

## **Russian Writers with Bimetal Thinking and the Formation of Readers' Multicultural Competence**

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### **ABSTRACT**

Literature, as a reflection of the writer's private and stereotyped representations about different cultures, influences readers' worldview. Authors with bimental thinking model in their oeuvre of situations based on a multicultural behaviour or perception. The objective of this paper is to analyse the personality of bimental writers and features of their poetics, to determine conditions under which the works of an author generate multicultural competence among readers and to build a technique of studying literature within multicultural education. The social and political situation in the country of residence, as well as biographical facts, directly affects an author's bimental thinking. The author is able to identify a lyrical character with members of other ethnic groups, as he or she is familiar with situations involving customs, traditions and other languages. The readers choose the literature based on these criteria and which can in turn influence their perception of other cultures contributing to multicultural education.

*Keywords:* Bimental thinking, multicultural competence, national identity, Russian literature

### **INTRODUCTION**

An author's bimental thinking occurs when he or she has been immersed in a second culture and reflects regularly the elements of this culture in his or her oeuvre. In

recent years, the term 'bimentality' has been used in political science, sociology, theory and teaching methodology. This term refers to an approach that analyses the character traits, behavioural reactions, principles of training and education of the individual, which combine two mentalities in his or her mind. Mukhametshina and Galimullina (2014) consider 'bimentality' to be the 'organic transition from bilingual and bicultural competence to bimental self-consciousness, particularities of which

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can be determined by ethnic, confessional and historical determinants'. The bimental thinking of a writer must find its bright and creative expression semantically, as well as artistically and linguistically. Based on the identification and analysis of works of bimental writers, the inclusion of the term with all its related features in the analysis of fiction literature and development of a systematic approach can help to justify artistic features that contribute to the objective representation of another culture.

The bimental consciousness of a writer is the synthesis of two cultures, languages and show examples of multicultural behaviour or the tendency for it. This demonstrates the identification process of an author and the writing's lyrical character with other ethnic groups. The effort of teachers to implement multicultural education and to promote the understanding of a text by students or readers of varying degrees of competence is facilitated by literary writings.

The objective of this paper is, first of all, to justify the choice of a material that can be demonstrated to be an example of multiculturalism. The second objective is to determine the conditions under which the work of chosen Russian writers is able to develop a multicultural perspective among readers. This is achieved based on the analysis of the bimental author's identity and by highlighting features of his or her poetics. Third, the prospects of practical application of the obtained results in pedagogics are reviewed. From these, we develop a method for selecting relevant literature to impart multicultural knowledge.

## **THEORETICAL BACKGROUND AND STATEMENTS**

For a proper analysis of the chosen material, the theoretical foundations needs to be defined. First of all, we analyse the works used in forming readers' multicultural competence. Then we justify the use of the term 'bimentality' in literary studies, as well as the conditions for bimental thinking. Finally, based on the theoretical foundations, we identify the basic research methods and criteria according to which one can choose books that maximise one's understanding of a target culture.

### **Role of literature in developing multicultural competence**

Martin and Vaughn (2007) identify several steps for an individual to achieve multicultural competence. One of it is cross-cultural skills that represent not only the knowledge of another culture, but also to identify with other people and the ability to understand world perception of another culture. This is best described by Byram (1997). According to him, intercultural communicative competence includes the knowledge that develops the skills of interpretation, the ability to form relationships, develop interaction skills and discover new ideas and ways of being. A combination of these will lead to a positive attitude towards other cultures by creating awareness and acceptance of other cultures to result in better communication between them.

Literature is a way of developing multicultural competence and is considered in pedagogics, theory and methodology of training and education, where art is defined as 'a means of communication between generations, between nations, between people of different cultures'. So, the main function of art, in addition to educational or aesthetic influence on the person, is the possibility of a dialogue of cultures' (Fioktistova, 2012).

Researchers emphasise the use of additional structured methods in teaching literature in multicultural society. Funke (1989) considers the relations between the writer, the text he or she writes, and the real world, as vital in understanding another culture.

To a large extent, this topic raises the question of identity. According to Gómez Rodríguez (2013), the author of an article entitled 'Enhancing intercultural competence through U.S. multicultural literature in the EFL classroom', the 'individual of a cultural community needs to be willing to analyse their own meanings from the viewpoint of others in order to engage in cross-cultural communication'. With the acquisition of these three aspects, as proposed by Byram, individuals not only prepare to deal with other ethnic groups, but become more critical in their understanding of why differences between cultures exist. As Gómez Rodríguez explains when referring to Byram, through the process of developing critical understanding, a participant of intercultural communication acquires a

'rational and explicit standpoint from which to evaluate' (Gómez Rodríguez, 2013).

Attempts at getting to know another culture therefore lead to self-recognition and self-identification because the knowledge of features, specific to another culture, requires comparing them with one's own culture. This psychological aspect is used as a conceptual starting point for many works, researching the teaching of literature and its connection with intercultural communication. Matos (2011) writes about establishing 'a parallel between interculturality and the interaction of a reader with the literary text because understanding a foreign culture requires a continual negotiation of meaning and the ability to put the foreign culture in relation with one's own' (Matos, 2011).

Golikova et al. (2016), referring to Mukhametshina (2006), discuss teaching literature in a multi-ethnic environment and claim that 'the comprehension of the artistic content accompanies the "mental community" of the reader and the author'. Referring to bilingual students, the authors note how students' self-understanding can emerge through literature classes that incorporate dialogue between the cultures. This helps 'to see the common things in both literatures, and to realize the national identity of each of them, allows to overcome the defects of the traditional literary education of students in the bilingual education associated with a low level of awareness of their native literature and culture' (Golikova et al., 2016).

**Justification of the term ‘bimentality’ in literary criticism and criteria of the formation of writers’ bimental consciousness**

Much of our work is based on the analysis of the works of Russian writers who were born or raised in Kazakhstan. By the beginning of the 20th century, this social and historical background led to the arrival of a number of writers prone to binary perception of the world because a permanent cultural dialogue facilitates the natural combination of the two mentalities. Mukhametshina and Galimullina (2014), who wrote on the theory and methodology of training and education, argue that ‘bimental personality is inculcated through the dialogue of cultures’ and influences the degree of self-identification with a particular culture.

The academicians of Kazan Federal University, developing the idea of bimentality in the theory and methodology of training and education, study the ‘organic transition from bilingual and bicultural competence to bimental self-consciousness, particularities of which can be determined by ethnic, confessional and historical determinants’ (Mukhametshina & Galimullina, 2014)”. According to political analyst Vydrin (2014), bimental people may often be ‘dampers and intermediaries between submental zones’. Thus, bimentality is the highest level of perception of two cultures. At the same time, bilingualism can be a factor that may accelerate the transition to bimentality, but it is not necessary for its occurrence.

In literary studies, the term ‘bimentality’ is defined as the ability of a writer to fully

perceive the features of two cultures, reflect this perception throughout his/her entire career and create situations in his or her works, demonstrating examples of a multicultural perception. These are discussed in the selected literature and methods of teaching literature, but the use of a specific term, in our view, can help to systematise the features of such authors’ poetics and prospects of teaching, which is what we will attempt to prove in this research.

Thus, this research focused on the literature at the junction of Russia and Kazakhstan, which is characterized by a permanent blending of two different cultures (Turkic and Slavic, European and Asian, Eastern and Western). In the works of one author, it is easier to identify the system of images that influenced the work on both sides. Therefore, dual consciousness that constitute bimentality can be clearly demonstrated. According to Madanova (2003, p. 23), ‘the emergence of cultural and historical West-East antithesis is due primarily to the need for self-identification and self-determination through the attitude to other holistic value’. Speaking further on the Eastern and Western cultures, it should be pointed out that depending on the context, the understanding of ‘borders’ between East and West will be formed either on a geographical basis or on the basis of a set of certain cultural specificities that are traditionally associated with the East or West.

By bringing this problem to the level of the relationship with other ethnic groups,

we will find examples among the works of poets and writers that will allow us to characterise their world perception as a bimental perspective. We analyse the works of certain Russian emigrant poets and writers, but not others for two reasons. First, the portrayal of culture, people or natural landscape of another cultural space may be called a theme or a constant motif rather than the world perception of bimental thinking. Second, in case of forced relocation to another country due to social and political reasons, a foreign culture is often not fully accepted. The feeling of 'homesickness' imposes certain constraints on a writer's works and in most cases, excludes the positive process of identification with other people, which adversely affects the 'honesty' and objectivity of the literary text.

Works of Russian émigré demonstrate the difference of perception about cultures, in a natural versus forced way. Social and political settings in a society, which form the identity of an author, represent **the first factor** that determines the author's dual consciousness (Orazbayeva, 2016).

It should be noted here that when choosing materials, we relied on the fact that the author's childhood experiences are effectively reflected on his or her biography, as well as artistically – in an autobiography and writings, which contain the author's digressions or where the character of a lyrical hero is close to the author's reality. An in-depth discussion of the selected material is important and allows us to discover the environment in which a writer spent his or her childhood. The factors affecting an

author's child perception (place of birth, ethnic and linguistic environment, duration of stay in another cultural setting) clearly contribute to the development of a bimental personality and represent **the second factor** of its formation (Orazbayeva, 2016).

With the combination of these factors, the inclusion of the other culture's components in the artistic world of an author manifests throughout his or her career. That is why these factors are also the criteria for the selection by an author of the relevant literature in teaching courses related to intercultural communication or taught in a multicultural environment, generally aimed at the development of students' cross-cultural skills.

## METHODOLOGY

The solution of assigned tasks involves the use of methods of literary studies and teaching literature. Literary analysis includes the following: a method of holistic analysis of literary texts, a comparative method using an intertextual analysis and a contextual and hermeneutic method.

The contextual and hermeneutic method consists of searching for hidden historical and literary dialogues caused by 'a single spiritual and cultural continuum of artistic consciousness of the era where writers communicate' (Zamanskaya, 2002). The contextual and hermeneutic method provides an interpretation of any literary fact or event in the system of contexts, which, according to their nature, include a literary work in the maximum possible number of cultural, philosophical and

ethnographical issues. Consequently, the resolution of these issues is broader than in the analysis of similar texts using the comparative-historical method. According to Zamanskaya (2002), the most important task of this method is a 'reconstruction of a single continental cultural space of one era that reveals the specificity and dynamics of artistic consciousness of a national culture in the context of European and world culture'.

This approach is relevant for our study because it examines the cultural and sociological environment that combines the conditions of formation of a particular author at a particular historical moment. Thus, we are able to interpret the literary work by means of literary analysis in the light of different issues. In that way, the consideration of the history of the relations between different national literary works in a variety of contexts leads to an integral character.

A detailed description of methodology, promoting teaching literature in multicultural classes, is provided in the section "Teaching prospects".

#### **FEATURES OF POETRY OF WRITERS WITH BIMENTAL THINKING**

In light of a writer's biography and the criteria above, it is clear the artistic style of such authors is characterised by a set of features as follows:

- (1) A considerable degree of identifying themselves and their lyrical characters with another culture that affects the general attitude towards intercultural communication,

themes of works and system of images.

- (2) Bimetal thinking combines realities of different cultures, uses words, phrases and comparisons, typical for the "secondary" language.
- (3) The denial of spatial and temporal boundaries often finds its artistic reflection, because, for the consciousness, open at least for the two cultures, all boundaries are conventional and affect the perception of the world as a whole.

#### **Bimetal world perception of Russian authors raised in Kazakhstan**

There is a relationship between Kazakh and Russian nations, a common historical past and a rich cultural heritage that predetermines binary perception of the world by Russian poets who grew up in Kazakhstan. Two Russian poets of the 20th century, Leonid Martynov and Pavel Vasiliev, represent objective and multifaceted images of Kazakhstan, which is illustrated in their biographies. Pavel Vasiliev (1910-1937) was born and grew up in Kazakhstan; Leonid Martynov (1905-1980) was born in Omsk, a city at the boundary of two countries, and his childhood was spent in the Kazakh steppes. Kazakhstan was a multinational and multilingual country during that period. Therefore, their worldview, demonstrated in their art, reflects bimetal consciousness. We will also provide an analysis of Olzhas Suleimenov's oeuvre, who is a Russian speaking Kazakh poet, to highlight the contrast.



The distinctive feature of Leonid Martynov and Pavel Vasiliev's works lies in the fact that the interest in another country, Kazakhstan, has fully shaped the consciousness of the poets, marked by a particular perception of the world and displayed in their poetry. The authenticity of this interest shows not only the artistic and multifaceted description of Kazakhstan, but also the desire to learn and understand the customs and traditions of the Kazakh people, their everyday life, to use Kazakh words and elements of traditional Kazakh genres in literary works to make a story more vibrant and credible.

As we have already pointed out, child perception, subsequently recast in poetic works, is of particular importance in shaping the authors' bilingual thinking. This is particularly captured in the legends of Leonid Martynov's family described in the autobiographical novel *Air frigates*. His grandfather, a pedlar, used to travel across the Kazakh steppes and sell books that eventually gave birth to a poem titled *Seeker of Paradise*. The life of the poet's maternal grandfather, a military engineer who used to work in Vernyi (now Almaty) and who collected water in the desert for the locals, inspired the poem *Story of a Russian engineer*. Family traditions enriched the creative material of the poet, which he used as an example of cross-cultural interaction, of the recognition and acceptance of other people.

Details of Leonid Martynov's work, referring readers to the characteristics of the Kazakh people, are important for

intercultural skills. For example, describing an encounter with the Kazakhs in the steppe, Leonid Martynov says: *'After the formal mutual salutation: "Are your cattle and yourself in good health?" – "Thank you! Thank you! Are your cattle and yourself in good health?" – the guests having come down from their horses, agreed to participate in the tea party'* (Martynov, 1977, p. 319). The lines introduce the traditional greeting, *bata*, common to Turkic people in general, and continues to be used in solemn welcoming ceremonies.

There is a similar passage in Pavel Vasiliev's work. The use of Kazakh words and realities specific to the Kazakh culture follows the traditional genre of Kazakh folklore and used in the Russian text. For example, *Ulkun-louse (Cheerful drinking song)* is included in the cycle *Songs of the Kirghiz Cossacks*, which is a collection arising from the mixing of elements of Kazakh folklore with Pavel Vasiliev's original poetry. The song, as in the example above, begins with *bata*: *'Let the host have many sons // And have even more guests // And have even more camels // Than guests and sons combined'* (Vasiliev, 2011, p. 6). This introduction shows that the poet was familiar not only with *bata*, but also with the traditional construction of Kazakh folk songs, which *akyn*, an improvising poet and singer in the Kazakh culture, often used to begin with wishes to welcome listeners.

These poets' biographical facts raise the question of self-identity. History determined the absence of abrupt changes in the transition from one culture to another.

Thus, in our case, the question is contained in the degree of self-identification with a particular culture. Also, the question of self-identity receives an interesting solution in the perception of spatial and temporal borders. According to Georgiou (2010), space is 'a central category in relation to identity and representation in the context of diaspora, migration', and Martynov's representations of borders' conventionality fully comply not only with the nature of a lyrical character, but also with the author's personal self-determination.

In the autobiographical story *Aksakal from Kokchetau*, Leonid Martynov, who supported the idea of conventionality of borders between Asia and Europe and nations' kinship, wrote: *'I did not become an aksakal, mainly just because I shave with an electric razor...'* (Martynov, 1977, p. 251). The poet sees himself as a Kazakh aksakal and mentions the literal meaning of the Turkic word 'aksakal' translated as 'white beard' that he shaves off, leaving 'for himself' all of the other meanings of the word (old and wise man in the Central Asian and Caucasian communities).

### **The features of poetry of Russian émigré authors**

First of all, it should be said that the criterion that determined our choice of emigrant poets for this research was their belonging from birth to at least two cultural communities that can foster bicultural consciousness. Thus, we wanted to show the difference between the natural perception of different

cultures and perception in emigration, which was forced for many Russian writers in the first half of the 20<sup>th</sup> century. This can be shown most clearly using the example of works written in different periods of time by the same authors with a disposition to biculturality. This emerged out of living as an émigré that prevents the author from perceiving the world objectively.

Dovid Knut (1900-1955) was born in a Bessarabian town not far from Kishinev (Moldova), on a land, which from ancient times had been home to representatives of numerous nations. With the first wave of Russian writers' emigration, he settled in France. The question of self-identification in his oeuvre is solved in his poem *My millennia* (Shrayer, 2007), where his lyrical character clearly identifies his attitude to the motherland and shows his openness to different cultures caused by living on the territory of Bessarabia, a place of constant intercultural communication:

I,  
Dovid-Ari ben Meir,  
Son-of-Meir-Enlightener-of-Darkness,  
Born by the foothills of Ivanos, <...>  
I see it all:  
The deserts of Canaan,  
The sands and date trees of parched  
Palestine,  
The guttural moan of Arab camel trains,  
The cedars of Lebanon, and bored  
ancient walls  
Of my Holy Yerushalaim.



The author associates his lyrical character with himself as much as possible and says that the main feature of his motherland is its multi-ethnicity, which is the root cause of his disposition toward multicultural perception.

We can see complex perception of the outland caused by forced displacement and in the rejection of emigration in those poems that are reflected in the lines about Paris: *'Ah! I would not like to rot in this fog of Paris now'* (Livak and Ustinov, 2014, p. 578), *'My Careless Lamplighter; // Why have you lit me up? // And put me open wide // In the wind of four roads?'* (Livak and Ustinov, 2014, p. 679).

Another Russian poet who emigrated to France, Georgy Evangulov (1894-1967), had a dual perception of the world because he was born in Georgia and had sustained interactions with Russian culture. Georgy Evangulov naturally combined his Georgian origin and culture with Russian culture, the language of which he used, but rejected emigration and opposed its influence. To him, Paris was associated not with the homeland, but with escape and forced relocation; but on the other hand, it was a symbol of freedom and hope: *'Paris! Where of the Eiffel Tower' // Iron and slender dream // Ascended as a mast - // Paris! There will be a solution!'* (Livak and Ustinov, 2014, p.503).

Thus, from these examples, we show the difference between 1) bilingual thinking, which is inherent in these poets' oeuvres due to their origin and influenced by their cultures, and 2) the results of forced

relocation, whereby a country of emigration becomes a generalised symbol of exile or hope.

## TEACHING PROSPECTS

The contextual and hermeneutical method considered above is an important strategy for forming bilingual personality. This analysis allows us to reveal the particularities of the historic era, when authors referenced in this study lived and created literary and historical dialogues, thus developing readers' cross-cultural skills.

For the poetry of Leonid Martynov, such an analysis is considered to be a sum of features allowing for development of intercultural communication. The analysis can be free, holistic, and contextual or based only on studying necessary situations and images. Let us suggest a possible system of contexts and aspects that can interpret a text to the fullest extent. Thus, the method of reading literature, based on the principle of authors' bilingual world perception and aimed at forming multicultural competence, may consist of three stages.

The first stage. According to the criteria mentioned in the theoretical section above, we discuss writers whose works contribute to the development of multi-cultural competence.

- (1) Social and political conditions of personality formation: Leonid Martynov, born in 1905, had all the opportunities to experience the main stages of Soviet state building, all reforms and outcomes of historic interconnectedness of two

countries. What emerges from this experience is his perception of the Kazakh and Russian cultures at the same time.

- (2) Factors influencing child perception: place of birth (Omsk, on the border of Russia and Kazakhstan), length of residence in the country (childhood and, consequently, many business trips as a journalist), ethnic environment (multinational), family traditions and legends (stated above) – all these elements of his biography contributed to building the dual consciousness of Leonid Martynov.

The second stage involves an analysis of the selected artworks or a passage in the system of contexts. The following example contains an excerpt from the conversation with Leonid Martynov, recorded by the Russian poet Mark Yudalevich, who wanted to represent Martynov's typical artistic style, so the excerpt can be adopted as his literary text: '*Here, on this bridge, said the poet [Martynov], I once saw how Asia and Europe met – a Bactrian camel, dusty because of roads of the steppe, and a brand new shiny car. <...> The camel and the car examined each other with interest...*' (Yudalevich, 1989, p. 23).

From a literary perspective, it is necessary to make an analysis of the text revealing features of a poem, namely metaphors connecting the camel with Asia, train with Europe, bridge with cross point

of two cultural spaces and different periods of time.

“Culturological” context represents Central Asian and European cultures, interaction between traditional Turkic and modern Western elements in a narrative.

Philosophic context connotes borders between Europe and Asia and shows that the poet considered them conditionally, enabling two continents to meet ‘on the bridge’.

In the third stage, following the concept of Byram, we define why works of a chosen author with bicultural thinking can boost the multicultural competence in a reader:

- Knowledge: stereotyping – the camel is a symbol of Asia and the car is a symbol of Europe.
- Interpretation skills: revealing the metaphoric meaning of the words ‘camel’ and ‘train’ that can be associated with realities of certain continents.
- Skills of defining relation, connectedness: comparing received information with a reader's culture, defining characteristic features and analysis of interaction between cultures on his or her own territory.
- Discovering skills: realising particularities of development of history and culture of Kazakhstan, which is situated in Central Asia and open to interaction with cultures of other nations and continents.

- **Positive attitude to another culture:** raising the level of intercultural competence is based on understanding a broad issue of interaction between Europe and Asia in Kazakhstan that defines characteristic features of culture in many areas: social and cultural, political, industrial, ethnographical and others.

Thus, the choice of authors here is based on their disposition toward bilingual thinking. Their belonging to another nation allows us to talk about the credibility of the author's interpretation. Moreover, choice of the theme in this example, based on intercultural interaction, is directly connected with development of multicultural competence that 'doubles' efficiency of applying the Byram concept.

## DISCUSSION

In multiple works devoted to teaching of multicultural literature, choosing the right literary text is important. Edmondson discussed the challenges faced in using literature to teach a second language. Literature is written from a single individual's perspective and thus has an unclear relationship with the culture of the whole community (Hanauer, 2001). In this regard, students / readers may mistakenly generalise the situation and cultural factors and ascribe them to the worldview of an entire community. For this reason, Hanauer believes that teaching culture should involve the presentation of multiple individual

viewpoints, including the viewpoint of a representative from the target culture, an individual studying this culture, and a moderator (a teacher) leading a discussion. This method, according to Hanauer, helps to avoid false generalisation. As can be seen, the fear of mistaking the worldview of an individual author as representing the entire community results in attempts to create methods of teaching and interpretation, to avoid mistakes as much as possible in understanding another culture through a literary text.

Our suggestion is to select books firstly by authors who avoid wrong interpretation of specific cultural features. Bilinguality can demonstrate facts of target culture to readers to enable them to understand the differences. Reading of such literature implies the presence of a competent participant, as a teacher in educational system, who will lead students to the correct interpretation of books. But even outside the educational system, the work of a bilingual writer is open to a reader because such a writer is inclined to reinterpret the perception of other cultures in a literary text, as it will be shown in the examples below.

Mullin's (2012) book titled "*Using literature to promote cultural competence*" contains guidelines for choosing literature for appropriate students. She suggested choosing literature based on social, psychological, pedagogical factors, including artistic style and its importance for intercultural communication. These refer to an author's mentality. What we suggest is highlighting the writers' world

perception and opportunities for developing multicultural competence.

The ultimate goal of our research is practical application of the material for developing methods of reading, studying and teaching literature. In the case of amateur reading or in the context of teaching literature, these methods should promote the development of skills for identifying certain criteria to find authors with bimental thinking that are aimed at creating truthful image of another ethnic group or country.

In this context, a great number of works written by authors who are not prone to bimental perception of the world, can generate readers' interest in another culture and can be used in pedagogics while learning about another culture. Using the above-mentioned examples, we showed that an author with bimental thinking demonstrates differences between two nations to the utmost degree thanks to self-understanding through another culture. That means such authors are prone to demonstrating and explaining cultural phenomena and elements that can give rise to misinterpretation without appropriate guidance. This is the justified fear of misinterpretation that gives birth to such methods like Hanauer's method based on the need of several opinions that will lead to the right common denominator. In this case, authors with bimental consciousness are an ideal guide for readers and students learning the target culture though literature.

## CONCLUSION

This research uses the terms 'bimentality' and 'bimental thinking' in literary studies to refer to authors who integrate two or more cultures into their worldview. In the education system, it is important to use relevant and appropriate literature that can boost multicultural competence of students. The bimental thinking of an author defines his or her credibility and, in turn, provides an opportunity to make an analysis of characteristic features of bimental thinking as a notable example of multicultural competence. In other words, in teaching literature, the category of 'bimentality' can be used as a characteristic feature of authors chosen to form multicultural competence of students.

Thus, the proposed method has three stages:

- (1) The first stage is preparatory work for a teacher in the form of searching for literature contributing to multicultural competence in accordance with criteria that can be used for determining disposition of an author to bimental thinking.
- (2) The second stage includes work by a teacher with students and provides for analysis of a literary text in a number of contexts that can fully represent cultural characteristics of a target culture.
- (3) Joint assessment of the results: summing up, i.e. translation

of perception of an author into perception of the world of the target culture; comparing with his or her own culture. General assessment of the results is related to the experience of multicultural communication using the example of literature, which builds bilingual and contains standards of literary language based on dual consciousness of an author.

Thus, the terms 'bilinguality' and 'bilingual thinking' in literary studies makes systematic the characteristic features of poetic manners of certain authors, determines perception of another culture, and, in a wider and practical application, opens new dimensions in implementing the ideas of multicultural education.

#### Footnote:

All translations are our own, except the poem by Dovid Knut *My millennia*.

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