



Perception and Social Reality in the Artistic World of Bilingual Writers

Meruyert Bazarbayeva¹, Alua Temirbolat¹, Shaigul Ramazanova¹, Albina Dossanova¹, Zeinep Zhumatayeva², Anar Ashirova¹, Zhaina Satkenova¹

¹*Al-Farabi Kazakh National University, Kazakhstan*, ²*Nazarbayev University, Kazakhstan*

Abstract It is believed that bilingualism modifies one's perception and social realities as a result of having a broader cultural perspective. In fact, language and culture are intertwined. This effect can enrich writing and improve the effective transmission of thoughts and emotions. Thus, the article intended to explore the bilingual writers' perception about the world and its realities and identify their perspectives as reflected in their works. To achieve the main purpose of the study, a number of works by three modern bilingual (Kazakh/Russian) writers (i.e., Alimzhanov, Asemkulov, and Seysenbayev) were meticulously analyzed, since various phenomena, events, social realities, and views formed in the environment of the two cultures are reflected in the work. The findings revealed that bilingual writers' vision of the world can be multi-influenced by their native and foreign languages and that the bilingual cognition adds an extra layer of complexity to the writers' point of view.

Keywords: *Bilingualism, Culture, Multilingualism, Interethnic relations, Communication*

***Corresponding Author:**

Meruyert Bazarbayeva
meru_b@mail.ru

Received: January 2024

Revised: March 2024

Accepted: March 2024

Published: April 2024

© 2024 Bazarbayeva,
Temirbolat, Ramazanova,
Dossanova, Zhumatayeva,
Ashirova, and Satkenova.

This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY).

1. Introduction

Currently, there are languages of different ethnic groups in Kazakhstan as a multinational state, and their use occupies an important place in the development of ethnic culture. In order to create a harmonious language policy that ensures the full-scale use of the state language as the most important factor in strengthening national unity with the preservation of the languages of all ethnic groups living in Kazakhstan, the state program for the implementation of language policy in the Republic of Kazakhstan is being implemented (Koptleuova et al., 2023).

A great function of language is related to communication not only with each other but also with representatives of other nationalities and neighboring peoples. This is one of the social phenomena associated with the expansion of its social activity and scope of use – bilingualism and multilingualism. Bilingualism is a powerful tool used in interethnic relations: it realizes the multifaceted interaction of representatives of different nationalities living to-

<https://doi.org/10.22034/ijscsl.2024.2024915.3421>

gether in the same territory. Bilingualism arises from industrial and everyday needs in the relations of a multiethnic population. It acquires particular importance during the period of strengthening relationships between people of different nationalities as an integral part of modern ethnolinguistic processes. This is an important condition and factor in the development of ethnic processes and is formed as a result of mutual historical ties of ethnic peoples and groups. First of all, knowledge of a second language is necessary in the context of work since, today, industrial relations go beyond national boundaries, and multinational labor collectives predominate in the Republic. Since the development of cooperation is one of the pressing problems of our time, it is necessary to study it from a comprehensive and scientific point of view.

Bilingual writers often experience a merging of cultures, resulting in a shift in their perception of realities and truth regarding the environment, people, time, and space. Eisenbayev, Alimzhanov, and Asemkulov could fully embody their characters with the help of their quickness of thought and creative imagination, thereby making a philosophical conclusion and leaving a lasting impression on the reader. The philosophical musings of bilingual writers' characters, based on their life experiences and understanding, hold great significance for humanity. Each character's thoughts, as portrayed by the word artist, prompt the reader to consider the issues, one of which is maintaining one's individuality in all situations as a human being, respecting one's nation, land, and nature, and working tirelessly to preserve them, without losing the moral qualities. Only then will the life of humankind have meaning and serve as an example for future generations.

The study of the work of bilingual writers allows us to reveal the peculiarities of their perceptions and approaches to the depiction of reality. Having absorbed the linguistic and mental traditions of the two cultures, they have developed their own special view of the realities of existence. For the purpose of this research, the works of Alimzhanov (1981, 1982), Asemkulov (2016), and Seysenbayev (1992, 2016, 2017) were studied. The events and phenomena depicted in their works were interpreted through the prism of aesthetic ideals and values of the Kazakh and Russian peoples. Accordingly, the main objectives of this study were, firstly, to comprehend the peculiarities of the perceptions of bilingual writers (with Kazakh as their mother tongue and Russian as the second language) and their concepts of being and personality; secondly, to analyze their methods and approaches to depicting reality; thirdly, to study the style of bilingual writers, determining the characteristics of their language and manner of writing, speech, and presentation of events.

2. Theoretical Framework

Vereshchagin (1984) and Karlinsky (1990) discussed the psycholinguistic side of bilingualism in detail in their works. In his work, Karlinsky (1990) explains the concept of bilingualism and describes the types of bilingualism during the development of the theory of language interaction. According to the author, the process of bilingualism is the result of speech actions in which language interactions are mutually realized by bilinguals. He also studies speech activity, paying attention to the psychological components of language interaction. According to him, languages do not communicate directly with each other. They enter into relations only through material activity. Only speech activity materially shows and realizes the relationship between the two languages. Speech activity is carried out on the basis of material activity and language competence of bilinguals.

Mechkovskaya (1996), studying the psycholinguistic mechanism of the process of linguistic communication, showed that the relationship between the two languages occurs only as the mutual speech activity of people speaking these languages. If the partners move towards each other and take one or two steps, only then they will understand each other. And if the partner does not understand the language, then he cannot communicate. He concludes that language interactions are realized through the bilingualism of a person or speaking group.

Suleimenova and Shaimerdenova (2002) give a detailed description, indicating different types of bilingualism. Regional bilingualism is the knowledge and use of two languages by residents of a particular region of the country, and national bilingualism is the knowledge and use of two languages by the ethnic groups of the country. Scientists call additive bilingualism as when a bilingual uses the second language without losing the competence of the first native language, and if the bilingual loses

the competence of the first language when learning the second language, this is called replacement bilingualism. Mastery of the two languages is called ambilinguism. Semilinguism is the fact that a person does not fully speak either the native language or the second language and has difficulty interpreting complex constructions in two languages. At the same time, natural bilingualism is divided into bilingualism, which arises as a result of the creation of special conditions for teaching the language. Isaev (2004) suggests auditory (artificial) and non-auditory (natural) bilingualism. In the case of natural bilingualism, bilateral influence can be seen. That is, the first language affects the second language; on the other hand, the second language affects the first language. In auditory bilingualism, the influence is one-sided; it is felt only in the native language.

Yet, not all types of bilingualism are suitable for language relationships. This requires only mixed duality. Linguistic relations take place in the speech activity of a person who has mastered mixed duality. What is its mechanism? Vereshchagin (1984) supports the following definition of mixed bilingualism proposed by Shcherba, who characterized pure and mixed bilingualism: “by mixed bilingualism, we mean situations in which we switch to the first language while learning the second one” (Vereshchagin, 1984, p. 27).

As can be seen from definitions of bilingualism, the phenomenon has both a linguistic and social nature and is associated not only with the speech function of a person but also with his cognitive abilities, psychological characteristics, and social group (including ethnic, gender, age, national-cultural). Therefore, many modern concepts of bilingualism and practical works on this issue are carried out, taking into account the social and psychological aspects of bilingualism. For example, it is proposed to measure two languages by their degree, social function, language situation, and interference, thereby emphasizing the importance of studying this phenomenon not only within the framework of linguistics but also within the framework of sociology, psychology, and linguistics. Grosjean (2022), given the need for a holistic approach to bilingualism, warns that bilingualism should not be considered as “two monolinguals in one person” or “semilinguals”. In modern scientific literature, these terms cause serious criticism, and at present, this approach to bilingual modern members of society is considered a gross methodological and socio-political mistake, which is often made by management workers when creating educational programs, as a rule, in political interests and based on priorities. People (usually immigrants) whose language competencies are recognized as insufficient for accommodation in a certain language community, subsequently, often lose an opportunity to build a future in the new country.

According to some linguists, such as Vildomec (1963), literary creativity is hindered by active multilingualism, and the subject of individual writing bilingualism is removed from the field of view of linguists. Macdonald Critchley (1974), a neurolinguist, made the controversial statement that no bilingual has ever been famous as a poet or prose writer. Martin Albert and Lauren Obler (1978), in their neurolinguistic study of bilingualism “The Bilingual Brain” disagree with Critchley (1974) due to its contradictions with other cultures, such as Islam. However, they do not recognize that in modern Western culture, there are writers who have gained recognition for their works in one language, and such writers cannot be assumed to be major literary figures in the 20th century.

The problem of bilingual literary language encompasses various important aspects, including their perception of reality and creativity that characterizes the linguistic identity of bilingual writers, such as their choice of language tools. Bilinguals deal with two languages and often two linguistically connected cultures. The acquisition of each language is typically accompanied by the acquisition of the corresponding culture, regardless of the order in which they are learned. Thus, considering the linguistic personality, we have to agree with Wierzbicka, it is widely believed that bilingual and bicultural individuals lead a ‘double life’, expressing different meanings in each language.

Literary bilingualism is a unique form of speech activity exhibited by creative bilingual individuals. They achieve a deep understanding of the public consciousness of two language systems and the ways in which they can be expressed and described, mastering the ways of understanding reality developed by previous generations of both cultures. Texts that describe the artistic image of the original culture in the acquired language, based on the speech act of bilingual writers, have their own characteristics. In the minds of bilinguals, there is a “special”, other-language, and special artistic originality. The

development of methods for addressing issues related to the formation of bilingual and multilingual identities, along with a practical description of the interaction between different national language cultures at the literary level, enables a better understanding of the distinction between artistic/individual and collective bilingualism.

3. Methodology

Page | 173

The perception of reality of our sample bilingual writers reflected the traditions of two cultures - Kazakh and Russian, which manifested itself at the level of the system of characters, narrative, and linguistic features of their works. This article provided a detailed analysis of the literary artists' style. In the process of research, the originality of their perception of the phenomena of reality was revealed, and the means of expression they use were analyzed.

3.1. Materials

To achieve the major objectives of the study, a number of modern Kazakh writers' works were analyzed: Alimzhanov (1981, 1982), Asemkulov (2016), and Seysenbayev (1992, 2016, 2017). The reason we chose these works was that eternal topics like death and life, good and evil, happiness, principles, and problems in the world are considered in the works of these writers, and they undoubtedly have a great influence on the formation of the reader's own perception and thoughts. The specific peculiarities of the worldview of these bilingual writers that are reflected in their literary works draw the attention of many scholars.

3.2. Procedure

In order to study the works of the above-mentioned writer,s three methods were used: The historical-functional method, the biographical method, and stylistic analysis.

The historical-functional method was aimed at determining the role and place of perception and creativity of Russian-speaking Kazakh writers in the modern literary and cultural process of the country. It also allows one to evaluate the meaning of their prose. Within the framework of the cultural-historical method, the influence of national cultures on the perception of the writers and the system of their spiritual and aesthetic ideals and values were revealed. This allowed us to trace how the synthesis of various traditions is reflected in the depiction of reality.

The biographical method was also used, which aimed at identifying the peculiarities of the influence of events and facts that occurred in the life of writers in their work. At this level, the origins of bilingualism in Kazakh prose writers were determined. Stylistic analysis was also used to comprehend the linguistic features of the works of bilingual writers and their writing styles.

4. Results

Texts are not a phenomenon born "out of nowhere" beyond the will of the author. Here, the civic position of the artist is huge. Looking at a text, it is not difficult to determine the writer's character, his thoughts and moral appearance, and his universal human position and qualities. It is known that if you pay attention to any work of art and delve deeper into its content, then the thoughts and self-portraits of the artist will pop up. The poet said: "*I set out in search of the village of truth.*" In our literature, there are enough writers who have followed the words of Toraigyrov. Therefore, the main source of the artist's creative activity is his spirit, his own attitude, and his viewpoint. The concept of the author's perception of the world and reality, which we will talk about, is the writer's thoughts reflected in his works and his reaction to the phenomena and changes in the world. Through the character's words, monologues and dialogue in each work, an artist secretly communicates his principles related to the actions and thoughts of each character.

Mastering the secret of the world from an artistic point of view is not just a reflection on the truth of its nature, and the sense of every phenomenon. Analyzing and distinguishing it primarily means comprehending the beauty of the world, delving into its essence, and feeling its warmth. For centuries, starting with Plato and Aristotle, human minds and reason have constantly been concerned with the

beauty of this world. This topic has continuously been discussed in modern aesthetics. A serious solution to this is to reveal one of the mysteries of the art treasury.

This opinion of Nurgali (2013, p. 192) is also very important for a writer. The creativity and thinking of the writer when creating a work of art is very significant. However, they also have their own function. For example, art is to show what is not visible to the naked eye, to reveal what is not noticed by people, to sift and show what is ignored, to indicate the inner and outer signs of the true and the false, and to bring about the gift of happiness. As for thoughtfulness, it is like a complex artery that instills faith in this quality of a writer illuminates what he says, gives beauty to what he shows, and animates his work. If we say that artistry is the writer's intellect, thinking is his common sense, and figuratively speaking, embodies his genius. Therefore, thoughtfulness and reasonableness are not only the beauty of the mystery of the artist but also the value of his ideas, the transparency of the soul of his images, the depth of his thought, and the abundance of what he saw and felt. In their works, artists depict not only the beauty but also the diverse nature of the creatures of the world. In order to be able to see the necessary, meaningful, and important data from the stream of real phenomena and events of life, it is clear that great intelligence is needed.

The bilingual writer and poet, Asemkulov (2016, p. 10), in his work "Taltus", begins to describe the concept of a happy day in life as follows:

He has never taken seriously the meaning of the word happy childhood. He can't even remember if he had a childhood. Somehow, he has experienced a fate. There is more bitterness than sweetness, more regret than joy. There was only one truly happy day. They say that it is summer when the whole world enjoys a carefree life. The two holding hands are going in the direction of the distant horizon. There are so many rivers and lakes on the road, so many lawns and flowers. They don't turn anywhere; just keep going forward, keep going ... She doesn't even know who this person is, who is leading her, firmly holding her wrist. Somehow a good, kind person. Like a long day. That man was gone one day. She doesn't even know where he went, whether she saw him in reality or in a dream. What is the fault if she even sees him in a dream? The main thing is that she saw him. A sweet sadness remained in the heart that never got rid of. A loving image that never fades away was left in the heart ...

This is how the artist depicts the thoughts and perceptions of George, who has lost his mother since childhood. The happiest moment for a toddler is the loving hands and kindness of his parents. The author, through the eyes of a child, portrays how many hearts yearn for that mercy, bringing him closer to the time he spent his truly happy day with his mother. The author depicts the most unfortunate day in contrast to a truly happy day with the nature of the narrative. If they say that happiness and sadness go hand in hand in the world, then it is known that the same sadness is in the head of every person. Aorgey, who grew up with his grandfather from a young age, has now lost his grandfather. Asemkulov (2016, p. 221) conveys the internal psychology of the character at this moment as follows:

It is as if he is just beginning to learn the true value and true secrets of a person who is getting further and further day by day. Man, only a creature that grew in the gall of the wind, is the weakest of creation. But he is a creature that can think and feel. The power of the whole being is not needed to take away his life. It is possible to make him fall away by not giving him even a drop of water. If a black blizzard blows from behind, he will be uprooted. But although being can destroy man, man is still higher than being because he is ... he can feel that he is weaker than being, that his life is exhausted, he has difficulty leaving his soul, and the being does not feel anything or understand anything. A person does not see or understand what death is until he sees the death of a loved one. Only when the person you love dies, you truly meet death. There is no meaning in death. He will continue to remember the story told by his grandfather a long time ago. He had never been conscious of the conversation ... The death of an angel child who opened the door to the world. Now, here, grandfather has left this world. He doesn't care if you're eight or eighty if you're new to the world, or if you're old enough to talk. When the person you knew well and loved dies, a part of your soul also dies; something also dies inside you. It turns out that death is the only bundle that a person cannot change. Everything else was subordinated to his own mind, conducted as he said. Only death is beyond the power of a person, normal in a state of chastity. There is no end to the dreams of a person. If he could, he would rule over death. But death is beyond the limit that a person can never cross in a mysterious world. A person's hand never reaches for it. A

person can only die. Therefore, death is the only truth in the world, the only truth that is pure. Death reveals all the truth. Shows the true place of each object in the world. To become a person, you need to experience a lot. The beginning of art is to be a person. The grandfather was the one who knew his price. A person who knows his price will also understand the other. He understands everyone. He loved his grandfather. There were a lot of reasons to love him, but most of all, he loved him for his courage and respect. In the end, life is neither pleasure nor suffering. Life is business. Grandfather honestly brought his business to an end. Is it easy for one person to go through so much wisdom? He mentally imagines a loving image until dawn. His eyes became teary and he felt sad; no matter how hard he tried to calm down, he was upset.

It is clear that the only truth in a lie is death, and no one can get away from this truth. At this moment, the legendary saying “Wherever you go, there is a grave for Korkyt” comes to mind. The artist warns about this concept, which concerns all people, through the inner excitement of the character. Asemkulov (2016, p. 116) deepens his concept of death:

Death is a man's only consolation. And the only hope for a person who did not see any fun, who lived his short life like a bird's wing, in poverty, humiliation, and hunger, is death. His grandfather says that many prophets passed away from the world, and those prophets, at the end of their lives, all bowed to death. Some people think that a person who has passed in poverty is humiliated by envy of the happiness of another; because of the same humiliation, he goes to death due to the happiness that he did not have. There is no such mistake worse than this. A person does not lose hope of life, even if he lies at the bottom of a deep zindan. And death is another special happiness. It is not bodily death that comes to every person on a cutting day. Death is a special instinct that elevates a mature, five-year-old child from paganism to the rank of Prophet.

The artist's stories, full of life and death, will reach the reader's consciousness in any way. He tries to prove that if it is true that life is death, it is equally true that death is also life. Thus, he informs the reader that the whole world is created from truth, and the end of truth is death.

In Asemkulov's novel “The Secret of Tattimbet”, about the creation of the world and its meaning, the following thought is formulated:

Why did God create the sun and moon? Why did he create peace and existence in days, weeks, and months? Because your every breath is life, every day is life. Every hour, every day, has its own doom and darkness. Therefore, perceive each sunrise as the beginning of your life and each sunset as the end of your life. Consider that every morning, you just come into the world, and every sunset, your life is over. Celebrate every day of your life with a good deed. Accept every phenomenon, every living being that comes your way like a miracle. It occurs that your past life and your current state, your current mind, are two different worlds. The wonderful scene swept like a light breeze, brought endless happiness and an incurable wound to the whole mind. The deep consciousness of man never forgets about death; at dawn, he thinks about sunset. Maybe that's why when he first met Khanymsha, a sad melody appeared in his mind, like the ghost of the day of separation. When it was developed, it was adapted to dombra and finally became the first youth kyui. Being afraid to show it to the public, he went into a dense grove to stay away from the village and practiced there.

The writer describes the fact that life passes like an instant, that it is fleeting, and that one day he will get tired of life with the help of the following story told by the old man Kudandyk in the work (Asemkulov, 2016, p. 294). The author conveys that life is changeable and that life is interesting only with contemporaries and peers.

A long time ago, a passenger ran into an old man who was grazing calves and picking dung in the steppe. It turns out that the old man did not receive the passenger's greetings. The passenger said: Hey, old man, I'm greeting you, can't you hear? Are you deaf?. Then the old man:

*Even if I turned ninety-five,
I am still grazing cows to get on my daughter's-in-law good side,
because my country has moved out of this world,
I'm in a foreign country.*

If we look at any work by a classical writer or popular works of art, their value is that they can clearly show the social realities associated with the course of time and reveal the concept of the whole world and human character through the prism of few images and details. Therefore, the reality of public life or typical character is the only guarantee of the eternal life of any work of art. At the same time, social reality, on the contrary, includes such deep concepts as the reality of the era, the truth of time, the artist's view of time, peace, events, and the spirit of time. And, of course, he's an artist who can best express that truth in fiction. On this occasion, the famous critic Ashimbaev (1993, p. 73) expresses the following opinion:

In our opinion, the modern wrestler is primarily a humanist, distinguished by advanced morality and new moral qualities in accordance with the historical, social situation. A humanist is not only a glorifier of good, a supporter of virtue, a herald of good deeds, and a defender of justice and honesty, but also a person who exposes the roots of evil, cruelty, hypocrisy in life, human character, social problems and a wise man who opposes every manifestation of evil.

He can never look with indifferent intentions and conciliatory eyes at the merciless conflict between human virtue and dishonesty, honesty, and compassion, and love and enmity. The reason is that the humane qualities of man, the purity of nature, the transparency of feelings, and, in a word, the beauty of the soul can be seen in his strong struggle with evil and harmful immoral actions. And where there is a person, there is life. And it is known that life is a struggle and a fight that goes inside and outside. Therefore, there is always a conflict between old and new views, thoughts, and feelings of personality. The opposite struggle of different ideas in life, the conflict of characters, is a natural phenomenon. That is why all such truths of life should be seen in a work of art through the image of a modern fighter. Today's modern message is designed to convey the spiritual breath of this time, study moral and social issues from an artistic point of view, analyze and synthesize the main links of society's life, evaluate our big and small actions, judge achievements, identify the causes of partial shortcomings, and point to the future orientation. Whatever writer he is, he imagines the real reality of his time as full-fledged images. Any writer tries to describe and depict the real realities of his time, world, and society in holistic images.

We know very well that the world does not deliver benefits to humanity, that the eye slits of the skull are filled with a handful of earth, from the famous poem "Iskander" by the great poet Abai. Alimzhanov (1982, p. 383) also tries in this work to convey the secrets of life and death and the world through Rudaki's poems:

*Life gave me good advice,
If you look at life, it has lots of deep advice
Be envious of the fate of others,
Others wish for everything that you have experienced.
Life told me again: "Be able to control your anger,
Someone's tongue leads him to the grave.*

The writer says that the immortal poems of the famous poet Rudaki were carved into stone by the people. The place where he was born and raised delivered his love for him for thousands of years. The mountains that he fell in love with and loved became the throne of poetry and stayed the throne forever. In such poems and lines of the poet, the artist is looking for an indelible song of eternal life. Life is not endless. The end is death. Striving for an immortal life, prominent Korkyt ata rides his speedy like the wind Arabian camel and travels the world for the rest of his life in search of a cure for death. Wherever he went, instead of treatment, he found an excavated grave in front of him as a witness to death.

The mastery of the writer in the work is manifested in the sculptural image, the new side, sincere, honest actions, and words of the characters. The idea of the character related to animals, which became a part of creation presented in the novelet "Blue Mountains" by the writer Alimzhanov (1982, pp. 125), also demonstrates the skill of the writer:

Tell me honestly, have you ever wondered how much this animal has done to the human community over the centuries? Saying this, he looked up at me. -It was he who saved the lives of many people and

saved them from the most difficult dangers. If one day zoologists began to look for the footprints and bones left by a camel, as they were looking for the remains of a mammoth today, oh, then they would find it from anywhere on the globe. Undoubtedly, it itself will be found both among the most terrible sand, which is soulless and in the deepest layer of Earth. Sometimes I think that this strange animal was created together with our land. Is it not because of this animal that Abu Ali Ibn Sina and Al Biruni also escaped from the jendets and survived the desert? Is not it this animal that delivered the great Kipchak Muhammad Al-Farabi, who was called "Aristotle of the East", from Taraz to Baghdad? Saying all this, I hate the fact that some people see in the picture of the steppe only the strange from the outside.

Steppe. The silence that struck the ear. A mystery of nature that pushes thick thoughts ... This is how such a scene will forever remain in the memory of every child. Isn't that so? It's impossible not to love that steppe. It is clear that it is not just a reflection that one can only admire and admire in vain.

- What shall I say?... - He took a sip of wine and unbuttoned his shirt. He stared out the window for a long time at the sea of smooth, yellow sand that lay behind him ... - The word love is not enough ... Alas, you will not find another word either. My whole life is connected with the steppe, cattle, and camels. I love them very much".

Further, the writer, through the words of the character, considers and discusses the nature of the world, the eternal conflict between people, the difference between good and evil, and the state of the present and future. One of the main characters in the work, Jomart, gives his opinion of good and evil: "Life is the ocean, time is a wave," Abay once said. Like a wave that washes and cleans the shore, and especially the grass that turns blue, we, every generation of humanity, must cleanse the history of a thriving culture on earth of various stubborn opinions and make it as true as possible. You know no less than me that communism is the highest stage of human culture. And that communism is built on the basis of the lessons of history. To know the depths of a past life is to rise to the heights of the future. Only a thorough analysis of the past and events experienced will allow us to deny or support some things in advance. There is a definite reason for defining good and evil.

- How much evil can be attributed to one person? - said Gulsara as we were leaving the gate.

- It is possible that each of us has the same share, - said Anash, who is still unable to get rid of the thick thoughts. - And with any sign of evil, the fight will take place. For example, Zaufresh fights diseases. Askar – for his students, Zhomart – for the truth about Otrar. In short, we all fight for one and one for all of us. We will fight for the good and the light of the Sun, - said Anash in a thoughtful tone, trying to dispel the alarming effects of the last minutes. – We are all looking for our foothold and our place in this dispute.

I am watching the hills, old mounds, and towns below.

I am writing these lines in the rhythm of a crazy state, remembering the moments when I met my childhood friends, stories about Blue Mountains and springs, and flowers.

I am writing about my friends. Don't look for a heroic character in them. They are only doing their first feat. They work only for the good ... They fight ... live" (Alimzhanov, 1982, p. 215).

The writer, evading evil, is eager for good and sharpens his high aesthetic positions, relying on various methods. Various dialogues and figurative phrases born from under his pen not only express the artist's personal life principles but also reveal the writer's main duty to humanity. The writer adheres to such life principles for each hero of the work and conveys his thoughts to the reader. One of the main characters tells about the eternity of this principle and there are endless disputes about good and evil through Jomart. And they say that this will continue for centuries. The work and actions of a person are limited by time. And the author was able to convey to the reader that the main manifestation of time is manifested through good and evil.

According to the opinion of the famous Japanese writer Kawabata, the writer is like a special seismic device that predicts earthquakes in advance; he should not lose sight of the socio-psychological changes

of his time in the end; this is an accurate assessment of the social role of a modern writer and the significance of literature. The opinion of critic Taukeev (1999) is vivid evidence that the artist is not indifferent to social events. Seysenbayev (2016, p. 104), in his story “Request” also gives the following passage:

Take it easy, father. You can make your heart ache ... It is necessary to put aside those who mistakenly think that a person is as honest as I am. We see those who taste your meal and spit on your threshold while leaving your house. Once there is a society, there is both good and bad in society. In life, cold-blooded business people live much more positively than those who carry talent and walk more positively. As long as the clever man thinks, the naughty one will complete the business.

- Society is not created by God. A person creates it. So the vulnerability of society, which is reached and orphaned, depends on the people of the country, the honesty of one, and the vulgarity of the other. If you slander do it only for yourself, but not the time. You have become proverbial. In ancient times, Kazakh people said that “one bad rots one belly fat.” This is our fault; instead of destroying this bad thing, we are trying to become like him ourselves.

Nurbolat did not light his cigarette again.

Kenzhesh did not argue against his father's words. The next day, he realized that he could not defeat his own father, even if he called for help all his knowledge. It was a mistake to say that honesty in the world is a paradoxical concept?! He fell asleep thinking about the loyalty, citizenship and sincerity of his own father”.

Probably, there is nothing more complicated than human nature. Therefore, there are still many unsolved secrets of this mysterious world. At the same time, the task of literature, the “grandfather” of anthropology, that was performed and will be fulfilled in comprehensively disclosing human nature is distinctive. The artist says that a person creates a society.

In the story “Kok avtobus ishinde (Inside the Blue Bus),” Seysenbayev (2017), through the character, tells the secret of longevity.

Tarpang: That's Right. The past cannot be forgotten. If you throw a stone into the past, then when you swing, it hits your forehead like a bomb. The past cannot be forgotten. It is necessary to try to live a long life.

Now, the conversation has shifted to who did how much. They said that people who drink plenty of milk live longer. Scientists have concluded that the most people live in Bulgaria. Perhaps this word also has a soul.

Seysenbayev (2017, p. 282), in his multi-volume collection of works, also writes many opinions about good and evil, death and life, and the world as a whole, and also relies on his works. The classical writer says that in order for the world to be peaceful, the human family needs to build this world and society with their own hands, develop it through consciousness, and firmly consolidate their spiritual foundations. It follows that only in this case will we, that is, humanity, be able to create the most beautiful, just, and benevolent world on earth. To the question “Where do we find a world that inspires the soul?” in the novel, we can find the following lines:

... in the midst of the crisis that has shocked the world in recent years, man cannot get tired of finding solutions to questions that worry the entire human race. In this regard, I decided to present to the students only the most important problems facing humanity:

They are:

ending poverty;

preventing the sudden global warming;

replacement of chemical compounds harmful to human life;

fighting for clean air and potable water;

regulating population growth;

preventing the production of dangerous weapons of mass destruction;

*eradicate the illegal economy;
the destruction of organized crime;
countering terrorism;
prevention of the “clash of civilizations.”*

Seysenbayev (2016) warns that these are only the most important problems for the good of the world. However, it is clear to the reader that the most important problems arise precisely for this reason. Thus, the writer tells that the human race itself can change society and that we will be the masters of the most beautiful world, and thereby shares this idea with the human race. In the last part, the writer draws the reader's attention to the following poems by the famous Goethe:

*I can't tell about the properties of the Sun and the Sky,
I know the suffering of the earth.
Humanity remains the same
Experiencing distress in life.*

Alimzhanov (1981, pp. 151), who portrayed the life path of al-Farabi, known as “Aristotle of the East,” in the novel “The Return of the Teacher” thus assesses the path to the prosperity of the world: “Time, history, and events proved that:” people must live in peace and harmony with each other because they all belong to the human race.

Abu Nasir wrote, arguing with his teachers and altering Aristotle's words in his own way: “My teacher Aristotle, but Truth is more expensive than that, he reiterated ...

If nations were to help one another in achieving happiness, the whole earth would be blessed,” Abu Nasir wrote, addressing his teachers centuries later, “The most necessary good for man is reason, for man is due to reason. He was the only man.”

The aesthetics of war, the aesthetics of life and death - everything should be subordinated to reason, he believed. People will die anyway, so what's the point of killing them by force, torturing and ordering them to execute? How necessary is it to destroy cities, arrest and shackle people, and kill an entire nation because they believe in another religion?!”

Thus, the artist shows the fairest way of unfair events in life through the eyes of a scientist. It is said that only an educated and influential mind can cut off the hands of those who kill the people. He does not forget that society, peace, and nature have their own laws and that they should be used as they are. Nature, like man, does not like violence. He concludes that his laws are eternal, breaking them will lead to disaster, and the ability to use his power will become a source of good.

5. Discussion

The aim of this work was to establish the linguistic representation of the world, compare the works of bilingual writers, and identify the authors' perception of reality in their works. Alimzhanov (1981, 1982), Asemkulov (2016), and Seysenbayev (1992, 2016, 2017) try to convey to the reader that the world is full of unexpected situations. They express their own civil positions and engage in social and eternal topics.

Eternal themes like death and life, good and evil, happiness, and principles and problems in the world in the works of Alimzhanov (1981, 1982), Asemkulov (2016), and Seysenbayev (1992, 2016, 2017) may undoubtedly have a great influence on the formation of the reader's own perceptions and thoughts. Under the influence of Christian and Muslim philosophies as well as Russian and Kazakh cultures, they portrayed the reality of life, helped the human family to love each other, shared their sorrows and joys, looked at them with friendly eyes, and had a great influence on understanding the meaning of life, knowing the world and society, and recognizing good and evil.

This research, in essence, showed that language, culture, and artistic expression are intertwined. The bilingual cognition, involving bilingual processing that occurs at the level of content and culture, adds an extra layer of complexity to the author's point of view (Aitkulova, et al., 2023), allowing themes like

identity, belonging, and existential concerns to be conveyed in a more intricate way (Albert & Opler, 1978; Critchley, 1974).

In Asemkulov's case, for he is a bilingual author, he is presented as a person who merges distinct lingual and cultural strands into one single complex and profound portrait of the world. The narrator in the novel "Taltus" by Asemkulov passes through the agonizing memory of the lost youth and in the confrontation with a few happiness meters. The representation of loss of language and culture is true in a sense that captures the twofold experience of bilingualism, that of belonging and identity with the difficulties of remembering and longing.

Moreover, the author Asemkulov demonstrated the issue of biculturalism by picking up bi-cultural and cross-linguistic in the topic of human existence, which involved philosophy and existential questions. The title "The Secret of Tattimbet" describes Omar Khayyam in discussing the cyclical nature of life and the temporalness of his happiness. Language is not a barrier to Omar Khayyam's message it is anchored in the truths about death and eternity in the mortal world for human beings.

However, it should also be added that the bilingual writer's dealing with home themes and universal matters bespeak that languages and cultures are irreplaceable tools for shaping people's view of reality. The authors have indeed employed dialogues as well as narrative accounts to establish the good versus evil, progress versus tradition duality that highlights the complex nature of the bilingual conflict.

As for bilingual writers, their vision of the world can be multi-influenced by their native and foreign languages, which, as a result, can add to the beauty of their lives from different aspects. Integrating these problems in their artistic work as exploration and expression vehicles, they intend to invite the audience to meditate on the meaning of life. In that way, bilingualism appears as a strong component of creative writing that polishes the literary world with a wide variety of points of view.

Overall, the peculiarities of the perceptions of the literary artists, who have absorbed the traditions of the two cultures, can serve as a basis for studying the problem of multilingualism and multiculturalism in literature, identifying the peculiarities of the national mentality and its reflection in literary works; the comprehension of the problem of national identity which has become relevant in the context of globalization of society; studying the philosophical aspects of the work of bilingual writers and their concepts of being and personality, and understanding the peculiarities of universal and eternal problems.

Disclosure Statement

The authors claim no conflict of interest.

Funding

The research did not receive any specific grants from funding agencies.

References

- Aitkulova, G., Avakova, R., & Zhantasova, Z. (2023). The concept of "diligence/laziness" in the linguistic image of the world. *International Journal of Society, Culture & Language*, 11(2), 94-102. <https://doi.org/10.22034/ijsc.2023.2000804.3011>
- Albert, M. L., & Opler, L. K. (1978). *The bilingual brain: Neuropsychological and neurolinguistic aspects of bilingualism*. Academic Press.
- Alimzhanov, A. T. (1981). *Romandary* [Novels] (S. Muratbekov & T. Zhanuzakov, Trans.). Zhazushy.
- Alimzhanov, A. T. (1982). *Kogildir taular* [Blue mountains] (S. Muratbekov, Trans.). Zhalyyn.
- Asemkulov, T. (2016). *Shygarmalary: Kuishilik turaly romandar* [Works: Novels about the art of kyui]. Kazakh Encyclopedia.
- Ashimbaev, S. (1993). *Shyndykka suispenshilik* [Love for truth: Critical articles, portraits, essays]. Zhazushy.
- Desheriev, Y. D. (1976). *Razvitiye natsional'no-russkogo dvuyazychiya* [The development of national-Russian bilingualism]. Nauka.
- Critchley, M. (1974). *Aphasia in polyglots and bilinguals*. *Brain and Language*, 1(1), 15-27.

- Grosjean, F. (2022). *The mysteries of bilingualism: Unresolved issues*. Wiley-Blackwell.
- Isaev, M. (2004). *Foneticheskiye osobennosti angliyskoy rechi kazakhov* [Phonetic features of the English speech of the Kazakhs]. KazUMOiMYA.
- Karlinsky, A. E. (1990). *The fundamentals of the theory of language interaction*. Gylym.
- Koptleuova, K., Karagulova, B., Zhumakhanova, A., Kondybay, K., & Salikhova, A. (2023). Multilingualism and the current language situation in the Republic of Kazakhstan. *International Journal of Society, Culture & Language*, 11(3), 242-257. <https://doi.org/10.22034/ijscsl.2023.2007080.3099>
- Mechkovskaya, N. B. (1996). *Sotsial'naya lingvistika* [Social linguistics]. Aspect Press.
- Nurgali, R. (2013). *Şığarmaları* [Works]. Foliant.
- Protassova, E. Y. (1999). *Materials on the study of bilingualism*. MGU.
- Rakymzhan, O., Shalabay, B., Zhumagulova, O., Kazhibayeva, G., & Kairbekova, I. (2022). Existential loneliness in Kazakh literature and modern world literature: Insights from metaphors and frame-based analysis. *International Journal of Society, Culture & Language*, 10(3), 103-116.
- Seysenbayev, R. (1992). *Tungi dialog: P'esalar zhinagy* [Night dialogue: Collection of plays]. Oner.
- Seysenbayev, R. (2016). *Koptomdyk shygarmalar zhinagy* [Collection of multi-volume works]. International Abay Club.
- Seysenbayev, R. (2017). *Qazaq eli nemese derbestik pen daralıq üşin jantalas* [Kazakh country or struggle for independence and individuality]. International Abay Club.
- Suleimenova, E., & Shaimerdenova, Z. (2002). *Aleumettik lingvistikalık terminder sozdigi* [Dictionary of sociolinguistic terms]. Kazak University.
- Taukeev, S. U. (1999). *National-historical specificity of the creative context of A. Alimzhanov and its role in the creation of the figurative-linguistic picture of the world. Rusistika v Kazakstan: problemy, traditsii, perspektivy* [Russian studies in Kazakhstan: problems, traditions, prospects] [Paper presentation]. International Scientific and Practical Conference Dedicated to the 90th Anniversary of the Birth of Professor Kh.Kh. Makhmudov, Almaty.
- Vereshchagin, E. M. (1984). *Psychological and methodological characteristics of bilingualism*. Publishing House of Moscow State University.
- Vildomec, V. (1963). *Multilingualism*. A.W. Synthoff.