

LINGUISTIC REPRESENTATION OF A WRITER'S BILINGUAL CONSCIOUSNESS IN A MULTICULTURAL ARTISTIC SPACE

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The relevance of the study is determined by complexity and significance of cognitive mechanisms of verbal and cogitative activity of a writer's bilingual consciousness in a multicultural artistic space. In this regard, the article is aimed at revealing the level of intellectualization of a bilingual writer who knows how to operate with contact languages (Adyghe and Russian) in their mind while using the influence of their native language in the form of a 'mesh impregnation' when creating literary Russian texts. The article presents a type of a writer's bilingual consciousness in a multicultural artistic space, which has an actual denomination. The verbal and cogitative activity of such linguistic consciousness finely solves the problem of finding an appropriate word or phrase in its vocabulary capable of reflecting the impact of the native (Adyghe) language when creating bilingual literary texts in Russian. The distinctive features of background knowledge of the ethnic world of a non-Russian writer have been explored that are perceived by a native Russian language speaker as a deviance from the norm. It has been identified that the interaction of the two linguistic (Adyghe and Russian) cultures underlies such texts, wherein the Russian language, literature and, more broadly, culture exercise critical functions in development process of cultures with a recent system of writing. It has been substantiated that the system of linguistic units that objectify the moral and spiritual aspects of life is characterized in Russian and Adyghe by a national identity, each ethnos having their own national image, their armory of lexical means. The experience of possessing a bilingual consciousness by two linguistic cultures can serve as a tool for forming a multicultural artistic space.

Keywords: verbal and cogitative activity, contact languages, mental impregnations, bilingual consciousness, word creation, interference, artistic bilingualism, multicultural space.

INTRODUCTION

In today's context, the problem of studying integration of languages and cultures has a scientific significance that goes far beyond the framework of structural interaction and functional stratification of languages. Therefore, the integration of languages and cultures introduces an additional burden on restructuring the cognitive mechanisms of verbal and cogitative activity of a writer's bilingual consciousness capable of building patterns in a multicultural linguistic space in which, to some extent, it is necessary to preserve the notions of the moral and

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positive for further intercultural communication development. Also, the multifaceted nature of the subject of research and its study reflect in the development of such related sciences as linguistics, linguocultural studies, psycholinguistics, sociolinguistics, etc. 'Social context study does not contradict communication study – one cannot study communication devoid the social context' (Chomsky 2011). In this regard, the authors believe that the problem of preserving the social context can be considered in relation to two regularities of the multicultural artistic world.

First, the fact that a writer's bilingual consciousness where contact languages interact represents a high intellectualization thinking level and does not only reflect an information-intensive area but also features of traditional norms of one or another speaker, as well as ethnos.

Second, the active content of the speech production of a writer's bilingual consciousness reveals national-personal implications that are ordered and verbalized according to the pattern of the language system used in verbal activity. Thus, fictional texts of a writer's bilingual consciousness are specifically determined by these regularities that indicate socio-mental landmarks for a representative of the modern world as well. Therefore, it is relevant to study a writer's bilingual consciousness functioning as a result of their verbal activity in creation of literary texts on the basis of contacting languages. K. Karim and H. Nassaji expressed the opinion, based on findings by C. Faerch and G. Kasper (1987), that interference is 'a mental and a communicative process through which second language learners develop their interlanguage skills by activating and using their previous linguistic knowledge' (Karim and Nassaji 2013).

Thus, the multicultural artistic space of a writer's bilingual consciousness whose verbal and cogitative activity functions in two contacting languages is of interest for a specific study.

MATERIALS AND METHODS OF RESEARCH

The article considers a theoretical basis and a practical description of the nature of writer's bilingual consciousness manifestations in a multicultural artistic space. While analyzing theoretical work and factual information, a structural and comparative analysis has been used to characterize Russian textual structures that, being affected by the native (Adyghe) language, become a background knowledge representative of the contacting languages and cultures in a writer's bilingual consciousness. The structural and comparative analysis allows for a comprehensive consideration of verbal and cogitative activity in a writer's bilingual consciousness in the context of Adyghe and Russian linguocultural integration. In addition to the structural comparative analysis, in order to identify the similarities and differences in manifestations of an author's linguistic consciousness in the Russian and Adyghe languages and to predict the Russian-Adyghe grammatical interference in the writer's Adyghe works, dialingual

analysis has been used. Other methods of analysis have been used as well: contextual, situational, semantic, distributive ones.

GOALS AND CONCEPTS

The purpose of this article is to study the nature of a writer's bilingual consciousness manifestations and an interaction of the Adyghe and Russian languages in their mind. Therefore, the study of 'writer's bilingual consciousness' concept is underpinned by active bilingualism in the author's consciousness due to closely contacting languages in the process of a multicultural artistic space formation and the influence of the native language internal determinant on Russian when creating a Russian text by a bilingual consciousness. Moreover, it is of interest to study texts inspired by a complex mechanism of information encoding in the process of verbal activity since '... a thought finds its expression in a sounding word and finds itself in this opposition. And, on the contrary, a word acquires some meaning only through a thought and for a thought. A word becomes a word, meaningful and individualized, only because of mental activity' (Serebryakov 2015). Consequently, in transfer of the Adyghe cultural elements, the verbal and cogitative activity of a bilingual consciousness subjects Russian texts to processing, where it includes elements of the Adyghe culture by linguistic means of the Russian culture.

Such bilingualism allows a writer's bilingual consciousness to create an individual world view on the basis of the Adyghe language according to the laws of the Russian language. Moreover, products (in this case, Russian literary texts) generated by the verbal activity of a creative bilingual consciousness reflect the distinctive features of the background knowledge of a non-Russian writer's ethnic world that are perceived as a deviance from the norm by a native Russian language speaker. The basis of such texts is formed by an interaction of the two linguistic (Adyghe and Russian) cultures, in which, in the development process of cultures 'with a recent system of writing', important functions are exercised by the Russian language, literature and, more broadly, culture. The experience of possessing a bilingual consciousness by the two linguistic cultures can serve as a tool for a multicultural artistic space formation. Moreover, according to L.Y. Buyanova, '... any product of speech creation process (oral or written) representing a linguistic expression of the author's (people's) intention inevitably falls into the consciousness of the perceiving recipient and starts a new life in their thinking, engendering verbal and cogitative activity...' (Buyanova 2016).

The research hypothesis consists in describing a writer's bilingual consciousness as a special kind of verbal and cogitative activity of the bilingual consciousness that is able to act as a representative of the two cultures (Russian and Adyghe) and as a knowledge-bearer of these language systems.

The system of linguistic units that objectify the moral and spiritual aspects of life is characterized in the Russian and Adyghe languages by national distinctness,

each ethnos having its own national image, its armory of lexical means. ‘... a lexeme as a unit of a lexical-semantic system reflects the reality, and, from this point of view, the systemic nature of lexemes is nothing but a reflection of the systemic nature of the world’ (Oljanich *et al.* 2016). Therefore, researchers draw the inference that each ethno-cultural community has its own national-specific language habitat. The term ‘language habitat’ was introduced by E. Sapir and included physical (geographical) and social factors (morality, art, culture, development of public consciousness) in the concept (Sapir 2016). Sometimes ‘language habitat’ is regarded as a narrower concept considering that the habitat of a language includes the way of life, customs, national consciousness and self-consciousness of the people, the national habit of thought. Thus, what can be called a writer’s ‘language habitat’ is the ethnic world (literary texts) of bilingual consciousness, in which two linguistic worldviews are combined, integrating them into new meanings and implications. The accumulated experience and knowledge of this world contained in both linguistic cultures are used by bilingual consciousness on the basis of ‘mesh impregnation’ (Zhinkin 2009) in creating space artistic texture.

RESULTS AND DISCUSSION

The analysis of factual information confirms that the nature of bilingual consciousness manifestations in the context of integration of languages and cultures in creating Russian texts can serve as a basis for understanding the possibilities of grammatical interference. In the mind of a bilingual writer, interaction of the two languages involves impact of the native (Adyghe) language in a multidimensional way but not systematically, while transferring the unconsciously and spontaneously existing language experience in their consciousness, into the Russian language in this case, which introduces deviances from the norms in the formation of Russian literary text. Thus, S.M. Grace and L. Selinker consider mastering the native and a non-native language and come to the conclusion that ‘as a result of interference... a transfer of the linguistic meanings of the native language into a nonnative one occurs’ (Grass and Selinker 2008). Such interference can find its realization at all the levels of a linguistic system, but it is the grammatical interference associated with the semantic content that may be of greater interest for studying the nature of a writer’s bilingual consciousness manifestations. Sense as a cogitative category that includes the relationship of elements of external reality and human consciousness has a psychological nature and is refracted in linguistic meanings, that is, the ways of mental reflection of the reality by native speakers of that language (Zalevskaya 2013).

Grammatical interference and its functioning possibilities in the conditions of languages integration are determined by specific circumstances of language contacts, the structure of languages. In the context of contacting languages when both languages function in a bilingual consciousness in the natural environment,

one should pay special attention to word creation, precisely in the process of speech production when the presence of cultural background knowledge about the ethnic world of both linguistic cultures becomes requested in the bilingual consciousness. Indeed, in order to recognize the meaning of a word in a text, one does not only need to know the meaning of the word but also as much as possible about what is behind the word, about the subject-concept, its place and functions in the world where these languages are used as a real means of communication.

The problems of a bilingual linguistic consciousness formation were considered in the theory of bilingualism, although the term was not used by the authors. In the opinion of E.M. Vereshchagin, '...a bearer of two communication systems (that is, a person who can use two language systems for communication) is called bilingual' (Vereshchagin 2014). The very term 'bilingualism' was borrowed from the French language (*bilinguisme*). In the 1940s, Russian linguistic science used the term that goes back to English 'bilingualism' (Vereshchagin 2014).

Turning to the arguments of S. Ervin and C. Osgood, E.M. Vereshchagin states that each person, being a speaker of their native language, has a certain set of skills for encoding and decoding information in this language... When a bilingual person switches from one language to another, the two systems of coding and decoding skills enter into more or less pronounced conflict. In this regard, the authors consider the concepts of mixed and coordinative bilingualism. According to their theory, a mixed type of bilingualism is characterized by the presence of one common semantic basis for two languages in the bilingual consciousness, that is, one meaning system serves two language codes at once (Vereshchagin 2014). It seems that a writer's bilingual consciousness can have such a 'meaning system' that serves 'two language codes at once' as a bearer of the experience of the people and their national and cultural values. In general, this potential and intellectualization of such a writer's consciousness reflect in Russian literary texts defining their style identity and cultural specificity as it represents a 'generalized image of the bearer of cultural, linguistic and communicative values, knowledge, attitudes' (Karasik 2015).

Moreover, in a writer's bilingual consciousness, the native language, as in the case under consideration, the Adyghe language, reaches a level that allows for creation of texts reflecting 'mental impregnations' (this term has been introduced for the first time by the authors of the article) capable of marking artistic bilingualism. As noted by V.V. Ivanov and other researchers, the texts of national writers in Russian refer to literary and artistic bilingualism (Ivanov *et al.* 1990).

Also, in the literary aspect, artistic bilingualism as a special artistic method helps bilingual writers solve specific problems, in particular, the selection of a 'basis language', on which the artistic canvas of its *sprachraum* is formed. In this case, the availability and breadth of the lexical range of the Russian language allows a bilingual writer to take it as a 'basis language' in the process of speech production capable of reflecting two linguistic cultures in literary texts. Peculiarities

of artistic bilingualism are observed in the fact that 'referring to the Russian language as a form of artistic practice, as a form of creating literary works, national writers do not only develop the traditions of Russian, but also their national literature and culture. This development is expressed both in the selection of real life material and in its coverage, in the figurative system, in use of folklore motifs, in use of words from their native languages' (Aitmatov 1989). Thus, artistic bilingualism as a special kind of artistic endeavor is based on the interaction of two languages and cultures and presupposes a mutual influence of contact languages and cultures. Moreover, J. Krizman, E. Skoe, and N. Kraus suggest that a communicative experience in two languages allows one to use a more enriched linguistic environment that enhances the accuracy of reactions... and improves cognitive and linguistic functions (Krizman *et al.* 2016).

Methods of reflecting Adyghe linguocultural patterns in the bilingual consciousness of T. Kerashev

In modern linguistic science, cognitive approaches are being developed to study new forms of reflecting the Russian and other linguistic cultures in a bilingual consciousness of (Russian-speaking but non-Russian by origin) writers, the importance of literature, as well as the dominant role of literary texts created by such consciousness, which form the spring of a multicultural space.

The study of linguistic means a national writer, T. Kerashev in this case, addresses when creating literary texts in Russian, is declarative of both the peculiarities of his bilingual consciousness and the originality of both linguistic cultures. According to Adyghe research scientist U.M. Panesh, 'the analysis of Tembot Kerashev's oeuvre written in Russian shows that the writer constantly and purposefully turns to the poetic vocabulary and phrase associated with the native speech of the characters. Without complicating the Russian text, leaving it completely understandable to the reader, the writer in various ways reproduces the original manner of the character's accentuation, which, in turn, contributes to the reflection of his inner world and the characteristics of national life. This trend largely determines the skill features of Kerashev the artist' (Panesh 2015). The speech production by T. Kerashev's bilingual consciousness both in Adyghe linguistics and in literary studies is the subject of researchers' careful attention due to the peculiarities of his 'skill in working with poetic vocabulary and phrase through which the artist highlights his attitude to life, his view of things' (Panesh 2015).

It should be noted that the effective operation of verbal and cogitative activity, the formation and individualization of T. Kerashev's artistic endeavor was influenced by his excellent knowledge of the Russian language. Only such a level of knowledge allows a bilingual consciousness to penetrate into the subtle planes of deep and sub-textual structures of a language and to explicate 'mental impregnations' for a multicultural artistic space formation. The functioning

complexity of this kind of verbal and cogitative activity of a creative consciousness in a multicultural artistic space is described by American writer G.P. Firmat: '... being bilingual can be both a blessing and a burden' (Firmat 2011).

T. Kerashev – the Circassian by nationality – in the multicultural artistic space describes in Russian the life, customs, legends of his people using 'mental impregnations' as an opportunity to reflect his bilingual consciousness in his verbal and cogitative activity. The information-intensive bilingual consciousness allows the writer to use finely and delicately the art of word creation and language use and avail of artistic bilingualism to realize the creative intent. 'Consciousness as one of the abilities of a linguistic identity to form and use mental images when acting and interacting exists in the form of an activity and in the external form of the products of this activity, that is, in the form of cultural objects' (Akhidzhakova 2015). In the creation of a bilingual artistic canvas in the mind of such a writer, impregnations are applied to affect usage of the national vocabulary that require clarification, explanation, comparison with the original meaning of words, references, footnotes, etc.

Realization of bilingual writer's verbal and cogitative activity in the process of forming literary texts

The practical value of this research is its object, that is, literary work manuscripts of the writer's bilingual consciousness created in Russian: 'Shapsugs' Daughter', 'Abrek', 'Revenge of the Herdsman', 'Life Lesson', etc.

Initially, the writer allowed use of words and expressions of a purely bookish nature, sometimes even foreign vocabulary unusual for the Adyghe reality and uncharacteristic of the historical epoch being depicted. Here, T. Kerashev also seeks to dispense with such expressions as his verbal and cogitative activity allows him to select, with the help of 'mental impregnations, those words that characterize the people's life and express the national specificity of the reality. This is evidenced by the following amendments to 'Shapsugs' Daughter' novelette manuscript:

The first manuscript. *'On completing the traditional greeting ritual, the old man respectfully helped the guest to mount the horse...'*

The second manuscript (as amended). *'On completing the usual greeting ritual, the old man respectfully helped the guest to mount the horse...'*

The final text: *'After mutual greeting, the old man respectfully helped the guest to mount the horse...'*

A seemingly small but gradual and phased modification of the text suggests that the bilingual consciousness purposely dispenses with the vocabulary that is inappropriate for reflecting the national color and elements of the people's traditional core values – Adyghe Habze. This is confirmed by the final version of the text where the spirit of the traditional law of Circassian hospitality laid in by the 'mental impregnations' is seen.

The nature of T. Kerashev's bilingual consciousness verbal and cogitative activity over the manuscript variants conveys, undoubtedly, the influence of the national folklore on his consciousness. The writer's multi-faceted attitude to creating literary texts in Russian motivates the desire to somehow rid himself of such impact for the sake of representing a real picture of profound changes in the national consciousness and comprehending the socio-philosophical aspects of the people's life.

The contact languages that have preserved the national and cultural values of the peoples who are Russian and Adyghe language speakers created conditions for the formation of such type of writer's bilingual consciousness as in T. Kerashev, thanks to which it determines an excessive density of epithets, a variegation of colors and refers to special Russian standard expressions conveying individualization of characters, a realistic picture of a certain historical epoch. Below, an example of the writer's verbal and cogitative activity over the manuscript is provided:

The first version of the manuscript. *'A scrawny man got out of the machine gun cart, uniformed, adorned with sparkling buttons and epaulettes, wearing an oversized cap outlandish for the Circassian, and, staggering slightly, quickly headed straight for the wide corridor of the aul administration. His unremarkable, fragile face was unusually pale, bloodless, as if the sun had never warmed him, and his whole frail figure reminded the assembled aul livers of a feeble pale potato sprout germinating in the shade'.*

Amended manuscript. *'A scrawny man got out of the machine gun cart, uniformed, adorned with sparkling buttons and epaulettes, wearing an oversized cap outlandish for the Circassian, and, staggering slightly, quickly headed straight for the wide porch of the aul administration. His unremarkable, flat face was unusually pale-bloodless, as if the sun had never warmed him, and his whole frail figure reminded the assembled aul livers of a feeble, pale potato sprout germinating in the shade'.*

The final text. *'A scrawny little man got out of the machine gun cart uniformed with sparkling buttons and epaulettes, wearing an oversized cap and, staggering slightly, quickly headed for the wide porch of the aul administration. His unremarkable flat face was unusually pale and bloodless, as if it had never seen the sun, and in every way he resembled a feeble, pale potato sprout germinating in the shade'.*

It would seem that, in the second autograph of 'Abrek', necessary words from the range of lexical means of the Russian language were selected to describe the character, the deliberate variegation of his apparel that aggravates his 'slightly staggering' state because of a discrepancy with the cultural values of the people (a different clothing style is traditionally inherent in the Circassian: a chokha, a papakha, a bashlyk, etc.). But the final version of the text is represented by a

contaminated linguistic world view with the help of 'mental impregnations': *'a scrawny little man'*, *'unremarkable flat face'*, *'uniformed adorned with sparkling buttons and epaulettes'*, *'an oversized cap'*, *'the wide porch of the aul administration'*, *'a feeble, pale potato sprout germinating in the shade'*. The writer's bilingual consciousness leaves the description of the reaction of those present – *'outlandish for the Circassian'* – in the sub-textual structures.

The analysis findings on the handwritten versions of T. Kerashev's texts show that the amendments made by the author were different. In the verbal and cogitative activity of his bilingual consciousness, necessary words and their possibilities in creating Russian literary texts are sought, the author's intentions to concretize are discernible through the precise language use of the national cultural values existing in the memory of the Circassian, as well as a desire to convey the peculiarities of the people's mentality and the uniqueness of their inner world. In this regard, the writer's appeal to the vocabulary and phrase close in the content and structure to the native language in the form of 'mental impregnations' is worth noticing. Thus, T. Kerashev's artistic bilingualism is confirmed by the verbal and cogitative activity of his consciousness that often uses words common in everyday life and meaning greetings, invitations, compellations sounding in their indigenous way: *'fasapshi'*, *'keblyag'*, *'nyne.'* In their original form, such emotional expressions that are characteristic only of Adyghe speech are reproduced: *'vallakhi'*, *'o-u-uy'*, *'mardzh'*, *'hey'*, *'kurreyt'*, etc. The writer's bilingual consciousness violates the structure of the correct homogeneous speech of a literary text, without trying to find words and phrases in Russian that would be close in meaning. Thus, the developed mechanism of T. Kerashev's verbal and cogitative activity in the process of creating an artistic language space determines the reflection of an unusual form of communication, a peculiar intonation of character's speech and the re-creation of the special national color in the Circassian worldview. One can correlate words carrying a unique emotional and semantic load in Adyghe linguistic culture with such functions; they are included in the Russian text in their original form, although in different contexts they are able to get semantically displaced for bearing additional meaning: *'ane'*, *'keblyag'*, *'mardzh'*, *'unautka'*, *'nyse'*, *'khabar'*, *'khalbalyk'*. Following O.A. Alimuradov, the authors believe that 'a word, absorbing the additional semantic content brought in by the context, narrows or, on the contrary, expands the boundaries of its semantics' (Alimuradov 2011).

In the process of speech production by the bilingual consciousness, colorful national phrases – 'mental phrasemes' – are introduced into the Russian text (Akhidzhakova 2007) that, being specifically refracted in such consciousness, undergo transformation; as a result, a calque of these units is used by T. Kerashev as an effective linguistic tool in creating literary text. These include *'salt-porridge'*, *'my soul's share'*, *'fighting with the horse's chest'*, etc. These expressions are a direct translation of fixed collocations characteristic of the native language. *'Salt-*

porridge' in this case corresponds in its meaning to Russian *'bread and salt'*, the collocation of *'my soul's share'* is close to the phrase *'my soul'*, and the phrase *'fighting with the horse's chest'* unusual for Russian speech is a calque of the name of a contest that has taken place for a long time among the Circassian.

Also, proverbs and fixed collocations associated with the Adyghe folklore reflecting the people's experience are unusual for the Russian literary context: *'A wolf seems hideously shaggy to a bear'*. *'The bear, when a leaf fell on him, grumbled discontentedly, and when a stone fell, he could not find what to say'*. *'Even a criminal sentenced to death is told what he is being executed for'*. *'Rather than living a lot, it is better to see a lot'*. *'There is a snake sitting in outstanding work'*, etc.

In an effort to truthfully convey the life-affirming atmosphere of the Circassian, T. Kerashev's bilingual consciousness uses the multifaceted possibilities of calques to not only preserve the meaning and content of phrase but also the specificity of the national sound and to qualitatively convey the unusual meaning it contains.

Thus, the research results show that manifestations of this kind of verbal and cogitative activity of the writer's bilingual consciousness give the text a national flavor and can recreate the socio-historical and emotional-psychological atmosphere characteristic of the national environment in the multicultural artistic space.

CONCLUSION

The analysis findings show that a writer's bilingual consciousness structures literary texts on the basis of contacting (Adyghe and Russian) languages in a multifold manner in a multicultural space; therefore, the interest of succeeding generations is predetermined by the diversity and multidimensionality of the reflected ethnic world. Therein, based on the intellectualization principle, a body of the accumulated knowledge about the world is revealed, whereby innovative language structures enhance the functional capabilities of the multicultural space.

A special polyphony is associated with the principle of verbal and cogitative activity intellectualization – the ability to acknowledge events by a writer's bilingual consciousness with the voices of their participant and eyewitness endowed with the ability to perceive and remember the environment. In these language patterns, the gift of a writer's bilingual consciousness is manifested to transform thought forms into the reality for everyone he introduces into the ethnic world created by him, full of genuine feelings and thoughts.

This polyphony in literary texts is fixed by the writer's bilingual consciousness with such important verbalization features as multiplicity of an object vision that derives from the semantic variability of speech production and is grounded in the principle of complementarity, that is, the mental consciousness of a bilingual writer that organizes and objectifies a presentation of high moral values, provides 'disinterested' representation of events, facts, assessments. And it also realizes, if

necessary, the third essential feature of such ethnic world, that is, the external dynamics elucidation, immediate state transition.

A certain role in verbalization of the ethnic world of a writer's bilingual consciousness is played by thought internal forms in sub-textual structures that also generate speech production. This characteristic acts as a differentiating one. Inner speech is systemically manifested in a writer's bilingual consciousness, T. Kerashev in this case, who, due to his perfect command of the Russian language, details the impact of all his native culture elements in bilingual literary texts. In this, a bilingual writer is aided by the information-rich consciousness: excellent knowledge of history, folklore, worldview of their people; such consciousness does not usually only resort to the widest range of vocabulary but also to figurative language means in general associated with the native language.

Thus, it can be said that a writer's bilingual consciousness represents an intra-organic, constructing reality, a specific potential of the functioning brain. Linguistic consistent signs of a bilingual writer's verbal and cogitative activity, their predictability specifically confirm that an appropriate description of a multicultural artistic space is not a subjective overinterpretation but rather a display of those qualities and properties of a bilingual consciousness that are objectively inherent therein and are revealed by various persons. These qualities in a writer's bilingual consciousness are consolidated by such aspect of verbalization as mesh distribution of information formed due to semantic integrity, which is achieved by means of other elements of the intermediary language. One phrase and even one word can be a bearer of the corresponding integrity, which is confirmed operationally: if they are omitted, the logical thread of thought and the temporal connection of events are lost.

Practical value of the study consists in an analysis of hand-written texts of a writer's bilingual consciousness created in Russian. In the linguistic consciousness of such a writer, 'mental impregnations' find an application, which affects the usage of the national vocabulary and require clarifications, explanations, comparisons with the original meaning of words, references, footnotes, and so on.

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