layer affects the deep layer in terms of generating new conceptual senses, while the deep layer defines the linguistic form of a fiction text.

One of the prominent properties of a fiction text is its complex multidimensional system, including the structural, compositional, semantic, stylistic, pragmatic, cognitive and cultural aspects, which have been rather well studied, while the communicative-pragmatic, cognitive and socio-cultural layers are still not very well investigated.

The aim of our research is to highlight the key problems of fiction texts from the pragmatic, cognitive and cultural perspectives.

MAIN PART

A) Pragmatic aspects of fiction texts.

From the pragmatic point of view, a text is a means of communicative interaction in a socio-cultural context. Before analyzing the pragmatic features of a fiction text, it is necessary to define some notions of pragmalinguistics. The problems of pragmalinguistics are in the focus of attention of many scholars such as Morris (1978), Grays (1985), T.A Van Dijk (1977), Kisileva (1978), Aznaurova, Susov (1985), Arutyunova (1989) and others. Pragmalinguistics is a trend of communicative linguistics defined as a science that studies languages in the context of a human activity, focusing on psychological, social, and cultural aspects of a language functioning.

The most important pragmalinguistic problems relevant to text linguistics in general, and fiction texts, in particular, are as follows:

- ☐ speech strategies and speech impact;
- ☐ pragmatic intentions and their types;
- ☐ the notion of linguistic personality;
- ☐ the appropriateness and effectiveness of textual communication.

The communicative approach to the notion of a text requires that the term "discourse" should be put into use. The notion of the "discourse" is very controversial and has caused lots of disputable arguments among linguists. Initially, the terms "discourse" and "text" were used for the same concept but later on "text" was used to refer to the written communication while "discourse" was described as an oral communication.

Uzbek linguist Sh. Safarov noted that "discourse is a human conscious activity while the text is its expression" (Translation is ours). According to Russian linguist T.M. Nikolaev – "Discourse is a polysemantic term which denotes: 1) a coherent text; 2) an oral-colloquial form of the text; 3) dialogue; 4) a group of statements related to each other in meaning; 5) a speech work given in a written or oral form". In our opinion, the most appropriate definition of discourse is proposed by Dutch scientist T.A. van Dijk: "...discourse is a complex communicative phenomenon, including, in addition to the text, also extra-linguistic factors (knowledge of the world, attitudes, intention of the addresser) necessary for understanding the text" [Van Dijk T.A, 1989].

We conceive that discourse emerges in communication in the communicative situation including both linguistic and extra-linguistic factors. Discourse includes text, and besides extra-linguistic factors such as situation, intention, the factors of an addresser and an addressee and a socio-cultural context. Discourse, in other words, is a coherent text incorporating extra-linguistic pragmatic, socio-cultural, cognitive, psychological, and other factors.

Any text, including a fictional one, can be regarded as a means of communication since it includes the main components of communication, i.e.: addresser – message – addressee, who, in a literary communication, are presented by: “an author – a fictional text – a reader”. So, fiction texts can be regarded as units of communication, as a double communicative activity of an author and that of a reader. Thus, a textual communication integrates two communicative processes: text construction and text perception.

One of the main notions of pragmalinguistics, relevant to text analysis is the notion of linguistic personality. The theory of linguistic personality has been elaborated in the works by famous linguists V.V. Vinogradov, A.Potebnya, M.M. Bakhtin, Y.N. Karaulov, V.I. Karasik. As for linguistic personality in a fiction text, this issue was touched upon in the works by D.U. Ashurova, N.Z. Normurodova.

V.V. Vinogradov initially used the term “linguistic personality” when he raised the issue of the “author’s image” [Vinogradov, 1971; 34]. Later, this notion was in full elaborated by Russian linguist Y.N. Karaulov on the material of the Russian language. The scholar defined the notion of linguistic personality as a person who has the ability to create and perceive texts that differ in the degree of structural and semantic complexity, depth and accuracy of the reflection of reality, and certain targets of communication. The scholar worked out the model of linguistic personality consisting of a verbal semantic and structural level, cognitive level and motivational or pragmatic level of the individual [Karaulov, 2002].

The concept of linguistic personality in a fiction text is defined as “a correlate of a person's spiritual features, his/her communicative abilities, knowledge, aesthetic and cultural values” [Ashurova, 2016]. The structure of a linguistic personality in a literary communication consists of four levels: semantic-stylistic, which characterizes the inner psychological state of a personage; linguo-pragmatic, which analyses pragmatic factors that describe different characteristics of communicants such as their social status, age, and gender, nationality, role relations, cultural and educational levels; linguo-cognitive which characterizes an individual's world view, his/her inner world, thoughts and reflections upon life and linguo-cultural, including cultural information, cultural identity, cultural values and nationally specific features of an individual [Normurodova, 2019; 4].

In a fiction text, a linguistic personality is represented by two types: the linguistic personality of an author and that of a character (personage). The linguistic personality of the author is represented by all language means used in the text. However, there are some language units and text fragments which are most conspicuous in this respect. They are: the title, epigraph, stylistic devices, especially, stylistic convergence, means of foregrounding, an author’s meditations. It’s worth to analyze the text fragment

containing the author's meditation, from O'Henry's story "The Gift of the Magi".

The author's meditations here are given at the end of the story as a conclusion. The author explains to readers the biblical legend about the Magi, who brought gifts to the Baby in the manger (Jesus Christ). Comparing the young couple, Jim and Della to the magi, the author emphasizes their wisdom and his evaluation of the event described in the story. Jim and Della being very poor and having no money, still wanted to please each other by buying expensive gifts on the eve of Christmas. Della sold her hair to buy a watch chain for Jim, while Jim sold his watch to buy a set of combs for her hair.

They sacrificed for each other greatest treasures. So, these gifts, despite their uselessness, became the symbol of their true love. This way O'Henry expresses his evaluative attitude, and insight into the most significant concept "Love", which in his view implies the notions of sacrifice and wisdom. The linguistic personality of the personage is represented by literary dialogues, monologues, represented speech, stream of consciousness and poetic details. Here is an example from the novel by S.Fitzgerald "The Great Gatsby":

I was not alone – fifty feet away a figure had emerged from the shadow of my neighbor's mansion and was standing with his hands in his pockets regarding the silver pepper of the stars. Something in his leisurely movements and the secure of his feet upon the lawn suggested that it was Mr. Gatsby himself, come out to determine what share was his of our local heavens (p. 25).

This poetic detail used in the very beginning of the novel describes the person whom the story-teller saw for the first time. From this description, which includes both linguistic and paralinguistic means, the reader can infer a lot of information about the personage: his social position and even the features of the character. The described personage – Mr. Gatsby was a) the owner of the mansion as evidenced by his posture and manners (*his hands in his pockets, leisurely movements*); b) a self-confident person as indicated by his firm step (*the secure of his feet upon the lawn*); c) very ambitious and that is proved by the phrase (come out to determine what share was his of our local heavens), at the same time Mr. Gatsby was rather romantic since he came out to watch "silver pepper of the stars". So, the poetic details play a significant role in the representation of the linguistic personality in the fiction text. It is worthy of note that both linguistic and paralinguistic mean are equally relevant to this process.

Another problem which plays a crucial role in the pragmatic analysis of a fiction text is assigned to the notion of a pragmatic intention. There are many different types of pragmatic intentions in fiction such as the pragmatic intention "to attract attention", the pragmatic intention "to interest the reader", the pragmatic intention "to exert an emotional impact", the pragmatic intention "to activate knowledge structures", the pragmatic intention "to stimulate the addressee's creativity" and the pragmatic intention "to represent the conceptual world picture" [Ashurova & Galieva, 2016; 157]. Here we can add one more pragmatic intention that is the pragmatic intention "to express oneself" aimed to demonstrate the author's way of thinking, personal state of mind, characteristics, thoughts, feelings, reflections towards the situation presented in the text, individual conceptual world picture of the author and his/her world view. In a fiction text, this intention can be expressed by an author's meditations, the

system of stylistically marked units and symbolic images. In a fiction text, an author's meditation intends to express the author's reflection on the situation or concept to guide readers' perception. It frequently consists of an author's musings or lengthy reflections on profound philosophical or religious issues. An author usually describes a real or imaginary world, event or scene expressing his/her own evaluations, attitudes and opinions, emphasizing positive or negative points. The above example of the author's meditations from "The Gift of the Magi" was mainly analyzed from the point of view of the concept construction. However, the dominant function of the author's meditations is to express his views, to represent the individual world picture according to the pragmatic intention aimed to show a self-expression.

The category of modality is an essential and specific category of a fiction text also aimed to express the author's evaluations either explicitly or implicitly. V.V. Vinogradov, I.R. Galperin, V.Z. Panfilov, Sh. Bally had an active investigation of the category of textual modality. Sh. Bally distinguished two types of modality: objective and subjective, explicit and implicit. As for a fiction text, it is characterized by subjective modality since a text type represents an individual conceptual world picture.

B) Cognitive dimension of fiction.

Another important layer of a fiction text is its cognitive dimension. Cognitive aspects of a fiction text presuppose the consideration of the notion "concept" and conceptsphere of the text. There are many definitions presented in the works by Russian and foreign scholars such as G.Lakoff, R.Langacker, N.D. Arutyunova, E.S. Kubryakova, N.N. Boldirev etc. According to E.S. Kubryakova, the term concept is an umbrella term for several scientific trends, including cognitive psychology, cognitive linguistics and cultural linguistics. V.A. Maslova analyzed various definitions of this notion and provided her own, emphasizing that a concept is a semantic unit characterized by linguo-cultural features, reflecting an ethnic mindset, the national world picture and "serves as the so-called brick to build the house of our being". Hence, we can define the problem of a concept from two different angles: cognitive and cultural. In cognitive linguistics a concept is considered a complex mental unit, a means of representation of knowledge structures, a multifold cognitive structure, and an operational unit of memory [Ashurova, 2018; 57]. From the cultural point of view a "concept" is a unit of culture, representing cultural and nationally specific values. It should be noted that this type of a concept is especially relevant to a fiction text since the cultural information, cultural values, and national specificity lie in the core of this text type.

Other notions of cognitive linguistics relevant to fiction are conceptualization, knowledge structures, conceptual metaphors, cognitive principles of presenting information in the text, foregrounding and so on. These are the fundamental semantic phenomena. According to Langacker, semantics is based on conceptualization; it is aimed at semantic interpretations of language units. The process of conceptualization depends on the knowledge structure, in other words, encyclopedic knowledge [Langacker, 2008; 30]. D.U. Ashurova stated that "conceptualization is a dynamic mental process of concept formation, of human cognitive activity connected with

composing knowledge structures based on the linguistic data and encyclopedic information” [Ashurova, 2018].

According to the encyclopedic approach to meanings, linguistic units are viewed as having a connection to thoughts, ideas, and general knowledge. It should be emphasized that every conceptualization act uses techniques related to inference mechanisms, drawing conclusions, and decoding implicit information.

It is important to note that the cognitive process of inference is crucial to fiction analysis and interpretation since they are aimed at decoding implicitness regarded as the major category of fiction. A conceptual metaphor is another most essential term in cognitive linguistics, which describes the process of creating mental connections between various concepts (or conceptual structures). Metaphor is "understanding and experiencing one kind of thing in terms of another [Lakoff & Johnson, 1980; 5]. A conceptual metaphor was first introduced by famous linguists George Lakoff and Mark Johnson in their book “Metaphors We Live By”. According to Lakoff and Johnson, most ordinary conceptual systems are metaphorical in nature due to this fact conceptual metaphors structure our perception, comprehension and action. They argued that a metaphor is not just a matter of a language but the process of human thought. Conceptual metaphor is regarded not as a stylistic device but as a result of thinking and a tool of cognition [Lakoff & Johnson, 1980; 3].

A metaphor is understood in terms of conceptual domains, image schemas and conceptual blending. R.Langacker mentioned that “domains are necessarily cognitive entities: mental experiences, representational spaces, concepts or conceptual complexes” [Langacker, 1987]. Conceptual metaphors are based on image-schemas, regarded as analogue representation of experience and the interaction of the target and source domains. Conceptual metaphors were studied by G.Lakoff and M.Johnson on the material of every day speech, however, as our observations prove, conceptual metaphors can be used in fiction as well. Thus, it requires additional characteristics. First of all, it represents the main concept of the fiction and mostly expressed by the title.

The notion of foregrounding is also widely used in cognitive linguistics and stylistics of fiction. It was first defined as a unique device for constructing a literary text by the Russian Formal School (B.A. Larin, R. Jacobson) and The Prague School of Linguistics [Gavranek, Mukarovsky, 1964]. Contemporary scholars such as Short (1996), Leech (2007), Douthwaite (2000), Van Peer (2006), U.B. Arnold (2004) and N.M. Djusupov (2019) add their vast contributions to the theory of foregrounding. Foregrounding is regarded as a means of highlighting the most conceptually significant and salient points of the text attracting readers’ attention. The scholars differentiate between various types of foregrounding, pointing out to language deviations and parallelism [Leech, 2007; Djusupov, 2019] convergence of stylistic devices, coupling (repetition), strong positions of the text contrast, defeated expectancy [Arnold, 2004].

C) Cultural dimensions of fiction.

At present, the cultural dimensions of fiction are in the focus of researchers’ attention. Representatives of contemporary humanitarian sciences are becoming more and more interested in the study of fiction texts as a source of culture, a manifestation

of national mentality, and people's mindset. The last period has seen fast growth in the study of languages and cultures, with the language being one of the forms of culture reflected in its various forms.

The desire to understand the relationships between culture and language, the latter being a kind of “interpreter” of both national and universal culture, led to the emergence of the linguocultural trend in linguistics or linguoculturology.

Linguoculturology, according to O.I. Kourova [Kourova, 2005; 53], is a branch of linguistics that studies how language and culture interact to create linguistic systems that embody and express cultural values, both universal and nationally specific. The aim of the new field is to clarify the cultural relevance of linguistic expressions to culture by establishing links between linguistic units and codes. The key notions of linguoculturology are the notions of the linguistic world picture, linguoculturemes, a cultural concept, and others. According to Belchikov, one of the current issues in modern linguoculture is related to the search for mechanisms of interaction between a language and a culture, since “language and culture share a similar humanistic basis” [Belchikov, 1998; 7].

It is acknowledged that a text is the main unit of a culture [Maslova, 2007; Arutyunova, 1998; Krasik, 2004]. In this respect fiction texts are of most relevance to culture since they convey information about cultural norms and values, human emotions, mentality and intellect, national traditions and conventions. In other words, fiction reflecting axiological world picture is considered to be a cultural code of a nation, its spiritual heritage. The analysis of fiction texts from the cultural perspective reveals some factors influencing cultural specificity:

- cultural relevance of stylistic categories of imagery, emotiveness, evaluation, subjective modality;
- the abundance of linguoculturemes functioning in a fiction text;
- the interaction of cultural concepts within a fiction text;
- correlations between stylistically marked and culture relevant units.

It is worth to briefly discuss the problem of imagery as a stylistic and cultural category. It should be stressed that imagery can be regarded as cultural phenomenon since it is closely related to a human, his/her mentality, behavior, his/her social and cultural activity. All human characteristics: appearance, character, mental abilities, manners, social and professional status can be described with the help of image-bearing units. For example:

Human traits	Image bearing units
Appearance	as beautiful as a lily, dirty as a pig, red as a cherry, as beautiful as a flower, pudding face
Character	as greedy as a pig, as good as a gold, green eye monster, as gentle as a lam, chinless, wind bag, nosy (curious), sly as a fox, brave as a lion, heartless
Social position/Status	a big fish, white collar, blue collar, black coat, the cream of society, lame duck
Manners	fast as a hare
Mental ability	Mr. Know-All, as silly as a goose, cabbage-head, brainless, wise as an owl, have a head on one's shoulders, lame under the hat

Emotions	cheerful as a lark, the loss of face, happy as a king, cross as two sticks, be on the anxious bench, make somebody's brain reel
Physical ability	strong as a horse, fleet as a deer, hard as nails, fit as a fiddle

Another factor enhancing cultural significance of fiction texts is the usage of linguoculturemes regarded as the main notion of linguoculturology, representing cultural information. The survey of the linguistic literature on this issue reveals the following types of linguoculturemes: non-equivalent lexicon, phraseological units, cultural concepts, mythologemes, symbols, stylistic, speech etiquette (Karasik (1996), Varobyev (1997), Olshanskiy (2000), Maslova (2001)). With the help of linguoculturemes the author describes his/her “imaginary” world highlighting its aesthetic and cultural value, its axiological and conceptual significance, national mentality and worldview.

According to Maslova and Olshanskiy [Maslova & Olshanskiy, 2001], there are close relationships between culture and language, and a fiction text is a means of studying culture, its history, and it is the primary source of cultural knowledge and information. It is acknowledged that a fiction text has three main interconnected functions: communicative, cognitive and aesthetic functions. However, we claim that any fiction text also has a cultural function. According to the laws of associative thinking, an author transfers life experience into the “small universe” and builds a fiction text. As a result, there are always a subtext, functional an interpretive plan, and “secondary reality” behind the image of life in a fiction text. The author describes the world by combining concrete-shaped ideas with a historical, artistic, and aesthetic understanding of reality. In this sense, an author also represents culture and spirit of his time, as well as the custodian of history, folklore based on its cultural identity. Thus, we can highlight that a fiction text is an element and “reservoir” of culture and its most distinctive feature of a fiction text is its unique and inimitable cultural context. One of the main problems of linguoculturology is the representation of the national world picture in a language. In this respect fiction texts are the main units representing national culture, national mentality, character, traditions, life style, etc. It is worthy of note that there are culture relevant language units which reflect national specificity in each linguoculture. For example, lexemes as *beshtik*, *choyxona*, *sandali*, *sunnat to'y*, contain information about Uzbek culture, *Christmas*, *pub*, *gentleman*, *lord* contain information about English culture, its holidays and concepts. These linguoculturemes include not only linguistic meaning but, also cultural sense. For example, the word *choyxona* is a place to drink tea. It is its linguistic meaning. However, for Uzbek people, it has cultural significance. In Uzbekistan, this is a place where men gather to have a rest, talk with their friends and discuss different issues in a comfortable atmosphere. Similarly in the English linguoculture the word “pub” is not only the place to have a beer, fish and chips, but also to have friendly talks on current issues.

The main sources of linguoculturemes are phenomena and realias of everyday life, images and comparisons, myth, speech etiquette, traditions and customs, religions, superstitions, literature and etc. [Ashurova, 2019]. In the course of the research the following results have been achieved:

■ FT (Fiction text) as a peculiar type of literary communication is characterized by specific features: aesthetic function, anthropocentric character, stylistic categories (expressiveness, emotiveness, imagery, implicitness, evaluation, subjective modality) and its multidimensional structure;

■ structure of FT includes structural, semantic, pragmatic, cognitive and sociocultural layers;

■ the analysis of the pragmatic layers deals with the problems of linguistic personality of an author and a character, pragmatic intentions and their verbalization in FT;

■ from the cognitive perspective FT analysis considers the notions of concept, conceptualization, conceptual metaphor and foregrounding;

■ the analysis of the sociocultural layer focuses on the problems of cultural concepts, cultural values and their verbalization in FT, linguoculturemes and their functions, national world picture.

CONCLUSION

In conclusion, the following inferences can be made:

■ A fiction text is a multidimensional structure consisting of structural, compositional, semantic, stylistic, communicative-pragmatic, cognitive and sociocultural layers.

■ The communicative-pragmatic layer is concerned with the categories of linguistic personality, which is represented by two types; linguistic personality of an author and that of a character, the category of intentionality and pragmatic intentions subdivided into pragmatic effectiveness of literary communication.

■ The cognitive layer suggests analysis of a concept, conceptualization, categorization of the information conveyed by a fiction text, the analysis of a conceptual metaphor and mechanisms of conceptual integration in the texts.

■ The sociocultural layer considers cultural and aesthetic information of a fiction text representing axiological and national world pictures with the help of linguoculturemes including non-equivalent lexicon, phraseological units, stylistically marked units, mythologemes, quotations, and cultural concepts, text fragments describing national traditions and customs, speech etiquette.

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