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The prose of a creative bilingual author as a variant of intercultural communication in an educational environment

Bagdagul Zhanybekova

L.N. Gumilyov Eurasian National University
010008, 2 Satpayev Str., Astana, Republic of Kazakhstan

Zhainagul Beisenova*

L.N. Gumilyov Eurasian National University
010008, 2 Satpayev Str., Astana, Republic of Kazakhstan

Azima Khamidova

L.N. Gumilyov Eurasian National University
010008, 2 Satpayev Str., Astana, Republic of Kazakhstan

Kulanda Kanafiyeva

Kazakh University of Technology and Business
010008, 37A Kayym Mukhamedkhanov Str., Astana, Republic of Kazakhstan

Gulmira Kamiyeva

Astana IT University
010000, 55/22 Mangilik El Ave., Astana, Republic of Kazakhstan

Abstract

Relevance. This paper describes some approaches to the consideration of artistically embodied bilingualism as a variant of intercultural communication in the learning process. Intercultural communication through a work of art has a number of advantages in comparison with real-life communication, which has become the subject of research presented in the paper. Reading the literary text of a bilingual author is one of the options for intercultural communication, contributing to the establishment of a new cultural and linguistic space.

Purpose. The purpose of the study is to describe an innovative approach to the establishment of a new cultural and linguistic space ("secondary" linguistic personality) in the process of mastering the phenomenon of the author's literary text as a creative bilingual personality and classifying the discussed variant of intercultural communication as integrated in the context of two cultures.

Methodology. The methodological basis of the study is represented by an interdisciplinary approach to understanding cultural phenomena, involving the results of achievements in other sciences.

Results. As one of the integrative approaches, the interdisciplinary unity of linguistics and "neo-rhetorics" is actualised, in the context of which the circumstances that act as factors determining the specifics of intercultural communication when reading a literary text are described.

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*Corresponding author



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Conclusions. Consideration of the general issues of the strategy of linguistic competence of students in academic conditions allows formulating some recommendations and solutions for the use of a bilingual author's literary text as a variant of intercultural communication in teaching practice. The source in this study is the artistic publicism of the Kazakh bilingual writer and publicist A. Alimzhanov.

Keywords: literary text; bilingual author; intercultural communication; research paradigm; interdisciplinary unity of linguistics and "neo-rhetorics".

Introduction

The knowledge of a different culture and language is conditioned by the social need to cross the cultural and linguistic barrier that prevents scientific and cultural exchange between peoples speaking different languages. At the same time, the importance of economic exchange is also an obvious reality, especially in modern conditions of integration of multinational countries. Thus, discussing problems of intercultural communication, A.S. Mamontov [1] calls economic exchange "perhaps the most important factor underlying the establishment of nations....", while defining the category of nation "no longer only as an ethnic community", but as "a community of people that develops in the process of acquiring a single territory ... and a single statehood". In the history of the development of world culture, the phenomenon of artistic bilingualism has been known since ancient times, which confirms the fact of its universality. In this aspect, the ancient cultural tradition is represented by texts in Greek by the Babylonian Berossus, the Egyptian Manetho, Latin and foreign culture of the Renaissance, Arabic-language literature of the Iranian peoples of the 8th-9th centuries. In the Renaissance era, the artistic creativity of Petrarch, who wrote polemical prose in Latin, and created lyrics in Italian, is an eloquent proof of intercultural communication – a dialogue between two cultures.

A.A. Atakhodzhaev [2] writes about Turkic-Sogdian bilingualism: "Turkic translators were engaged in translating Buddhist texts (Chinese, Sanskrit)". Describing the cultural ties of the Turks with the Sogdians in the history of the Khaganates, K. Torlanbaeva [3] draws attention to the historical role of the phenomenon of biliguism: "their connections created the basis for further ethno-cultural contacts of nomadic and settled peoples in the pre-Mongol and Mongolian periods of the history of Central Asia". In world practice, the work of bilingual authors of the late 20th century and the beginning of the 21st century is considered by philologists in many aspects. Russian texts of authors who are not Russian by origin are united in a certain typological community due to the texts presented by such authors in Russian as Russian-speaking. However, to date, the literary text of the bilingual author in the practice of academic teaching has not been presented as a subject of systematic description in the context of intercultural communication. The creative bilingual personality of the author of a Russian-language literary text is considered as one of the forms of manifestation of intercultural communication [4; 5].

In the notable study by G.D. Gachev [6] there is a confirmation of this idea: "bilingualism is a dialogue of worldviews, systems of the world". The idea of the communicative beginning of art has been discussed in the works of writers and researchers [7; 8]. Literature is a dialogue between the author and reader, and this fact determines the relevance of this study. The illustrative

material was the artistic publicism of A. Alimzhanov, a Kazakh writer who writes in Russian, and who is a winner of the Jawaharlal Nehru, Agostinho Neto, and Lotus International Literary Prizes. Many of the writer's essays and short stories have been translated into English, French, German, Farsi, and Swahili, and have received international recognition. The author's literary work is distinguished by its originality, an active civic position, combined with a deep knowledge of national psychology, the spiritual world of the hero.

The purpose of the study is to describe an innovative approach to the establishment of a new cultural and linguistic space ("secondary" linguistic personality) in the process of mastering the phenomenon of the author's literary text as a creative bilingual personality and classifying the discussed variant of intercultural communication as integrated in the context of two cultures.

Materials and Methods

The methodological basis of the study is an interdisciplinary understanding of cultural phenomena, the involvement of achievements in other sciences, the transition from actual knowledge about man and the world to deep knowledge. The conceptual foundations of teaching a second language in academic conditions are complex. The scientific basis of education is not limited to a triune system of knowledge: linguistics, psychology, general didactics. This approach has led to the revival of the communicative orientation (ontological didactics), which focuses on the personality of the student, ignored in the old second language training programmes [9; 10]. Ideas and hypotheses about language and speech by F. de Saussure [11] in the works on linguistics of his time today are the sources of many new approaches in the sciences of language and speech and become the defining incentives for scientific discoveries throughout the 20th century. This refers to the teaching of internal and external linguistics, about the differentiation of language and speech. If internal linguistics defines language at the phonological, lexical and grammatical levels, then external linguistics considers language considering the human factor.

Generalising approaches to the definition of the concepts of language and speech, O.N. Slyusareva [12] identifies the human *homo loquens*, the field of activity of the speaker as the main link between the system and the text. The problem of the correlation of language and speech is being developed in the works of researchers, in particular, in the works of Professor M.M. Kopylenko [13], who describes a number of new integrated branches of linguistic research considering the personality of a person: psycholinguistics (language and individual), sociolinguistics (language and society), ethnolinguistics (language and culture). Modern integrative sciences of the last decade are replenished with linguoculturology, cognitive linguistics, conceptology, comprehensively

combining knowledge about how a person learns about the outside world, language and culture, how a holistic picture of the world is formed in their mind. This situation allows judging the great interdisciplinary and applied potential of a synergetic worldview [14]. The anthropocentric approach to obtaining knowledge, according to researchers, is reflected in various national philological traditions [15].

Thus, the anthropocentric paradigm considers interpersonal solidarity, evaluation, metacognitive knowledge, the desire to know the universal culture as part of the development of personality: "the task of any education is to introduce a person to the cultural values of science, art, morality, law, economy, the transformation of a natural person into a cultural one" [16]. Based on the teachings of F. de Saussure [11], about the "cycle of speech", that is, communication, in the process of which there is an exchange of discursive formations in various forms of communication, receives a new filling of the concept of two-way discourse [17]. In the context of the topic of this study, the set of discursive formations includes a group of statements (macrotext) connected by meaning and immersed in real social, cultural life, embodied in an artistic form, but no longer one speaker, but two participating in the intercultural communicative process: the linguistic personality of the writer, the author of a literary text, (in this context, a bilingual writer) and the personality of the student. The macrotext implies "the totality of everything spoken and understood in a certain specific situation in a particular era of the life of a particular social group" [18].

These assessments of the view of learning have led to the fact that today there is a revision of the conventional opinion about the nature of consciousness, psychology, and language of the student. At the present stage of the development of the theory of humanitarian education, the greatest attention is attracted not by narrowly specialised scientific research, but by works with an interdisciplinary understanding of phenomena and their integration into unified strategies for solving scientific and practical problems. As aptly noted by researchers, "there is a trend towards holistic education: academic fields are actively integrated, a synthesis of scientific, philosophical, artistic, and religious approaches, in particular linguistics and literary studies, which lead to the transition of modern humanities from factual knowledge to a deep approach, which has as its setting the presentation of a holistic vision of the human world picture" [19]. This idea is confirmed in the description of the synthesis of the educational field of linguistics and literary studies in the works of researchers in various fields [20-26].

Results and Discussion

As a matter of fact, the further development of science is observed in the process of changing research paradigms. At the beginning of the 21st century, the components of the paradigm of knowledge [14] are supplemented by the following link, namely, as a "functional and communicative approach within the framework of anthropocentrism as a generally recognised megaparadigm", defined as a "global trend of philological search". The interdisciplinary unity of linguistics and "neo-rhetorics" is being actualised as one of the integrative

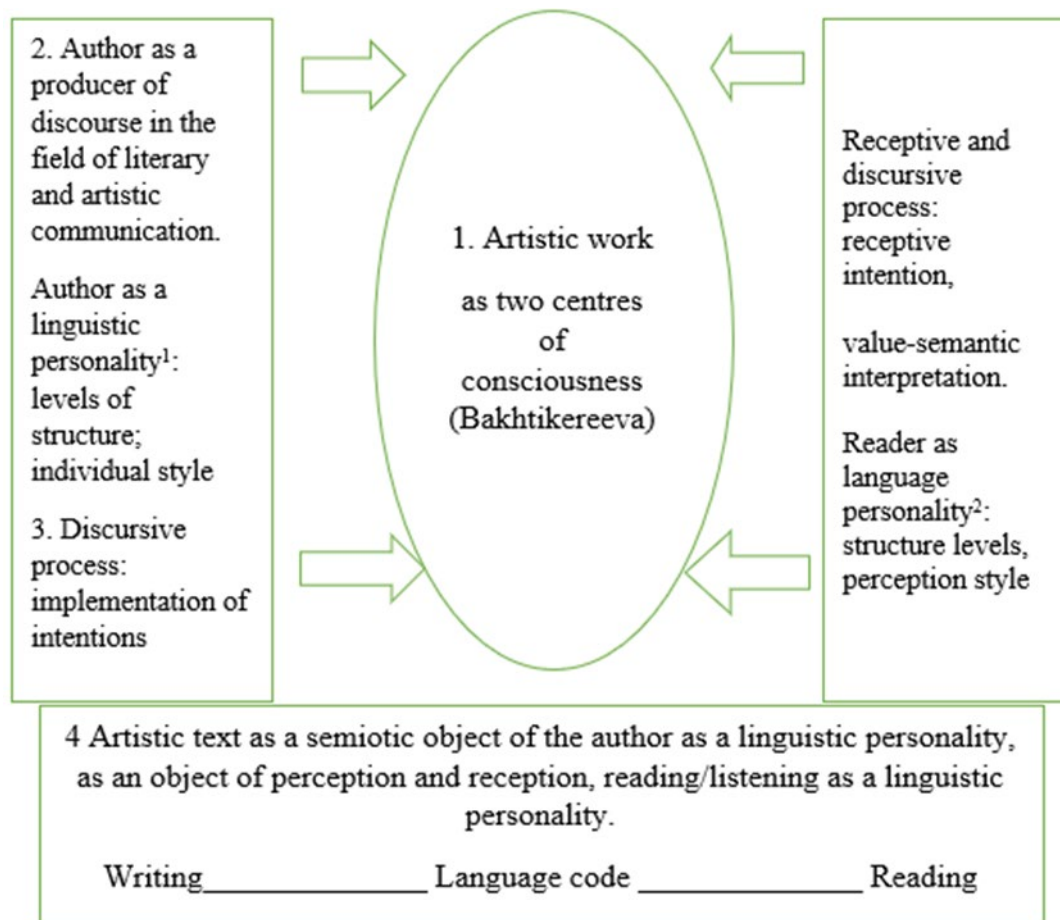
approaches. The linguistic-rhetorical concept within the framework of the above is an integrative approach of research in philological science, synthesising the aspirations, in particular, of linguistics, speech, literary studies, and other "human studies" disciplines at a new level of conceptual understanding [27-31]. Consequently, the object of linguistic interpretation is the "philological triad text-discourse-writing". Consideration of the general issues of the strategy of linguistic competence of students in academic conditions allows formulating some recommendations and solutions for the use of a bilingual author's artistic text as a variant of intercultural communication in the practice of teaching a second language, familiarising the ethnos of the country of residence with the linguistic world picture. The problem of intercultural communication can be solved by studying the features of the process of creating and transmitting a literary text by a creative bilingual personality. In the conditions of natural bilingualism, language learning is associated with the desire to exchange information, to mutual understanding in accordance with the extralinguistic situation and the dream of the student.

Such a problem as the inclusion in the educational process of material that introduces people into the world of culture, without which adequate communication is not possible, has a direct connection with the phenomenon under consideration [32-34]. In the existing curriculum of the course "Country studies", the topics in a broad sense are aimed primarily at the study of history and geography. Ethnocultural and linguistic contacts in the modern world are deepening and expanding, which has a positive effect on the language situation and directly on the educational environment. Modern bilinguals live in the space of interdiscourse, and this situation should be directed into the fertile channel of the strategy of modern bicultural education [35-38]. Artistic texts directly reflect culture, carry information about history, national behaviour, in general, about all components of culture. In this aspect, the text is considered "a set of specific signals that automatically cause the reader, brought up in the traditions of this culture, not only direct associations, but also a large number of indirect ones. In turn, the rules for constructing a text depend on the context of the culture in which it arises" [39-41].

Next, the study will comment on the model proposed in Figure 1 for analysing the artistic work of a creative bilingual personality as a variant of intercultural communication. At the integrative philological level, the discourse text correlates with the work as a whole as a unity of the author's artistic output and the reader's reception of the second language learner. At the same time, it was revealed that linguistic competence can find its solution when studying the features of the process of creating and presenting an artistically embodied bilingual text. The variant of intercultural communication presented in the texts of bilingual authors unites two centres of consciousness, which allows perceiving them as a structural whole and define them as integrated, of value for the development of both cultures [42], which refers to the poetic and hermeneutic synthesis of a literary text (the centre of the diagram). The literary work is presented as the result of the writer's intention, the author's communicative intention, the author's artistic appeal to the

reader-interpreter. In the process of direct communication, a special mental unity is created: the discursive embodiment of the author's intention and the product of the reader's perception, contacting through the text and creating a single whole at a new level. "A text is created

from the very beginning as a reflection and affirmation of one's own action and is ultimately embodied in the dialogical reaction of another, i.e., at the moment of provocation in another of one's own response text" [43].



Source: U.M. Bakhtikereeva [42].

A review of materials about the work of Russian-speaking authors allow claiming that they are ahead of ordinary consciousness. This can be fully attributed to the writer and publicist of Kazakh origin A. Alimzhanov, whose Russian-language prose and literary work has been translated into English, French, German, Farsi, and Swahili, has received international recognition. The author's literary work is distinguished by its originality, an active civic position, combined with a deep knowledge of national psychology, the spiritual world of the hero. In this context, the attention of students is focused on the fact of the creation of a literary text by the author, focused on the foundations of the model of the world picture fixed in a particular culture. The art of interpreting a text by a foreign-speaking reader consists in the ability to see a mental layer of consciousness that does not lie on the surface. "To see and understand the author means to see and understand another, someone else's consciousness and his world, that is, another subject" [7; 44]. At the same time, it is necessary to consider the peculiarities of the recipient reader, because his consciousness is set by the specifics of national culture. Therefore, reading foreign-language fiction is comparable to the process of

intercultural communication, because when perceiving this text, the student enters into communication with a representative of another culture.

In the communicative process, an original real unity is generated: the discursive realisation of the author's thought and the product of receptive reader perception go back to the triad of creative bilingual personality-literature-reader. "A text is created from the very beginning as a reflection and affirmation of one's own action and is ultimately embodied in the dialogical reaction of another, at the moment of provocation in another of one's own response text" [43]. Based on R. Jakobson's [45] communicative model, the following components can be distinguished: the referent is the subject of speech, a fragment of reality that acts as the content of the message; the addressee is a linguistic personality, a literary personality; the addressee is a linguistic personality, the reader; contact is the complementary speech activity of the addressee and the addressee, within the framework of literary communication it is, first of all, writing and reading; code is a common language as a material canvas that provides the possibility of embodying and perceiving the

ideological and artistic content of works; the message is the literary work itself.

Below some parameters and factors will be considered that characterise the specifics of intercultural communication when reading a work of art, considering the fact that intercultural communication through a work of art has specific features compared to live communication. The neo-rhetorical orientation of the analysis of a work of art is considered as a discourse, a communicative event between creative and receptive consciousnesses. According to Yu.S. Stepanov [46] Discourse exists primarily and mainly in texts, but those behind which there is a special grammar – ultimately a special world. The world of every discourse has its own rules of synonymous substitutions, its own rules of truth, its own etiquette. This is a possible (alternative) world in the full sense of this logical-philosophical term. Every discourse is one of the possible worlds. The very phenomenon of discourse, its possibility, is the proof of the thesis "Language is the house of the spirit" and, to a certain extent, the thesis "Language is the house of being". Next, the study will consider the circumstances that act as factors determining the specifics of intercultural communication when reading a literary text. Since a student of a second language is not a representative of a natural reading environment capable of actively participating in the non-proper artistic development of literature, it seems relevant to define the literary process and explain the correlation of the "branches" of literature of the country of the studied language, the typology of the Kazakh writer as a literary personality within the integrative linguistic approach [47].

1. Definition of the literary process. Kazakh literature is "a special discourse ensemble, the totality of the whole variety of author's discourse practices, a whole synthesis of discursive processes of literary and artistic communication of the Kazakh version, including more private discourse ensembles" [27]: Kazakh-speaking; Russian-speaking; artistically embodied bilingual. Considering the peculiarities of consciousness, set not only by personal experience, but also by the peculiarities of the national culture of the recipient-student (reader), it is advisable to supplement the circumstances and factors with the classification positions of the literary personality of the writer: the type of literary personality of a Kazakh writer as a representative of the metropolis; the type of literary personality of a Russian-speaking writer as a representative of diasporas; the type of literary personality of a bilingual writer is an ethnic author writing in a non-native language, transferring ethno-cultural content through an artistic dimension.

2. The rhetorical status of a bilingual writer. The concept of the rhetorical status of a creative person representing discourse, specific in terms of content, semantic and linguistic features, is scientifically formulated by A.A. Vorozhbitova [27]: "Rhetorician – with a capital letter, in the true sense of the word – in the linguo-rhetorical paradigm is not just a strong linguistic personality with high linguo-rhetorical competence, but primarily focused on socially significant idiodiscourse within the framework of an ethically responsible speech act". In this thesis, there is a focus on the actualisation in the context of socio-cultural communication of the writer's speech activity as a person, through the prism of their

attitude to universal values, man, goodness, beauty, truth, truthfulness, honesty. These cultural categories serve as a definition of the social image of a person and characterise the moral qualities and idiosyncrasy of the writer.

This position is confirmed by M.M. Bakhtin [7]: "the position of the author-artist and their artistic task can and should be understood in the world in connection with all the values of cognition and ethical action." In the essay book "Fifty thousand miles by water and land" [31], the writer indicated a creative commitment to cultural and social concepts with such a trajectory: a person and their destiny, the road, and time. The book is filled with monological reflections of the writer about a person in time and time in a person, the desire to reveal the peculiarities of his spiritual state. Contexts using "man", "man in time", time in man indicate that A. Alimzhanov [48] deduced his specific discourse: as an artist of words, he expressed his thoughts and as a private person. In the change of the author's paradigm, of we to I in the years of perestroika is a change of the cultural paradigm with the living content of "human being": "I want it, this city, with the name of which so much is connected in the fate of my people, to be beautiful, just as the steppe, at the origins of which it stands, is beautiful. // I am convinced that the luminary of our literature Mukhtar Auezov said that even one person, the fate of one person, as if in focus, absorbed Time..."

The writer's literary work is characterised by confessional features that serve to strengthen the author's self, textual modality. The author, reflecting on the life path of mankind, about its fate, expresses himself, his feelings, thoughts, enriches the text with an original look, makes the presentation emotional. "Just as the spring sun renews the earth, people cleared their way, striving for a new one. If the word is sonorous, if the thought is true, the song will not perish, the song is forever alive". The discourse of A. Alimzhanov [49] is characterised by optimism: "His path and his fate are inextricably linked with the national culture: its history (steppes) is the history of my republic, it is the fate of my native Karlygash, who now lives a full-fledged life. Ultimately, this is the fate of our fathers, this is also our fate – the fate of the heirs of great conquests – romantics and dreamers. Remember how the first billion poods of Kazakh grain was obtained!". The abundance of the words fate, man, path in the context associated with the concepts of homeland, steppe, father, the history of a small homeland prove that these properties are important for the writer as key ethical properties of human consciousness inherent in a person regardless of skin colour and religion.

3. Spatio-temporal distancing of the author and the reader. In the conditions of direct communication, its participants find opportunities to connect to the communicative behaviour of their partner to adequately perceive information. Intercultural communication through a work of art does not provide such an opportunity. Based on the concept of "dialogism" by M.M. Bakhtin [7], it can be assumed that a work of fiction presupposes the presence of communication between the author and the student in the role of a reader, separated from each other in time in space. The peculiarity and complexity of such contact lies in the fact that it is indirect in nature, unlike face-to-face communication. This phenomenon becomes particularly relevant when perceiving expressive

headlines, in which the meaning depends on the intonation: whether the reader will read this writing or will not understand and pay attention to it. The headlines of the literary work of A. Alimzhanov [49] is characterized by processality, perceptiveness, and allegory, a strong cultural subtext. Such expressive headlines can both attract the student and scare them away as readers, since the tonality of the title can lead to a change in the meaning of the word: A day equal to a century, a Black Friend, the Silk Road, Poet's pen is stronger than the sword, Children of Buddha, Land from which the "East" started, Word that brings peoples closer. The headlines actualise the novelty of the expression, they, in the words of the author himself, "emphasise and reveal the era"

4. The uniqueness of the expressive features of the artistic word. In this context, this refers to the use of the word in a work of fiction. "If words had only one meaning, the one indicated in the dictionary, if the second language did not weaken and liberate the authenticity of the language, there would be no literature" [50]. The difficulty in the adequacy of perception lies in the fact that equivalent words in different languages may have different cultural associations.

Thus, the iconic concepts of land, home, culture, blue mountains, one's own life, grains of friendship by A. Alimzhanov [49] are understood the value of his time (A day equal to a century, Dictate of time, Confession of a century, A journey into the depths), in which he was destined to live. As the value of Homeland (Gifts of the Kazakh land), from which the "East" started. Like earth (Under his father's sky, Blue Mountains, A souvenir from Otrar), in which he was destined to be born. As the value of vocation (Poet's pen is stronger than the sword, Duty of the writer, Responsibility of the artist, Lessons of Mukhtar Auezov, Return of the teacher), in which he was destined to create. The euphony of the Russian word favours the metaphorical transfer of the word. Considering the metaphor of the grain of friendship, following the content of the author's text, reflecting observations on life and the arguments of the author included in them. "These grains were grown on Kazakh soil, and got to the Fifth World Festival in Warsaw, and then to Moscow. And from Moscow, golden wheat grains born on the Kazakh land went on a new journey around the world".

The metaphorical use of a word is based on the image that arises when pronouncing a given word. Further, the author reflects: "Of course, books will be written about the festival, about the seeds of friendship. I want to tell you only about one of those who received grain from Kazakhstan. It would take a lot of pages to tell the story of these grains, the history of the people who became their owners, the history of the land where they will rise". The author's goal is not only to expand the reader's knowledge fund, enrich their picture of the world, but also, in a certain sense, to create his own reader, to involve them in the author's model of world understanding: "It's a good gift. I will sow these grains on Vietnamese soil, and I will distribute the harvest to our peasants. Let there be more grains of friendship, let there be more bread". The refrain of the metaphor of the grain of friendship becomes the semantic dominant of the entire collection: a song is like the flight of a person's soul, it is a grain of friendship: festival participants took wheat grains and a new collection

of songs from each forum, people's hearts are filled not only with songs, but also with the desire to find grains of freedom. Real writers carry the heart of their people in their chest. Such an attitude echoes the ethnocentric approach, according to which the whole picture of life is evaluated by a person through the prism of the values of his ethnic group, which is perceived as a standard [49-53].

5. Markers of the ethnic picture of the world. A student who immerses himself in a different culture through entering an integrated text and at the same time knows the rules and laws of his native speech culture, not only understands the text of a bilingual writer, but also preserves it in a form that contributes to its actualisation using the system of knowledge contained in it. At the same time, perhaps the students will not use it in their language practice, because they do not consider them as facts of the system of their language. But the knowledge acquired in this way of the borrowings processed by the bilingual author will undoubtedly enter the cognitive system of the second language learner. Such knowledge can be used in any situation to solve problems of speech activity in the context of intercultural communication. Historical reality as a marker of the ethnic picture of the Kazakh world is reflected through the category of historical chronotope in the story of A. Alimzhanov [54] "Makhambet's Arrow". The writer presents the "world" of rich steppe dwellers (bais) as a closed space of the yurt of the elder Zhuz Akbai: "Pillows and warm blankets, folded together with felted cloth, were piled up on a wooden bed decorated with Adaev bone cutters. There was also an inlaid saddle hanging there. It was probably made by masters from the Sherkesh family. After all, all the best that is created by aul masters in Naryn-Kums is available to Akbai. And these wide patterned ribbons hanging along the latticed frame of the yurt are the work of Adaev's craftsmen. And Akbai probably bought an old noble carpet in Khiva for a good shoal of mares"; "When he saw orteke, Uzak remembered with what malice Akbai said to Kurmangazy: If you ride a horse to death – I will put you in zindan". Orteke – wooden figurines of horses on a wooden stand, Threads from the figures are tied to the fingers of dombrists – thus, the figures danced to the beat of his playing. "Music by itself, without words, could not have such a conquering and invocative power as verse. Uzak was sure of that. I'm sure, Kurmangazy's kyui are not appeared yet"; "Uzak has never been so lonely. He could not remember a time when akyn or dombrist spent an evening in solitude. It has been the way in auls since ancient times. Every evening people gathered near a dombrist or just an honoured elder, a storyteller, or a cheerful jokester and silently listened to songs and fairy tales, there were also tall tales about life in the steppe".

The writer expands the reader's cultural knowledge by explaining the way of life of nomads: about the ancient nomads always had a division into three main juz (the younger juz – black bone, the middle juz and the older juz – white bone): "... Akbai has countless herds, and he is ready to kill a man because of one horse. Because of one horse, he is ready to start a feud with the entire Kyzylkurt clan, to which Kurmangazy belongs"; "Why do you need this tramp? After all, he is from the family of Kyzylkurt. And you, aqsagal, are from the honourable family of Bayula" [54]. In this fragment, consideration and

knowledge of cases of lexical gaps when comparing languages can be used in any situation to solve problems of speech activity in the context of intercultural communication. The acquired knowledge in his non-linguistic consciousness will allow the student to adequately perceive fragments of realities in borrowings. At the integrative philological level, discursive-textual synthesis correlates with the work as a whole as a unity of author's production and reader's reception. Turning to the historical and sociological aspects of the analysis of the work in abstraction from its linguistic fabric brings us to the purely literary level of philological interpretation.

Conclusions

In conclusion, it is necessary to emphasise the diversity and complexity of the literary text of the bilingual author as a creative linguistic personality in the context of intercultural communication. It becomes important to study and describe the basic stereotypical representations of different cultures, which will solve many problems that arise during intercultural communication, both real and mediated by reading an artistic work. Two-way discourse is presented as the most important process of real intercultural communication. Artistically embodied bilingualism can be successfully used to achieve the goals of intercultural communication in the process of university education, since the works of bilingual writers reflect the global picture of the world, cultural concepts in an artistic form.

The integrated text in the context of its reading from the standpoint of the linguistic concept contributes to the expansion of the boundaries of the student's worldview and creates a space for the study of the phenomenon of cultural globalisation based on individual and national experience of the worldview. The proposed forms of work focus on ways to overcome the cultural distance when working with a foreign-speaking audience, the establishment of a modern bicultural linguistic personality. However, in one message it is not possible to fully solve the theoretical and applied problems of intercultural communication in the context of mastering another culture and another language, as opening wide access to the subsequent level of cultural and civilisational improvement of society. One thing remains certain – further study of the issues raised may prompt the development of many promising issues of intercultural communication in the context of academic education.

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Conflict of Interest

None.

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Проза творчого білінгвального автора як варіант міжкультурної комунікації в освітньому середовищі

Багдагуль Жанибекова

Євразійський національний університет імені Л. Н. Гумільова
010008, вул. Сатпаєва, 2, м. Астана, Республіка Казахстан

Жайнагуль Бейсенова

Євразійський національний університет імені Л.Н. Гумільова
010008, вул. Сатпаєва, 2, м. Астана, Республіка Казахстан

Азіма Хамідова

Євразійський національний університет імені Л.Н. Гумільова
010008, вул. Сатпаєва, 2, м. Астана, Республіка Казахстан

Куланда Канафієва

Казахський університет технологій і бізнесу
010008, вул. Кайима Мухамедханова, 37А, м. Астана, Республіка Казахстан

Гульміра Камієва

Астанинський університет інформаційних технологій
010000, проспект Мангілік Ель, 55/22, м. Астана, Республіка Казахстан

Анотація

Актуальність. У цій статті описані деякі підходи до розгляду художньо втіленого білінгвізму як варіанту міжкультурної комунікації в навчальному процесі. Міжкультурна комунікація через художній твір має низку переваг у порівнянні з реальним спілкуванням, що і стало предметом дослідження, представленого в статті. Читання художнього тексту двомовного автора є одним із варіантів міжкультурної комунікації, що сприяє створенню нового культурного та мовного простору.

Мета. Метою дослідження є опис інноваційного підходу до створення нового культурно-мовного простору ("вторинної" мовної особистості) в процесі опанування феномену художнього тексту автора як творчої білінгвальної особистості та класифікація розглянутого варіанту міжкультурної комунікації як інтегрованого в контексті двох культур.

Методологія. Методологічну основу дослідження становить міждисциплінарний підхід до розуміння культурних явищ із залученням результатів досягнень інших наук.

Результати. Як один з інтегративних підходів актуалізується міждисциплінарна єдність лінгвістики та "неориторики", в контексті якої описуються обставини, що виступають чинниками, які визначають специфіку міжкультурної комунікації при читанні художнього тексту.

Висновки. Розгляд загальних питань стратегії формування мовної компетенції студентів в академічних умовах дозволяє сформулювати деякі рекомендації та рішення щодо використання двомовного авторського художнього тексту як варіанту міжкультурної комунікації у викладацькій практиці. Джерелом у цьому дослідженні є художня публіцистика казахського двомовного письменника і публіциста А. Алімжанова.

Ключові слова: художній текст; двомовний автор; міжкультурна комунікація; дослідницька парадигма; міждисциплінарна єдність лінгвістики і "неориторики".