

Culture as a Catalyst in L.

Looking for L: Life, Learning, Love, Language, and Led Zeppelin

by

Larisa Segida

A Thesis submitted to the Faculty of Graduate Studies of

The University of Manitoba

in partial fulfilment of the requirements of the degree of

MASTER OF EDUCATION

Department of Curriculum, Teaching and Learning

University of Manitoba

Winnipeg

Copyright © 2005 by Larisa Segida

### **Abstract**

The key postulation of the research is: learning a second or an additional language should go together with learning its culture. Through personal experience as an EAL learner and EFL teacher, the researcher examines the interconnected system of the learner's motivations, premising that language cognition could engage a meta-cognitive search for **L**, as a symbol of the researcher's inner world, and arising from **L** such concepts as **L**anguage, **L**earning, **L**ife, **L**ove, and **L**ed Zeppelin. The latter embraces in the researcher's case a cultural stratum, on which she develops her I-world. Quest and examination of those concepts analyze sense-data, the researcher's short literary works written in Russian and translated into English. Narrative inquiry is the focal method for the analysis. The canvas of the author's writing is presented in a symbolic form of literary and musical Islands with which she creates her arts-informed research of new learning-teaching interactions with the learning component as dominating in this interaction. The researcher looks for new perspectives on education as a lifelong process that takes place between I-world and They-world through internalization and externalization.

## Acknowledgments

This work would not have the spirit that it has without the invaluable academic, educational, psychological, and human support and belief in me as a writer and researcher, provided by the following scholars:

### **Dr. Clea Schmidt, Assistant Professor:**

I am very grateful to you for returning to me faith in myself. Within two years of our academic cooperation, I have been like a cherished babe in the hands of her loving mother. Beside you, I experienced *the bearable weight of academic being*, paraphrasing Kundera's "unbearable lightness of being". You tenderly led me out to the beauty of English, to the delicate philosophical wisdom of being in its environment with all your tact, diplomacy, and sincerity. You patiently and laboriously corrected my stylistic mistakes and awkwardnesses. You cared about my every step on my stairway to knowledge heaven. Despite my passing perplexities, you encouraged me to continue my journey in search for Life, Learning, Love, Language, and Led Zeppelin. I have found their manifestations in you as a teacher, adviser, friend, and a human being.

### **Ms. Pauline Broderick, Professor:**

To create, we all need an inspiration, an "ocean breeze" for which we are eager to cross thousands of miles just to feel its reviving touch. You have been for me such a breeze, impulsive, inspiring, and enlivening. Having met you for the first time, I felt that we had known each other all our lives. You have given to me the rare mutual understanding that occurs instantly on a deep emotional and rational levels provided by love of art and, first of all, music. Dr. Schmidt introduced us to each other, knowing that our relations should take place. It is not easy to be able to keep the *fragile desire of creating* alive despite daily ups and downs. Your breeze was in my lungs while I was writing. I inhaled and exhaled it creating in its vital aura. Thank you for your tolerant "fixing my road" to the English proficiency.

### **Dr. Francine Morin, Professor:**

Your main maxim "*Philosophy underpins Education*" stimulated me to apply my prior philosophical education to my current study. All locks became open in my mind and resulted in our written philosophical conversations during your course and in my philosophizing thesis. I admire the clarity of your elucidations and requirements. The ornateness and ambiguity of my writing and thinking needed the transparency and intelligibility of your academic vision. Together with it, I felt the safety of earth while ascending my stairway to knowledge heaven.

### **Dr. Robert Renaud, Professor:**

We are all different, and our understanding of each other may only begin on a crossroad of our tastes and interests. Thanks to our love of Led Zeppelin and music on the whole, from a colourless and stumbling English student, I became a person whose thesis interested your precise mind of a quantitative researcher. I feel honoured to have you as a representative of different thinking in my thesis committee. It stresses humans' dissimilarities that unexpectedly may become their similarities. The truth is only; ways to it are innumerable.

## Table of Contents

	Page
List Of Figures.....	6
Etymology of main concepts.....	7
Chapter 1: Researcher as a Woman.....	11
What Déloô(s) My Psuchê?.....	11
Narrative as a Philosophy of Experience.....	14
Island 1: Both Sides Now – From There and Here.....	20
Island 2: Insensitive Sensitiveness of Being.....	25
Island 3: Tango of My Life.....	28
Island 4: Garden of Child-Like Imagination.....	31
Island 5: Love is Air .....	35
Island 6: Borderland.....	38
Chapter 2: Researcher as an Immigrant.....	41
Island 7: North-American Immigrants.....	42
Island 8: Canadian Russians Immigrants.....	44
Island 9: Russian Language There and Here.....	51
Island 10: Two Cultures.....	54
Island 11: First (Russian) Language Loss.....	63
Island 12: Bilingual Advantages and Disadvantages.....	65
Island 13: Russian EFL Educational Repertoire.....	74
Island 14: Theories of Motivations.....	78
Island 15: English Language Culture as a Catalyst in a Russian way of.....	

English Learning.....	92
Island 16: Psychedelia.....	99
Chapter 3: Researcher as a Scholar.....	106
Method.....	106
Sense-Data.....	117
Chapter 4: Researcher as a Writer.....	124
Researcher's Being Islands.....	126
Looking for Life.....	137
Looking for Learning.....	152
Looking for Love.....	166
Looking for Language.....	171
Looking for Led Zeppelin.....	179
Chapter 5: Researcher as a Human Being.....	184
References.....	190

## **List of Figures**

Figure 1. Spiritual Being Islands.....	127
Figure 2. Cultural Being Islands.....	128
Figure 3. Scholarly Being Islands.....	129
Figure 4. Creative Being Islands.....	130
Figure 5. Human Being Islands.....	131

### Etymology of Main Concepts

Sources for the etymological origins are A Smaller Classical Dictionary, 1927; The Oxford Dictionary, 1958; Dictionary of Word Origins, 1990; Words Origins and Their Romantic Stories, 1968; Greek-English Dictionary, 2003; Greek-English English-Greek Dictionary, 2004; The Penguin dictionary, 2004; and Greek-English Dictionary Online.

**Art:** from an Indo-European root *ar-* to ‘put things together, join’; from Latin *ars* ‘skill’, hence Old French *art*.

**Cinematography:** from French *cinematographe*, coined by Auguste and Louis Jean Lumiere in 1896, from Greek *kinein* to ‘move’, *kinema* ‘movement’.

**Creature:** alive being, a living organism.

**Culture:** ‘piece of tilled land’ (French); Middle English via French from Latin *cultura*, from *cultus* care, adoration, past participle of *colere* to cultivate as opposite to *nature* from Latin *natura* birth, cause of things, et cetera, formed on *nat-*, *nasci* to be born.

**Dêloô:** from Greek to ‘show’ or ‘reveal’.

**Education:** from Latin *educere* to ‘educer’ is literally to ‘lead them out, forth’; from Middle English *educaten* to rear, from Latin *educatus*, past participle of *educare* to rear, educate, nourish.

**Intelligentsia:** was borrowed from Russian *intelligentsia*, which came via Polish *inteligencja* from Latin *intelligentia* ‘intelligence’.

**Island:** I-S[pirit]-Land; Land of my spirit; the researcher has invented the notion to identify a particular concentration of spiritual (as opposed to material) products of human activities performed in such fields as Art, Literature, Philosophy, Music, Cinematography, and Languages

that have influenced her formation. The term can be defined and understood through the notion *spirit-knot*, which is described below (See **Spirit-knot**).

**I-world and They-world:** inner and outer worlds; worlds of the self and the other.

**L:** from the Greek letter ‘*lām'də*’ - ‘*lambda*’, which is used as a symbol for ‘wavelength’. A lambda is a particular frequency of light. *Wavelength* is the distance between one peak of a wave of light or energy and the next corresponding peak. Idiom: ‘*on the same wavelength*’ means ‘in harmony’. “The road up and the road down is one and the same” (Heraclitus). “The wave is strong in its silence” (Jabès, 1973, p. 9). ‘L’ for me embodies that road.

**Language:** Middle English from early French *langage*, ultimately from Latin *lingua* tongue. I comprehend *language* as my *lingua* that develops together with my *age*-ing.

**Learning:** from Indo-European ‘*leis*’ – ‘track’ and prehistoric West Germanic ‘*liznojan*’: ‘gaining experience by following a track’. While living, I follow road ‘L’ learning.

**Life:** from prehistoric Germanic ‘*lib*’- to ‘remain’, ‘be left’. The meaning of the root is to continue, last, endure, to be persistent.

**Limen:** from Latin *limen*, means ‘threshold’ - the limit below which a given stimulus ceases to be perceptible. Liminal – pertaining to a limen or to the initial stage. “Limen... a storehouse of possibilities” (Turner cited in Low & Palulis, 2004).

**Literature:** Middle English via French from Latin *litteratura*, from *litteratus* ‘marked with letters’, *literate* from *litterae* ‘letters’, plural of *littera* ‘letter’.

**Love:** from Old English *lufu* and Old High German *luba*; the sense ‘find pleasing’ is primary for the word.



**M:** The Phoenician ancestor gave rise to the Greek ‘Mu’ and Latin ‘M’. The wavy shape of the letter M consists of L-wavelengths and can be characterized by the Heraclitus’ “Road up and down is the same road”.

**Music:** from Greek *mousike* – any art presided over by the Muses, the inspiring goddesses of song, divinities presiding over the different kinds of poetry, and over arts and sciences.

**Narrative:** from *narrate* to ‘make it known’; from Latin *narrare* to ‘give an account of’ from ‘*gnarus*’ ‘knowing’.

**Philosophy:** ‘loving wisdom’ from Old French *filosofie* and Latin *philosophia* from Greek *philosophia* – φιλοσοφία.

**Psuchê:** Greek *psuchê* started out meaning ‘breath’, principle of life, soul, and developed semantically to ‘soul’, ‘spirit’, ‘self’. It is an interesting detail that only terms ‘psychedelic’ and ‘psychedelia’ contain ‘psyche’ in its full spelling, whereas all other terms, originated from ‘psyche’, take only ‘psych’ from it – psychiatry, psychology, psychoanalysis, etc. The elimination of ‘e’, the Greek *ĕp'sə-lŏn'* (simple ‘e’, something very small, negligible) and the third tone in the scale of C major/the fifth tone in the relative minor scale, deprives *psuchê* of its innate completeness, musicality, breath and spiritual meaning and leaves to all the words with the root ‘psych’ only scientific meaning.

**Psychedelic:** from Greek *psuchê* ‘breath’, *psuchoô* ‘soul’, *dêloô*, *dêloun* to ‘show’ or ‘reveal’ and *deleazô* – to ‘entice’ or ‘catch by a bait’.

**Sense-data:** the term was invented by Langer (1951); *Sense* originates from the Latin noun *sensus* ‘faculty of perceiving’, which is from the Latin verb *sentire* to ‘feel’; Middle English *perceiven* via Old French *perceivre* from Latin *percipere*, from *per* + *capere* to ‘take’. Date

‘time’ from Old French *date*, then Latin *datum* ‘something given’. In the thesis, sense-data means ‘something given through feeling and perception’.

**Spirit-knot:** by analogy with the term *nerve-knot*, the researcher has invented the notion of *spirit-knot* that means a particular concentration of spiritual products of human activities performed in such fields as Art, Literature, Philosophy, Music, Cinematography, etc. The concept *spirit-knot* is interrelated with the notion *island*.

**Spiritual:** It is important to take into account in the very beginning of the research that the word *spiritual*, generally perceived in a religious context in North America, has much a wider meaning in the frameworks of the research as pertaining to one’s spirit and higher consciousness. It originates from Middle English via early French *spirituel* from Latin *spiritualis* of breathing, of wind, of the spirit, breath from *spiritus*, which belongs to the same root group as *spire* (the summit of something or to point upward), *spiral* (advancing, increasing, and continually developing), to *aspire* (to long for and to desire) and *spirit* (soul, psyche, mind).

**Teaching:** to *teach* someone is to ‘show’ them something; from the prehistoric Indo-European base *deik* ‘show’, which produced Greek *deiknunai* ‘show’. Its Germanic descendant was *taik*, which produced English *token* ‘show’, then the verb *taikjan* derived, ancestor of English to *teach*. To *educate* is to *lead* the learner out; to *teach* is to *show*.

**Translate:** ‘to carry is across’ from one language into another; from *translatus*, the past participle of Latin *transfere* to ‘carry across, transfer, translate’.

## CHAPTER 1

### Researcher as a Woman

#### *What Dêloô(s) My Psuchê?*

*Music, as we recall Hegel said, is the most lyrical of the arts, more lyrical than lyric poetry itself.*

Kundera, 2005, pp. 103-104.

*Classification is a killer.*

Robert Plant interviewed in Klosterman, 2006, p. 94.

Musical notes accompany each word that becomes visual on computer screen or a piece of paper from my consciousness. I write listening to music, and I listen to music writing. If I go further and deeper, I could say that I live listening to music, and I listen to it living. My being is penetrated by music that is not expressed in particular names only. It breathes by music and is infiltrated by it. By *my* music, to be more exact. It is that which settles down in me and does not ever leave me. It is present in every cell of my physical and mental being, material and spiritual facets of my life. My little, implicit, “I” and my big, explicit, “I”, my inner and outer world, my awake and asleep condition, my tears and laughs are saturated by a specific harmony that embraces and tunes my creature. Not by any harmony, not by all music, but only by *my* music that I feel and sense in my way like nobody else on this earth. It may be loved by others, but can be heard and felt in my way solitary by me, so I call it *my* music. The usual question: ‘What kind of music do you like?’ puzzles me, as there is not enough room in any particular kind for *my* music. It is beyond any kinds, styles, or genres. It is purely my music, which my outer world

sends me, because my psyche and my life have been developing in a very intimate and deep relationship with it.

I call *this* music *psychedelic*, not according to the generally accepted definition as a product of psychedelic drug's influence on human brain. Having addressed a variety of etymological dictionaries online and in hard copies, available at home, in Winnipeg's libraries and used/antique bookstores, I have finally found out an odd contradiction between the Greek roots of this term and all definitions following them. The word *psychedelic*, as it is pointed out, originates from and consists of two Greek words: (1) *psuchê*, which means soul and spirit in English; and (2) *dêloô*, *dêloun* (to make visible, reveal, show; to entice) or *dêlos* (visible, clear). If we compound two parts, we get the exact definition of *psychedelic* as I understand this notion and use it when I define *my* music as *psychedelic* music. It is the music that entices both its creator and its listener and reveals their souls and spirits. It awakes, revives, spiritualizes, or externalizes the individuals' involved in this music's inner world. If we apply to the Russian language, which derives from the Ancient Greek language, the Greek words *dêloô*, *dêloun*, and *dêlos* sound similar to the Russian words *дело* (noun) and *делать* (verb), which can be translated into English as *accomplishment/deed* or *to make/create*, consequently, the definition of psychedelic music can be the following: music that entices/makes/creates/opens/reveals soul/spirit/psyche/mind. As DeRogatis (2003) states, psychedelic music does not mean "drug" music, but music that is inspired by a philosophical approach implied by the literal meanings of "psychedelic" as "mind-revealing" and "soul-manifesting". The music makes me, and I, in my turn, makes I-world in They-world. As Hultgren (Berman, Hultgren, Lee, Rifkin, & Roderick in conversation with Ted Aoki, 1991) says, "Making is a dwelling, and in dwelling I am at home in the world with others" (p. 59).

After my meticulous investigation of various dictionaries' definitions of the term psychedelic, I have discovered, to my disappointment, that all of them (1) respectfully mention the Greek origin of the word, but then escape it moving in the same direction; (2) base their definitions on the expression "psychedelic of drugs" suggested by Osmond in 1956 in a letter to Aldous Huxley and used by Osmond in a scientific paper published the next year; and (3), eventually, come to the monosemantic characterization: *psychedelic relates to psychedelic drugs, severe perceptual/mental distortion and hallucinations, states resembling psychosis and altered states of awareness.*

If one goes to a music store and finds the psychedelic music section, one will probably see a few CDs and DVDs there related mostly to the 60-70s, the infamous "drug" or hippie era. My research is not about only this music, understood in a narrow sense, its contemporary disciples, and the culture pertaining to this era. It is about *psychedelic music* in a broader aspect and its philosophy in the sense of my understanding of this concept: the music that entices, creates, cultivates, and spiritualizes the soul of *individuus* and reveals it to the Universe as a tiny sui generis particle of the Universal Whole. It is the music that motivates me as a language learner to ascend along my learning stairway to my knowledge heaven in my endless cognitive process of the self and the other. Together with the music and a particular cultural stratum, on which I develop my *self*, I go up step-by-step and note-by-note comprehending I-world and They-world through their interaction, internalizing They-world through the music and externalizing myself through it.

### *Narrative as a Philosophy of Experience*

*We dream in narrative, daydream in narrative,  
remember, anticipate, hope, despair, plan, revise,  
criticize, gossip, learn, hate and love by narrative.*

Hardy, 1968.

*Never ask for anything, and especially from those who are more powerful than you.  
They themselves will offer, and they themselves will give everything.*

Michail Bulgakov.

Applying narrative as my research method and realizing that narrative interrogates “the subject by exposing its simultaneous self-effacement and self-aggrandizement” (Burger, 2004, p. 9), I unintentionally ask myself where is the border between what should be revealed in my inner world and what should not; what can make my narrative creditable academic research; what can endow it with that magical power that will enable it to make the world better even slightly. As Isabel Allende (cited in Feal & Miller, 2002) says,

I hope for a society where those who have too much will learn to have less. I hope for a culture where creativity, imagination, solidarity, and compassion will prevail... We can all contribute to the beauty of the world. (p.19)

My research is my longest narrative song written in the language of my long-lasting dream that has been fostered in my soul since childhood. I am embroidering aural islands throughout my storyline where my music can be heard and felt. I deliberately emphasize ‘music’, not ‘songs’ because for a foreigner the lyrics of not-native language music always go behind the music itself. Music clings to such a listener first and gives rise to her imagination: what does the music tell me? Disappointment may come later when the seeming contents of the song contradicts with its real sense. It occurs, but mainly powerful music harmonizes with its lyrics, and they both stay in the frames of ‘psychedelic’ context, mind-revealing and developing.

I am weaving my thesis narrative and my being together. Paraphrasing Mary Burger (2004), I allow my personhood - my being, experiencing, thinking, meaning, and my writing artifice - to become the stuff of this work. If we apply to the etymology of the term *narrative*, according to Halpern (2004), we receive “from the Sanskrit root [gna]... both [(g) narus], knowing, skillful or masterful; and [narro], to relate, recount or tell” (p. 55). Writers structure narrative, and narrative structures itself. Narrating, writers manoeuvre between order and disorder, meaning and meaninglessness, life and death (Acker, 2004). Psychedelic research narrating, which exposes its author’s inner world and touches its reader’s inner world, exists on this edge, as Low & Palulis (2004) call, “in-between movements” (p. 14). The scholars refer to Bhabha (1994) who identifies the ‘in-between space’ with the term ‘inter’ – that carries the burden of meaning of culture.

I am questioning myself: Am I a writing researcher or a researching writer? Well-examined research issues may make my writing trustworthy, whereas *recherché* writing may polish my research. Acker (2004) writes, “A narrative mirrors reality” (p.17), but how to mirror it appropriately and relevantly to academic goals? How to balance between mind and emotion in the narrative inquiry? How not to get lost in the multiplicity of roles that are played in my case mostly by one person as a participant/observer/storyteller/writer/narrator, on the one hand, and a researcher, on the other hand? How not to exaggerate/exacerbate exploratory self-mining and, consequently, not to get criticized for narcissism? I question myself through my writing, narrating, and researching, where writing embrace-s (‘*en*’- to put into + ‘*brace*’ two arms) researching through narrating. Researching is between the two arms – writing and narrating; *writ* (something written) - *ing* (the gerund, a symbol of processuality) through *gnarus* (knowing):

Search[ing]-Re-Search[ing]-Rum-Mage[ing]-Hunt[ing]-Invest-I-Gate[ing]-Con-Template[ing]

In the ‘ing’ unceasing cognitive process, a Question gives rise to an Inquiry that gets crowned with an Answer in order to transform into a Query again on a new coil. The ‘ing’ gives hope for comprehend-ing, transform-ing, and liv-ing, that is, hope for infinity. As Jabès (1991) says, “Hope is bound to writing” (p. 132) where ‘ing’ sounds like an echo:

‘I-N-G’ – ‘I-N-G’ – ‘I-N-G’ – ‘I-N-G’ – ‘**I**’m **N**ewly **G**rowing’.

Jacques Derrida (cited in Palulis, 2004) compares writing to grafting, “To write means to graft. It is the same word” (p. 13). I am grafting my writing to others’ writing that has internalized into my innerness through my lifelong reading.

The relative ‘objectivity’ of the outer world is funneled through the ‘subjectivity’ of my internal world. My external world is woven into my writing. It runs through the web of my brain and the cone of my research quest. It is described by my tongue, embedded into my writing style and ‘translated’ by my head from *‘I’-born-as-a-Russian-speaking-thinking-being* into *‘I’-gradually-becoming-an-English-speaking-thinking-being*. I am traveling from Island to Island, *trans-ing* across, through and beyond the Islands. I am ex-plor-ing (from Latin *explorare* to ‘search out’, from *ex + plorare* to ‘cry out’). I am *crying out* my being, my experience, my life joy and pain to contribute them to the community of other individuals to make it better. My angle of view might help others see what is not seen from their angles. The essence of my journey can precisely be expressed in the Group of Six’s (Bruce, Feng, Nishizawaumiko, Palulis, Russel, & Worthing, 2003) phrase, “‘Trans’ suggests a journey, a searching of new space” (p. 12). I investigate my **s-space** (*searching pace*) to find a new **s-space** (*searching pace*) for others.

Polkinghorne (1988) maintains that “we achieve our personal identities and self concept through the use of the narrative configuration, and make our existence into a whole by understanding it as an expression of a single unfolding and developing story” (p. 150).



Continuing that thought, Wyile and Paré (2001) stress that highlighting of the narrative reconfigures the view of individual identity and assume together with Kerby (1991) “a model of the human subject that takes acts as self-narration not only as descriptive of the self, but more importantly, as fundamental to the emergence and reality of that subject” (p. 4).

Contemplating, thinking, reflecting, re-searching, writing, I endeavor to complete the circle of the entirety of a human being (me), grown up on the two cultures ‘there’ (what I perceive as ‘inquiry primary question’) and eventually harmonizing the two cultures ‘here’ (what I perceive as ‘inquiry primary answer’). As the circle has neither beginning nor end, the Answer fuses with the Question, and the Inquiry continues unfolding and developing as the key sense of my search for **L: Life, Learning, Love, Language, and Led Zeppelin**.

Paraphrasing a saying by Peggy Phelan (1997) “performative writing enacts the death of the ‘we’ that we think we are before we begin to write” (p. 17), I would dare to state that my performative writing enacts the death of the ‘I’ that I think I am before I begin to write. Developing the Group of Six’s (Bruce et al., 2003) thought “a conversation to be a conversation needs to be interrupted” (p. 3), I emphasize the value of insightful and dialogical writing and thinking in research: writing to be *living* writing and thinking to be *living* thinking need to be interrupted by the other’s writing and thinking and the other’s reading and hearing. I mean under the first “the other” great writers and thinkers and under the latter “the other” - Barone & Eisner’s (2006) ‘*great audience*’. In this case, according to Frow (1990), texts are not structures of presence; they are traces and tracings of otherness. As Madeline Grumet (1988) writes,

We pass texts between us. We touch the text instead of each other and make our marks on it rather than on each other. The text is material, it has texture, it is woven; we pull and tug at it, it winds around us, we are tangled up in it. (p. 144)

The Group of Six (Bruce et al., 2003) unfolds that thought saying that “this text will take on the format of performative conversations - as stories startling theories” (p. 3). I strive for achieving such a performativeness in my research writing, its textuality and intertextuality when both the writer and the reader linger “in spaces between words” (p. 2). In the process of writing my thesis I am forming, constructing, creating interdependency between what I *as its writer* know and what I *as its researcher* need to know together with the reader. Cole & Knowles (2001) examine the phenomenon of interpenetrating of writing and inquiry in research process, “When writing is inquiry and inquiry is writing we write for meaning rather than to record meaning” (p. 213). Writing for meaning is that which makes arts-informed research valid.

It is easy for arts-informed research to be labeled *subjective crude oxymoron* (Barone & Eisner, 1997) due to its shaky relations with such mighty scientific monsters as credibility, generalizability, dependability, or validity, but how redoubtable these monsters really are for a scrupulously, seminally, heuristically created academic work, evaluated by other criteria than science offers, a work that is grounded on values of art, literature or music and written by a more human language than the cool, dispassionate, distanced, and impersonal (Barone & Eisner, 1997) language of science? Barone and Eisner (1997) try to break an iron curtain between the notions of ‘objectivity’ and ‘subjectivity’: “What we have is an interaction between ourselves and the world; indeed it is not possible, in our view, to locate a line between them. We are part of all we see and what we see is a part of us” (p. 88). In that regard, I would refer to Duncan’s (2004) words, “In the story of myself I am other. In the story of the other, she is I” (p. 270). As Linda Watkins-Goffman (2006) affirms, “To study human beings is in many ways more complex than studying phenomena in the physical world because a human being is more complicated than a rock or a kind of gas” (p. 2). Arts-based/informed researchers should not place themselves in the

Procrustean bed of science criteria because their research has utterly different values, goals, and methods.

Every narrative leads back to Oedipus, according to Barthes (1975), and storytelling is always a way of searching for one's origins. Allende (interviewed in Rodden, 1999) expresses this thought in her way, "Stories are our connections to the world... We're all searching, all searching for connection – for home" (p. 434). According to Parry (1991), we are born into a universe of stories, in which we interweave our own stories, whereas as Wyile and Paré (2001) state that our "experience is multistoried" (p. 164). A question is raised: Why should the reader get interested in the writer/researcher/storyteller/narrator's origins? I am applying this question to myself as a narrator, a writer, and a researcher and exploring who I am and what I am to confess my vision of the world to the world and have the reader as a confidant. Why and for what does my outer world need my voice? I may know the answer today because it has been lived through the wholeness of my life.

If we could ask each other 'How wise are you?' instead of 'How old are you?', would it make more sense to our lives? The term *wisdom* integrates our lives, drenching them with intelligence, use, or purport, and implies our spiritual growth to the height of universal wisdom, whereas the term *old* simply disintegrates it into age pieces and only sadly identifies humans' perishable nature and wasting away. Can we save our lives embedding them in our narratives? Aaron Shurin (2004) defines narrativity as "a process of integration not linear but aggregate, circular, partial – and so, complete" (p. 45). Narrative research cannot be utilized by every researcher as it rests on the intention and integrity of the researcher (Watkins-Goffman, 2006). I assume that the value of either narrative depends on its depth, intelligence, acumen, wisdom, uniqueness, entireness, writing aptitude, and its practical or spiritual usefulness for others. With

my ‘community of sentences’ I can build my philosophy of experience, my architecture of reflection and flight (Gladman, 2004) to present it to others. My narrative does not determine any social contradictions, but it captures them with my inner hope that it will mobilize others’ attention (Halpern, 2004). The key purpose of arts-based/informed research is to raise questions from a new standpoint, but not to give the exact answers to them (Barone & Eisner, 1997). Remembering Paul Valéry’s phrase (cited in Duncan, 2004) that “there is no theory that is not a fragment, carefully prepared, of some autobiography” (p. 273), I endeavor to balance among auto-ethno-culture-biography, philosophy, psychology, psychedelia, self-effacement, self-aggrandizement, self-mining, and self-constructing to comprehend what has been my strongest impetus or catalyst for my lifelong learning that underpins my personal/identity formation and language(s) learning, particularly. To make my research socially meaningful and academically valuable, I identify and explore that phenomenon as an *illuminating, generative, incisive, and relevant to my own educational world* (Barone & Eisner, 2006). The presence of these characteristics will evidence the academic quality of my work as arts-based/informed research.

### ***Island 1: Both Sides Now - From There and Here***

#### ***Both Sides Now by Jony Mitchell of 2000***

*...I've looked at life from both sides now  
 From win and lose and still somehow  
 It's life's illusions I recall  
 I really don't know life at all  
 I've looked at life from both sides now  
 From up and down, and still somehow  
 It's life's illusions I recall  
 I really don't know life at all.*

A few years ago, returning to 1997, I wrote like crazy. Short stories and novels, essays and reflections, they were like written photographs of my inner world that mirrored the world around

me. I saved my being in that space invented by my consciousness because otherwise I could not breathe in the ugly reality of the Soviet post-perestroika's spiritual nightmare. My romantic and magical musical career as a songwriter and a singer finally collapsed in the "Black" August of 1998 when the value of the American dollar increased four times within one night and, as a result, the cost of all Russian living did. Earnings stayed the same - scanty and mortifying from the height of American Dollar that peremptory and implacably had been invading the life of Russians since 1985, the year of the beginning of the *perestroika*, so-called Russia's transition from socialism to capitalism. Kundera's (2005) citation is relevant here: "Commercial stupidity has replaced ideological stupidity" (p. 26). The national culture - literature, art, music, cinematography – suffered first. The country turned into a mortally frightened animal on board of a sinking ship. Food prices, which jumped to the sky, became the only sense of being. I am writing now, years later, but my heart is squeezing with unbearable pain while remembering every day of that atrocious period in my motherland's life: days, people, feelings, emotions, thoughts, death of thousands of elder people, whose hearts could not survive the government's deception and betrayal, staggering and unpunished.

From the middle of the eighties my beloved country began to fall into a political, economical, social, cultural, and, which is the most painful, spiritual abyss. As Satter (2003) writes, "Russians experienced a spiritual crisis in the reform period as a result of being confronted with a new way of life for which their previous experience had not prepared them" (p. i). Suddenly, well-educated people, so called the Russian intelligentsia, became nothing, mere empty words, and intellectual ghosts. Everything that foreigners know about the Russian life beyond the iron curtain cannot be the full, complete or absolute truth. Each Russian individual will tell to the world a different story of his/her life there. I can share only *my* vision and thoughts.

I have heard from my compatriots and foreigners that I am not a typical Russian in their understanding due to my more cosmopolitan self-consciousness. My knowledge of the world culture might be called not typically Russian, but such a statement can be right merely from a perspective of emblematic images of Russians, settled by the mass media's propaganda. It is inherent to human nature to generalize and operate with symbolic icons. On my coming to Canada, the first that I heard from my former compatriots, were far from flattering characteristics of the Canadian or the Aboriginal. I ignored them, and my experience in my new homeland has given me ample evidence of the falsity of commonly accepted illustrations of *real* people. There is no point to place a people in a bottle, shake it and satisfactorily state, 'Oh, it sounds like an Argentine!', for example. There is no typical Russian as there is no typical Argentine. As Jorge Lois Borges (interviewed in Burgin, 1962) said, "I think that one of the diseases of our time consists in exaggerating the differences between one country and another" (p. 50) or:

People often confuse the difficulty of definition with the difficulty of the problems themselves. In this case it would be very hard to define an Argentine, just as it is hard to define the color red, the taste of coffee, or the quality of epic poetry. All the same, we Argentines know, or rather feel what it means to be Argentines, and that's much more important than any definition. (p. 53)

I am thinking about my position as a Canadian Russian thesis writer in a North-American university and trying to understand and identify my distinction from my classmates or other graduate students. Having lived in both countries, traveled and visited other countries, feverishly absorbing the richest culture of my people and the universal human culture as a whole, which has no political, racial, national or mental boundaries for me, I seem to know my idiosyncrasy. On the one hand, I am Russian owing to my birth in Russia and my growing up in the milieu of the

Russian language and in the psychological depth of Russian culture, art, literature, classical and folk music, which built the fundament of my soul and psyche. On the other hand, I am cosmopolitan because since my self-awareness as a human being, I have realized myself as a resident of the planet regardless of political ambitions of states and countries. Like a sponge, all my life I have soaked up cultural and spiritual values that have been created by humans. English language culture, its literature and music, take a special place in my psyche. It filled my adolescence with harmony on a spiritual Island, constructed by my imagination remotely from the Western world in the biggest country of the world, hidden behind the notorious iron curtain. The home of my spirit was built there. The beginning of my ego, my “I”, my personality and individuality is there. Every musical and wordy sound of English language music, which could percolate to my imaginative castle from an alluring English-speaking world, which was silently and mostly tabooed at that time in my country, lives in my mind. Allende (cited in Feal & Miller, 2002) says, “You don’t go anywhere in life... you just keep walking” (p. 395). I believe in that. My life is a capsule, a microcosm that I have been investigating since my birth. I have been wandering *in* there. I do not go anywhere beyond it. I have looked at my life from both sides, Russian and Canadian, now, from all my victories and losses, from up and down, and I understand that I do not know it at all.

Mining in humans’ intellectual artifacts induces self-mining and vice versa. It becomes a life maxim and delineates the essence of being. The eminent Socrates’ adage “I know that I know nothing” fills the endless human search for the truth with more or less a reassuring sense. Mining and self-mining (observing, listening, reading, thinking and writing), I am relentlessly moving away from that inner pleasant self-confidence which would allow me to enjoy a sweet condition of temporary and seeming *self-perfection* and deprive it from further *perfecting*. Instead of the

noun, I choose the gerund to glide in the process of liv-ing. ‘Ing’ transfers the stress from the static-completed-closed circle of the noun ‘*life*’ to the open-singing-onward-moving spiral of the gerund ‘*living*’ (‘li-i-i-vi-i-i-ng-ing-ing-ing-ing-ing...), which moves like a wave. A road up and down. ‘L’ that I look for in my thesis embodies for me that road: **L**-ing means **L**iv-ing, **L**earn-ing, **L**ov-ing, **L**anguag-ing, and **L**ed Zeppelin-ing where

**L-I-F-E** is

L[iving]-**I**-F[orm]-E[go].

**L-E-A-R-N-I-N-G** is

L[-tunes]-**E**A**R**[-& other perception organs]-N[avigating]-**I**[-for]-N[ew]-G[ROWIN[G]].

**L-O-V-E** is

L[yricizing]-O[bject]-[through]V[isionary]-E[levation].

**L-A-N-G-U-A-G-E** is

L[iminality]-A[lienism]-N[aturalization]-G[nosis]-U[plift]-A[rtifice]-G[rafting]-E[go].

**L-E-D Z-E-P-P-E-L-I-N** is

L[that]-E[mits]-D[reams of the]

Z[eitgeist that]-E[levates]-P[erfects]-P[roselytizes]-E[xteriolizes a new]-L[that]-I[nternalizes]-N[aturalness].

These Life, Learning, Love, Language, and Led Zeppelin together mean **L-I-V-I-N-G** when

L[earning]-**I**[-am]-Vitalizing[myself-and]-**I**[-am]-N[ewly]-G[ROWIN[G]].



***Island 2: Insensitive Sensitiveness of Being***

***How Insensitive by Astrud Gilberto of 1967***

*...Now she's gone away  
and I'm alone  
with the memory of her last look...*

*The main intention while writing must be to make the reader cry, not you, the author!*

Ivo Andric.

***Kiss.***

*(a sad short story)*

*Young, you are strong in company; old, in solitude.*

Goethe.

Lyalka had been weeping. For several days already. More often inaudibly and invisibly. She was dropping her swollen eyes or holding them up towards the wind so that passers-by could not catch her sadness or could not gaze at her with sympathy, so unnecessary to her. She felt lost like a little pebble in an endless ocean. Not even like a fish, as it is capable, at least, to move and look for the right direction. Just like a pebble, frozen and lifeless, fallen on the bottom of the ocean. She was diving into her past, which smiled at her in hundreds of her photos, and was realizing hopelessly that her beloved camera more often lay on a shelf, not forgotten, but needless.

Lyalka was stirring up her thoughts, crunchy with tear salt, and was returning to the beginning of her life, which was (for Lyalka) still the same, smelling with cinnamon and rushes, fluffy and warm, not trampled and worn-out. Lyalka carried her name in her left palm, as her right palm was constantly busy doing something. When her left hand got frozen, Lyalka raised her small fist up to her mouth and warmed it with her quick and hot exhalations. She strewed it with peppermint words, which her life had been full of in her past cheerful days. She was losing weight. She was melting together with her tears, like a spring icicle, hoping that people would not just smash her with a stick like the icicle, but would let her trickle down into puddles, on which someone would step one day, catch her molecules with his soles and carry them till the boots get worn out and their host throw them out to a garbage bin together with Lyalka's last fragments of her presence in this tangible world.

Clumsy, Lyalka would march with her unruly legs day after day, as if she was sticking in the mud, created by her tears. She tried to avoid nights, but they laughed at her frozen body, tossing, turning, and torturing it on her wide bed. She was so cold in the flakes of her sadness that she wrapped herself up in the flannel pajamas, camel's-hair leggings, and a little goat's-hair cap with two little pompoms. By morning, her adored cat jumped into her bed, touched Lyalka's hair with its furry paws, hid its wet nose in her ear and purred something, perhaps, trying to calm her down. Lyalka hated its loud purr in her ear, but tolerated it because the cat was an integral part of her life.

Today Lyalka woke up amazed with someone's kiss on her lips. Sunrays were struggling through jalousie, but she did not want them. She closed her eyes, breathed out, relaxed and tried to fall down into a bottomless abyss to catch the feet of her night dream, which was now running away together with the night. Her longing was so powerful so that her consciousness obeyed her emotions and surrendered them.

Lyalka was flying above a town that was swinging in the heralding dawn tremble of the June air. The streets breathed with emptiness and freedom. The wind whirled Lyalka, fluttered her pigtails that stuck out from her little cap with two pompons; her pajamas filled out comically, and from below the girl looked like a bunch of balloons. She was flying led by a strange smell that was returning to her from her past. With her shortsighted eyes, she was looking for that *someone*, whose kiss's aroma still stayed on her lips, but the sleeping town looked empty.

Lyalka got exhausted. She was sinking lower and lower down to the ground and, finally, she lay softly on a cool cobbled roadway. How unlucky! No one! Lyalka was willing to be smashed by the first car to disappear in the eternity. She scratched smooth cobblestones and moistened their small cracks with her tears.

When all the cracks were filled, a huge salty puddle was created around her, then a pond, and then Lyalka's tears flooded all the town and created a gigantic lake. Lyalka did not notice what she was doing. She was lying on her back on the water surface and staring at the sky with her lackluster eyes. Her tears did not dry up; the lake was spreading, covering new lands with towns, villages, forests, fields, and mountains. Lyalka continued floating till she reached a petite patch of land with rushes thicket.

There was a girl sitting on the sand with her bare feet in the water. She was chewing minute flat cakes, sprinkled with cinnamon. She was dangling her legs in the water, drawing something on the sand, and humming a beautiful tune. Lyalka heard it and shuddered, smelt the rushes and the cinnamon and stopped crying. She raised her head slightly and saw on the shore herself, joyful, contented, full of important children cares such as chewing flat cakes, building shell castles, writing messages to water on sand. Little Lyalka was shedding such a self-sufficiency and calmness, so that Big Lyalka's spleen seemed ridiculous to her. She forgot everything and swam to the girl.

Little Lyalka looked at Big Lyalka as if she was a fish or a bird and continued to eat the flat cakes and draw hieroglyphs on sand.

- Lyalechka, - Big Lyalka called the girl quietly.
- Aha, - the girl agreed with her name.
- What to do if I cannot help crying?
- Cry.
- If I cannot help being sad?
- Be sad.
- Will you not pity me?

The girl glanced at Big Lyalka with her slanting, shinning eyes and smiled:

- I feel well because I have got me, but you might have lost yourself. I had my little lake, but you flooded it with your big lake, in which you might have lost yourself. I may be drowned in it.

Big Lyalka moved towards the girl very closely and, hardly breathing, continued to listen to her.

- You are all wet. Your cheeks are wet. Do you cry much? – Little Lylka touched Big Lylka's cheeks with her tiny finger. – Do not cry anymore. Do you want a flat cake with cinnamon? This is the last one.

She held out her left palm with a brown miniature circle to Big Lyalka.

Big Lyalka glanced at her own left palm where her name still was, leaned towards the girl's hand, which smelt with rushes and cinnamon, caught the flat cake with her tongue, and touched the girl's warm skin with her cool lips.

In this touch Big Lyalka recognized the night kiss. Little Lyalka's palm smelt the world that still loved and kissed Big Lyalka.

February 25, 2000.

***Island 3: Tango of My Life***

***Last Tango in Paris by Gato Barbieri of 1972***

Books and thinkers come to our lives seemingly unpredictably, but I believe in a perfect, preliminary programmed organization of my thoughts and acts. It does not matter whether they come to me or I come to them. This process is reciprocal, cyclical, and spiral. We move on going up, constantly going *from* and coming *to* ourselves, the same and a little bit different according to the striking Hegelian theory of developing the Absolute Idea. Both our outer world and we, ourselves, encompass thesis and antithesis. The world and we develop and perfect when these two, thesis and antithesis, combine in order to form a synthesis, which subsequently becomes the thesis for yet another antithesis (Fenstermacher, 2006).

Years ago, being a student of the faculty of Philosophy in a Russian university, I became engrossed in reading Latin American literature by Gabriel Garcia Marquez, Jorge Luis Borges, and Julio Cortázar. Recently, I found myself in a small well-read Russian-Canadian company and under the impact of their discussion on Isabel Allende, filled with the aroma of sweetly poignant Latin American literary aura, I began to search for her non-fictional thoughts, essays, interviews and speeches. I was charmed by the Latin American mind again as I did before while reading such an Allende's (cited in Feal & Miller, 2002) thought:

In our psyche, we are all part of the same story. That's why storytelling is so important: it keeps us connected to the whole. We know then that we're part of a larger story, still unfolding, and that the language that we all use is the web providing the connection. (p. 432)

When I look at the whole of my life, I see islands, my inspirations, stops, and deeds, divided by water, my flow. They comprise my being and unite it in something entire, definite, and definitive, which can give a meaning to it. It is not *meaningful*, but it is *with a meaning*. In a dialogue between Alice and Humpty Dumpty in *Alice's Adventures in Wonderland* by Carroll (1896), to her phrase, "That's a great deal to make one word mean," Humpty Dumpty replies, "When I make a word do a lot of work like that, I always pay it extra" (p. 246). To find a meaning of life requires sometimes the whole life, and not every human is able to discover it. I am asking myself for *a* meaning, *one* meaning, or even a *single* meaning of my life. On the globe of my spiritual formation, I see six islands, symbolizing temporal chunks of my being: Music, Philosophy, Literature, Languages, Cinematography, and Art.

*Philosophy* built the fundament of my mind during five-year-full-study in one of three universities that had faculties of Philosophy in Russia. Starting at seventeen, I worked my way through the thick bushes of heavy philosophical volumes of Learned Men, understanding and not understanding their complex and intricate theories and doctrines.

*Literature* underlines my intellectual and human growth: my mother, a teacher of Russian, was my first literary adviser and guide. After graduating from my first university, I worked as an editor-in-chief for a culturological journal and publishing house for five years; later on, I became a student of the Moscow Literature Institute named after A.M. Gorky, faculty of Prose; I have written short stories, essays, and novels.

*Music*: like a crystal, it refracts my life ray. First, classical musical education (classical piano), then professional recording studios and 4 albums: *Just Remember* (1993), *Jeans River* (1994), *The Winner Takes It All* (1995), *The Way Out* (1998) and a cover album *Tribute to Led Zeppelin* (2003).

*Cinematography* came to me through some video clips that were made during my musical career in Russia and a commercial that was filmed in Toronto for the organization *Passages to Canada*, Dominion Institute. I value the cinematography as an artistic means that visualizes human imagination and explores a little person's soul and inimitable world.

*Art*: I created my paintings, using black and white oil and setting a canvas on the 19<sup>th</sup> century German walnut piano. They were melancholic, but filled with light and hope for the better: a crying clown in the snow, a lonely stranger on a night street, an empty bench in the rain, a broken old tree by a river.

*Languages*: Derrida's (1998) statement, "We only ever speak one language... (yes but) we never speak only one language..." (p. 10) and the idea by the Group of Six (Bruce et al., 2003), "Language does not have immediate access to reality, but it dictates our relationships with the world" (p. 12) reflect my living through Russian, Kazakh, German, and English.

Those six islands encompass the being of my spirit. Being is spatial and temporal. A human strives to achieve her goals within her being. Learning extends its *spatiality* and *temporality*. My lifelong learning forms and fills my being, history, storyline, my identity and personality. It creates me as a human being who advocates in front of her self, or my self as a perpetual learner, the inner right to *teach others*.

***Island 4: Garden of Child-Like Imagination***

***Gethsemane Garden by Ted Neeley of 1973***

In the poem “Another Poem of Gifts”, Borges (interviewed in Burgin, 1962) praises God for many things, and among others: “...*For music, that mysterious form of time*” (pp. 45-46). Music and languages interweave in my life. They both have periodically played a leading role saving my existence, helping me survive not only spiritually, but also financially in the mercantile real world. I do not know what came the first: music or languages. Mother’s cooing or her lullaby? Mother’s speech or her tune? Mother’s language or her music? They are indivisible in my being like two rivers nourishing one ocean. When I look back at my past, I see them both, converging and diverging, taking me in turn and carrying in their water to the ocean, which has not been reached yet.

In March of 2005, when I was standing on stage beside Ron Paley, tenderly and magnificently accompanying me on the grand piano, and was singing *Both Sides Now* by Joni Mitchell, I neither heard nor saw anything and anyone around me. There were only he and I in the whole world and that divine music, with which we both were breathing at that moment. I felt the touch of a long-awaited happiness. Blinded by bright stage light, I really saw “*rows and floes of angel hair and ice cream castles in the air and feathers canyons everywhere*” (Mitchell, 1967) in the black darkness of the concert hall, singing, ‘*It’s life’s illusion I recall I really don’t know life at all*’ (Mitchell, 1967). And it was a recurrent “life’s illusion” indeed. Later, the river of music went in its direction, and the river of languages picked me up and carried farther and further to a new place. Coming back in turn, the rivers nourish me and leave me in turn. It is a cyclic recurrence of my being. They are the same, and they are different. It is just ‘I’ in two

reifications. They feed each other, succumbing to and replacing each other, but they are both present *here* invisibly in my writing, which interlaces them.

Borges (interviewed in Burgin, 1962) says, “When you write about any particular unhappiness that has come to you, you’re in a sense liberating yourself” (p. 9). I would continue that writing as a whole, writing about anything or everything liberates the writer. As Rice (2004) states, “writing does not cover over the wound, or heal the wound; writing is the wound, it makes the sutures visible. The act of writing is the need, the deep desire, to penetrate a loss of memory” (p. 90). You detach your thoughts, reify them, give them independent being, contemplate them, and in this process experience your intellectual and spiritual reproduction. L. Davis (2004) writes, “We have written about it, written it and allowed it to live on at the same time, allowed it to live on in our ellipses, our silences” (p. 35). Seemingly detached, your thoughts stay yours, but already do not torture you with prior unbearable power. You are almost the same, but a little bit different. You are exhausted after every creative act of your epitome, roll yourself into a small ball, silently pull yourself together, painfully accumulate your emaciated energy and in this condition you wait for your rebirth. Pavic (2001) characterizes writing as “preternatural and divine, but not human work” (p. 260 as translated by Segida). Derrida compares writing with grafting, and Low and Palulis (2004) unfold “grafting and being-grafted as a labour of language” (p. 18).

My writing interlaces the river of music and the river of languages as part of culture, including art, literature, cinematograph, and philosophy as well. I call this process *psychedelic* because it spiritualizes, makes, and reveals my psyche.

My psyche internalizes They-world through *culture* as a whole. Culture psyche-delizes They-world for me, that is, reveals its mind to me.



My I-world externalizes itself in They-world and psyche-delizes They-world in response, that is, reveals my mind to it.

DeRogatis (2003) portrays the notion of the psychedelic as “sunny possibilities of imagination” (p. 171). It is a specific attribute that makes a phenomenon spiritualized, that breathes some spirit into it, and in the end you feel it and at this particular moment your attitude to this phenomenon begins to alter because the latter stops being for you something ordinary, general, or dull. It obtains new colours for you. It gains its specific “face” significant for you. DeRogatis parallels Christianity and the essence of psychedelia: “Christianity’s emphasis on peace and love and the notion that being God-like is remembering what it is to be child-like neatly fit the psychedelic mind-set” (p. 20). He warns that while psychedelia is “full of images celebrating the beauty of nature, there are just as many cautionary tales about its power, which cannot be harnessed or controlled” (p. 19). Psychedelia induces human imagination. Consciousness and mind, when they become imaginative as a result of absorbing culture psychedelically (mind-revealingly and mind-constructively), become capable of endless creative self-development. Learning as an integral part of personal growth becomes an exciting, thrilling, stimulating, desired, and self-motivated process, filling an individual life with a purport. As psychedelic music in Erickson’s (cited in DeRogatis, 2003) words “makes you see things if you want to” (p.71), psychedelic culture as a whole, convinces you relentlessly to reveal new and newer layers of yourself and make them subjects of your life’s research in terms of your free will and passionate desire. A psychedelic approach to learning means the importance and necessity of presence of imagination in learning, writing, and academic research.

Serbian writer Milorad Pavic is one of masters of imaginative writing. In his on-line interview with Lallas (1998) he states:

I have tried my best to eliminate or to destroy the beginning and the end of my novels. The Inner Side of the Wind, for example, has two beginnings. You start reading this book from the side you want. In Dictionary of the Khazars you can start with whatever story you want. But writing it, you have to keep in mind that every entry has to be read before and after every other entry in the book. I managed to avoid, at least until now, the old way of reading, which means reading from the classical beginning to the classical end.

When I read his works, especially his Хазарский Словарь (2001) (*Dictionary of the Khazars*), which I have read several times and pitilessly underscored almost all pages of the book, my head figuratively splits into pieces. The book is an example of psychedelic literature, saturated by the author's imagination and incomparable images<sup>1</sup>:

My homeland is silence, my food is stillness. I am sitting inside my name like an oarsman in a boat. (p. 289)

All languages, except for God's one, are languages of suffering. They are languages of pain. (p.289)

The truth is transparent and so imperceptible, but a lie is turbid. (p. 310)

Vowels are the souls in bodies of consonants. (p. 313)

Human word is akin to hunger. Always, it has different power. (p. 275)

Bible is constantly breathing. (p. 265)

Using a book, one can cure or kill it by reading. (p. 380)

Her time pours like rain, but his time falls like snow. (p. 374)

Imagination grows gardens in human souls and minds. Psychedelic culture facilitates this process, making learning of the self and the other not boring and forced, but desired, motivated and self-motivated. One of Pavic's (2001) heroes considers that

---

<sup>1</sup> the citations are translated from Russian by Segida.

The 21<sup>st</sup> century will be different from the 20<sup>th</sup> because finally people will unanimously rise against boredom, which floods them now like dirty water. We bear a rock of boredom on our shoulders and push it to a huge hill like Sisyphus. People of the future will pluck up their spirit and rise against this plague, against boring schools, boring books, against boring music, boring science, boring meetings and then they will exclude ennui from their lives, from their work, as our forefather Adam demanded. (pp. 332-333)<sup>1</sup>

DeRogatis (2003) calls psychedelic music and psychedelic culture as a whole as “freedom and total nonconformist approach” (p. 167) to the world. They can make Pavic’s words about future education real one day. In this connection, my assumption is if we ground *English* learning on the *language culture* learning through the learner’s mind-creating, mind-revealing and mind-enticing, that is, psyche-delization of *I-world and They-world interaction*, the language learning will become a spiritualized process, beyond English learning commercial and mercantile purposes. It will become that perpetual motion that has been working inside me throughout my life.

### ***Island 5: Love is Air***

#### ***Blue Valentine by Tom Waits of 1978***

*...Of someone that I used to be...*

The psychedelic band *The 13<sup>th</sup> Floor Elevators* stressed in their interviews that the letter M (for *marijuana*), as the thirteenth letter of the alphabet, gave more mysterious meaning to the word. The frames of “mysterious” M can be extended by such words as *music, miracle, magic, mind, mining, mentality, mother, mercy, mutuality*, which seem to be more significant for

---

<sup>1</sup> translated from Russian by Segida.

creative/imaginative/integrative human existence than marijuana. In the Russian alphabet, letter Л (L) is number 13, and words that start with it are, e.g., *любовь* (love), *литература* (literature), *личность* (personality/individuality), *люди* (people), *лирика* (lyrics), *логика* (logic), *лингвистика* (linguistic), *любопытность* (intellectual curiosity), or *ласка* (caress, kindness). Even such an eclectic combination of all the abovementioned words may draw up basic components for creative learning. This interweaving of L and M presented in those words in both languages can create an artistic whole as an ideal goal for our research where *language learning* is based on its culture, which is based, in its turn, on *life* as persistent existence and *love* as finding pleasing (see Etymology, p. 8).

It is inherent to human nature to idealize the past or the future and not to appreciate the present. We talk, write, paint, and sing about past *love* or dream about future *loves*. As Borges (interviewed in Burgin, 1962) says, “What you really value is what you miss, not what you have” (p. 19), and Allende (interviewed in Rodden, 1999) continues, “...Every morning we must celebrate what we have” (p. 19).

I remember my one-year-experience as a special needs educator in a day care centre, where I worked with a 4-year-old-boy of South-African origin, who had cerebral palsy. We could establish wonderful relations of tender friendship despite the language barrier and cultural differences.

One day, a child educator from the munchkin group asked me, widely smiling, ‘You must be happy working here, eh?’ Her naïve question confused and puzzled me. I was looking at her for a few seconds and then realized that I would not be able to explain to that girl my understanding of happiness, a person, “*someone that I used to be*” (Waits, 1973), who found herself in the new cultural and language settings. In a trice, I guessed that the notion of happiness could be different

and more multifaceted than I had accustomed to assuming, so I smiled awry and nodded, ‘Yes, I *am* happy’. Later on, I read in Allende’s interviews (Rodden, 1999), that the North American notion of happiness includes not what makes you successful or what makes you capable of impressing others, but simply: how do you want to be happy? (p. 433). From that child educator’s view, if I did that job for the whole year and daily looked good and shining, it meant that I *was really happy*. I did my job very well, what it meant for her was that I did it with *love*. I did indeed because of my love of the English language, its sound and its rhythm. I enjoyed listening to the English-speaking children around me, their joyful exclamations and sad whining or sobbing. My accent did not prevent us from developing wonderful friendships, for which I was grateful to them. Low and Palulis (2004) express my inner condition with the following phrase,

Speaking with a faulty tongue, estrangement breathes life (and death) into English. A living language she seeks to master, locates itself in the spaces between mastery and non-mastery. What English does she want? Her “sweet dream” slips away as alienation lingers in her troubled aspirations. (p. 20)

The children loved *my* English as much as I loved *theirs*. I loved their funny nursery rhymes and their sweet singing. I perceived my being among them as another of God’s gifts that gave me an opportunity to explore the beginning and development of English in the lives of my little English-speaking friends. Both they and I learned English. Through their childhood, I returned to my own where my lifelong love of this language was born.

Love of English and its culture cared for me and saved me within my first years of adaptation to my new homeland. It filled my heart with hope for the better, helped me not lose faith in myself nor destroy my childhood dream. In my Canadian journey of continual self-cognition, I

have greedily absorbed the language and its culture whichever social layer I have been on. I have survived physically and psychologically, coping to stay faithful to my self and not losing my interest in learning the other.

### ***Island 6: Borderland***

#### ***One Time by King Crimson of 1995***

*...One eye goes laughing,  
 one eye goes crying  
 through the trials and trying of one life  
 one hand is tied,  
 one step gets behind  
 in one breath we're dying  
 I've been waiting for the sun to come up  
 waiting for the showers to stop  
 waiting for the penny to drop  
 one time  
 and I've been standing in a cloud of plans  
 standing on the shifting sands  
 hoping for an open hand  
 one time...*

In my academic research I cannot separate myself as an artist, writer, philosopher, journalist, singer, or songwriter, who I have been during my life, from myself as an educational researcher, who I am now. All articles and books that I read in the frames of my present education, I pass through the funnel of my entire knowledge and experience, whether eclectic, conflicting or multilayered. My soul sees the world so deeply and sensitively that it gets unbearable sometimes. As Allende (cited in Cruz, Mitchell, Pellarolo, & Rangel, 1999) says, “Living in a state of psychic unrest, in a borderland, is what makes poets write and artists create” (p. 73). I would add ‘living in a state of psychic unrest is what makes *people research, create and write*’. This state of constant psychic unrest moves me, pushes me, motivates me, makes me search for the Self and the Other. Each of my current states of mind is a Procrustean bed for my potential future knowledge of the world and myself. I *must* continually enlarge the parameters of the bed to grow

personally and professionally. Every written word, in which I array each of my thoughts, breathes another life into it. Rice (2004) calls language “not the clothing for thought but the organic incantation of it” (p. 90). I cannot detach my *academic* writing from *my* writing, from my voice, my soul and psyche, which are always full of pain for imperfection of the other and the self, because I fully agree with Rice (2004) stating that to write is “not to sing about pain but to sing pain” (p. 91). Authentic writing is always self-unwrapping, self-unwinding, self-unrolling. Real, credible, truthful writing is writing about the self in its relations with the other, let it be even invisible, implicit, but its *presence* must be *present* there. Halber (2004) affirms, “Narrative is not separate from life: like the land, it’s everywhere. And whether critical narrative or fungible fiction, stories sustain our sense of the world” (p. 61). Every time I read an academic article or book I try to see a *human* in the author’s writing. Writing can be awkward, but it must contain the personality of the author; it must breathe with her or his unique life and her or his vision of the world. It must be *imperfect* due to human imperfection per se, but it must be *human*.

In a collection of his essays published after his death, Julio Cortazar (1986) talks about lack of *naturalness* in Argentinean writers (p. 9), but I would say that the same lack of naturalness is present in writers and researchers of any country. *Naturalness* is that height that must be achieved by the writer no matter how much complex this process is. Every text should be natural, that is, imperfect, because like a body and psyche it according to Tremblay-McGaw (2004) “has access to an incomplete, partial and conflicting cornucopia” (p. 244).

Whereas Killian (2004) calls *every writing act* an act of dying, or killing, or mortification (p. 93), I would rather call it an act of enlivening, reviving, and resurrecting. He expressively compares writing with exposing to the air of the page a *false* part of his personality (p. 93), while I believe that in *my* writing I expose a *true* part of my personality. I could call my excruciating

transition from a Russian-speaking-thinking-person to an English-speaking-thinking-person *my borderland*, but it would not be true because *my* borderland is *all my* life, seeking and restless. My present being as a graduate student is another *Island* that my Water passes by. What will be next is a question of my flowing and meandering inquiry.



## CHAPTER 2

### Researcher as an Immigrant

*Reading is long, life is short.*

Kundera, 2005, p. 97.

Analyzing all the literature read within the period of my search for theoretical frameworks of my thesis, I could probably state that my reading and my writing ground my research. My long *search* for like-minded, inspiring, so-called “my” authors was preceded by my thorough *re-search* of many necessary and unnecessary works. My inquiry question about *English language culture influence on English learning*, experienced by my own life, was seeking for answers, support or refutation in scholars’ works. I could not find direct literature for my goal, fruitlessly typing my working terms in various libraries’ electronic resources, so the extension of my search frames appeared to be the only right solution in terms of the relative novelty of my topic. Being Russian, an EFL learner, a Canadian immigrant, and, finally, an EAL learner, I endeavored to analyze my own learning way. As the research question was born in a Russian mind, the search for its answer can be meaningless in other national consciousnesses. Moreover, it can be pointless regarding other Russian minds. Living all my life with the deep belief that foreign or additional language learning should be based on the language culture learning, I would not dare to affirm and generalize that this premise is an all-mighty panacea in the poignant English learning process for all other EAL learners, Russian or not Russian. Inquisitively, I tried to find concurring scholars and opponents in the literature sea to build a firm carcass for my statements, postulates, findings and implications. I broadened the horizons of my search and began my literature review with terms *immigrants* and *immigration*. This efficient guidance started the engine of my academic rummage.

### *Island 7: North-American Immigrants<sup>1</sup>*

#### *All Along the Watchtower by Jimmy Hendrix of 1968*

There must be some kind of way out of here  
 Said the joker to the thief  
 There's too much confusion  
 I can't get no relief  
 Businessmen they drink my wine  
 Plow men dig my earth  
 None will level on the line  
 Nobody of it is worth

*Foreignness becomes a fantastic nationality.*

*Cixous, 1993, p. 80.*

Immigrants do not come to an English-speaking society as ideal EAL learners. They encounter economical, social, political, psychological, mental, and cultural difficulties throughout their adaptation and adjustment to their new social order, and it directly influences their English learning and acquisition. They find themselves in a web of alien social connections that seem to them abnormal human relations. This odd self-feeling in a foreign language-speaking society causes immigrants' reappraisal of their life values and their new attitude to themselves, to all their statuses on social and personal levels. They sense and experience to a certain extent some hostility towards themselves and through it to their new environment. Alexeev (2006) notes that not all host inhabitants are willing to suppose that immigrants are encouraged to acculturate to the host culture's rules. Some of them deem that the bigger the cultural gap between a host population and newcomers, the more reluctantly the immigrants tolerate this type of assimilation. Consequently, following this statement, English learning and acquisition might and seems to be easier, for example, as the scholar mentions, "for a Spanish speaker than for a Vietnamese speaker" (p. 65). The factor of ethnicity can be considered an

---

<sup>1</sup> Being an immigrant and experiencing immigration's sugar and salt with my skin and soul, I can share with my reader only *my* vision on what this process is and how I perceive other immigrants' stories/experiences. I write about *my* understanding of those phenomena, so I admit the subjectivity of my point of view.

essential, but not exclusive, element of the distinction “between the natives and the immigrants” (p. 67). Both Spanish and Vietnamese or Russians and Chinese speakers can master or fail in English learning regardless of their cultural closeness or dissimilarity from a host culture. Furthermore, the researcher affirms that some immigrants strive for avoiding any contacts “with their own co-ethnics from their own countries of origin” (p. 67). The author considers that there may be some reasons for the existing, at times even hidden, anti-immigrant enmity, which might have to do with rivalry “between incumbent and newcomer groups for jobs, incomes, housing and other socioeconomic and even ‘symbolic’ niches” (p. 219). I suppose that the opposite attitude of immigrants to their new homeland and former compatriots can also be true.

Upon arriving in a new homeland, immigrants get immediately tied in a psychologically entangled trap of strained human correlations: (1) they face pressure from their broken liaisons with their former compatriots; (2) their family bonds attain a heightened sensitivity in some cases resulting in divorce or separation; (3) their self-esteem decreases; and (4) their new foreign language-speaking community seemingly ignores or belittles them. Lack of English can be one of the reasons for that, but not the only one. In such an emotional state, learning English becomes extremely problematic for immigrants.

A note of anxiety regarding an influx of immigration during the last 20 years partly bothers the North-American mind. Buchanan (2002) emphasizes that the immigration tsunami rolling over Americans does not come from Europe, but mainly arrives from Asia, Africa, and Latin America, and immigrants are not melting and reforming. According to the researcher, the American-born population is afraid of converting America into a hodgepodge of people without the united national history, culture, faith, ancestors, and language.

Russian-speaking immigrants from the former republics of the Soviet Union bring with them their own national and ethical cultural traits that can hardly be called purely Russian due to the multiculturalism of the Russian Federation and the former Soviet Union. According to 2001 Census of Canada, the quantity of Russian Canadians with single, Russian – Slavic, origin was only 70, 895; with combined single and multiple origins – 267, 070, whereas only in Toronto it was counted about 200, 000 persons that have Russian as their native language (Русский Торонто, 2006). These figures identify that the ethnically Russian population in Canada is significantly less than the number of Russian-speaking Canadian inhabitants.

### ***Island 8: Canadian Russians Immigrants***

#### ***Bachelorette by Bjork of 1997***

*I'm a fountain of blood  
In the shape of a girl...  
...I'm a path of cinders  
Burning under your feet...  
...I'm a whisper in water  
Secret for you to hear...  
...I'm a tree that grows hearts...*

*You don't ever have to be ashamed of who you are.*

Spoken to Margaret Olk by Peter John Athabaskan Elder and Chief.  
Minto, Alaska in Shaef, 1995.

Carmichael (1968) calls the genesis of Russian people and their culture “mistier than most” (p. 13) since Russia has been partly veiled with an almost century-long period of hypothetically ideal, but practically flawed socialistic and communistic ideas based on philosophical ideas by More, Marx, Engels, and Lenin. There was also no ideal Russia before the infamous Bolshevik revolution of 1917. It was the only country where slavery and enslavement of its own people – serfdom - existed until 1867. If historically slavery had been the consequence of foreign wars or the purchase of foreigners, in Russia, for centuries, the peasant class came to be enslaved by its

own rulers. Under these economic conditions, only the prosperous class possessed human rights and could afford any free movement both inside and outside this country. Peter the Great was the first ruler who began to give official permission to his citizens to travel abroad. Under Catherine the Great's sovereignty such traveling became a stampede (Carmichael, 1968). Wealthy voyagers were influenced by European culture, resulting in the golden age of Russian literature and culture in the 19<sup>th</sup> century called the Age of the Enlightenment.

By the reign of Alexander I, a distinct, self-aware social group, the 'intelligentsia' appeared in Russian society. This social layer believed in changing the world for the positive through the force of ideas. Its roots came from general ideas borrowed from Western and Central Europe and passed through, as Carmichael (1968) writes, "the ancient traditions of Russian mysticism" (pp. 201-202). Under Catherine the Great and Alexander I, the elite cultivated itself quickly to create "a wider abyss between the masses and itself" (p. 262).

'Intelligentsia' is a Russian word and a Russian phenomenon and not identical with the notion of intellectuals or erudite persons who simply want ideas to be as interesting as possible. The intelligentsia was a social movement of educated, morally insightful Russians who, according to Berlin (2004):

Stirred no indignation by an obscurant Church; by a brutally oppressive State indifferent to the squalor, poverty and illiteracy in which the great majority of the population lived; by a governing class which they saw as trampling on human rights and impeding moral and intellectual progress. (p. 167)

The intelligentsia believed in individual and political freedom and in the elimination of absurd social inequalities. They believed in truth, which they identified with scientific progress. For them, the notion of enlightenment was associated with Western liberalism and democracy.

The school system of the period surrounding the birth of the intelligentsia in the second quarter of the nineteenth century was initially developing. At the beginning of Alexander the First's reign (1801), schools were created exclusively for the noble class on a private basis. Only gifted children from peasant families could receive their landowner's permission to attend school classes. French and dancing were taught in schools of that time because they were considered 'accomplishments' (Carmichael, 1968). French was a language of privilege in Russian society in the 19<sup>th</sup> century. If aristocrats spoke Russian, it was a somewhat 'literary' Russian, as Carmichael (1968) writes, "That itself was modeled on French or German" (p. 140).

According to the description of Brandes (1889), who traveled to Russia at the end of the 19<sup>th</sup> century, the progressive Russians, full of desires to broaden and develop their nationality, considered that the foreign element should be kept at a distance, but soon the Russian intelligentsia came to the conviction that "the fragments of Western European culture in their land were always worth more than unquestionable national roughness and the equally national barbarity" (pp. 84-85). Brandes depicted the Russian style with the words: "The house where you live is an oasis. All around is a desert" (p. 70). He portrayed the Russian intelligentsia as people who had "more imagination than intellect and more intellect than moral sense" (p. 70) and who exclaimed "art for the sake of art" (p. 78). The author notices that among the educated Russians especially, there was an uncommonly "great inclination to cultivate a life of emotion" (p. 122).

The influence of the liberating Western culture on the educated Russian mind was suppressed by the Russian government through police that sent warnings prohibiting any freedom-loving meetings with freethinking reading of Shakespeare or other European writers. At the same time, the progressive Russian patriot experienced the moral dilemma: "to the best of his ability he would shake off foreign influences" (p. 84). All the abovementioned can help understand the soil

in which the spirit and mentality of the Russian intelligentsia, which comprises the essential part of Russian immigration during the 20<sup>th</sup> century, grew up and their interrelationship with foreign cultures and foreign languages. The Russian language experienced crucial transformation and development in the 19<sup>th</sup> century under influence of world cultures and the French language and culture particularly that reflected on forming a specific character of the Russian intelligentsia. This remark is important because it helps understand the idiosyncrasy and dynamics of this social layer.

Any language as a mental apparatus of a nation or a people reflects such macrostructures as social, historical, political, and economical and forms national or racial mentality (Kumaravadivelu, 2006). Language is the key cultural value that is formed under its culture influence and, in its turn, it forms its culture. Language is in Marchenko's (1994) words "the foundation of the culture of any nation, and at the same time an implement for preserving, reproducing, and developing this culture" (pp. 141-142). Any national self-consciousness and revitalization begins with language issues.

Monk and Burak (2001) define the Russian language as a synthetic language, unlike the English language, which they call an analytic one. They are fundamentally different due to the absolute difference between their macrostructures that only strengthens difficulties experienced by Russians in their English learning<sup>1</sup>.

---

<sup>1</sup> The United States Defense Language Institute classifies the Russian language as a category 3 language, according to Rifkin (2005), "in terms of the difficulties (e.g. heavily inflected morphology and complicated system of verbal aspect) that it poses to learners who are native speakers of English" (p. 13), whereas languages of the Romance group such as French or Spanish are related to category 1 language; their average learner needs 720 hours of instruction to achieve advanced-high oral proficiency. The Swahili and German languages require 720 for advanced proficiency and belong to categories 1 & 2. The Arabic, Chinese, Japanese, and Korean languages belong to category 4: 1320 hours are required for only advanced level. The Russian language needs 1320 hours for advanced-high level oral proficiency.

The first Russian settlers began to arrive in Canada before World War I. They were individuals who at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries rebelled against the tsarist regime and turned to America for intellectual and spiritual freedom. The Doukhobors were among first Russian immigrants. 2,000 of the Doukhobors first arrived to Halifax in 1899 and then moved down to Winnipeg. The Conservatives considered the Doukhobors' poverty and lack of upper class culture as the principal negative aspect. They were anxious that the fact that the Doukhobors had not developed needs (for merchandise) and made everything they needed by themselves would prevent them from engaging in commerce (Woodworth, 1999). On the other hand, the most of average Canadians especially admired the Doukhobors' physique, strength, and their clean appearance. The Doukhobors occupy a special place among Russian immigrants in general because of their religious and philosophical attitude to life and the environment.

This wave is also famous for bringing to the North-American continent the future founders of such companies as Harley-Davidson, Davidoff, or Smirnoff.

The second wave of Russian immigration is often called *aristocratic*. The Russian intelligentsia fled from the Soviet government's repressions between World War I (after the Revolution of 1917) and World War II. They were antagonists and opponents of the Soviet system that almost totally executed the Russian aristocrats and high army commanders. According to William Stephenson's (cited in Stephenson, 1989) intelligence summary:

The forged papers led to shooting or imprisonment for three out of five Soviet marshals, fourteen of sixteen military commanders in chief, all Russian Navy admirals of Ranks I and II, sixty of sixty-seven commanding generals, 136 of 199 divisional commanders, and 221 of 397 brigade commanders. All eleven deputy defense commissars and seventy-five of eighty members of the Supreme War Soviet were liquidated. (p. 34)



The third immigration wave started in the post World War II period. Canada received former Soviet citizens and members of the “old” immigration who lived outside Russia between the periods of the two wars.

The fourth wave with Jewish predominance in ethnic origin began in the 1970s. Political dissidents and adversaries of the Communist regime were the majority of those immigrants (Jeletzky, 1983).

The fifth wave, the most recent one, *economical*, or *professional*, started in the beginning of the 1990s after huge social, political, and economic changes (perestroika – 1985) in the former Soviet Union. These immigrants can be divided into two groups: (1) intelligentsia, well-educated in the 1970s-1980s and pauperized after 1985 and (2) well-to-do middle class (‘New Russians’), grown in the post-perestroika period in the 1990s and decided to leave Russia after the default (Black August) of 1998.

According to the data of various censuses, the population of Russians by mother tongue included the following:

1. the 1871 Census of Canada reported 607 persons of Russian origin;
2. the 1881 Census - 1, 227;
3. the 1901 Census - 19, 825;
4. the 1921 Census - 100, 064;
5. the 1971 Census - 64, 475 (Jeletzky, 1983);
6. the 1996 Census - 46, 885 Russians by single origin and 272, 335 Russians by single and multiple origins (James, 1999);

7. the 2001 Census - 70, 895 Russians by single origin and 267, 070 Russians by single and multiple origins (Statistics Canada, 2001 Census).<sup>1</sup>

Historically, Russian mentality was subject to the serious influence of the orthodox religion that was replaced after the Bolshevik revolution of 1917 by another idea of an ideal society, which was expressed in socialist and communist theories. Russian literature and art have reflected the existing and governing orthodox ideology before 1917 and the anti-orthodox ideology after 1917. One set of ideas and ideals was substituted by others, but the Russian intelligentsia's mind, believing in ideal, art, literature, and music more than the reality, which was far from the canons of beauty, remained the same. Attitude to life as eternity has been inherent to it. The academic Likhachev (2000), well-known as the last of cultural Mohicans and a representative of the pre-revolutionary aristocratic Russian intelligentsia, compared the concept of eternity reigning in Russian mentality with music:

At any given moment in a musical performance the last sound is present and the next can be anticipated. Without this 'overriding of time' it would be impossible to perceive music. And this partial fusion in music of past, present and future is a faint reflection of that eternity into which all that exists has been absorbed, and which is picked up by the 'stylus of the present' from the gramophone record of eternity. (p. 67)

Russians lived in circumstances of limited freedom where the limitations were created by their own violent system of social organization, and Likhachev called this combination of Russian limited freedom with the Will of God as "one of the secrets of synergy" (p. 70).

Russian economical backwardness in comparison to developed Western countries, which reached their peak in the 1960s-1970s, was compensated by extensive knowledge and all-round

---

<sup>1</sup> The 2006 Census data on ethnic origin of Canadians was not available at the time of writing the thesis. The official release of the data was appointed for May 2008, while the thesis defence took place on February 22, 2008.

education of the Russian intelligentsia, built up according to the European, mostly German, university educational system. Lvovich (1997), a former EFL teacher from the Soviet Union, immigrated to the USA, worked as a Russian teacher in Calgary during a summer term. She discovered:

How different values of education might be, talking to people with graduate degrees about classic European literature and films they had never heard of, and surprising them, in turn, by the fact that there are still people on this planet who do not know how to drive – which equaled in their eyes to something like not knowing how to ride an elevator. (pp. 68-69)

Russian immigrants are perceived through the image of Russian people who are, in their turn, perceived through Russian literature and mainly and unfortunately through mass media. Such critics as Virginia Woolf (cited in Wilson, 1972) shared with the ordinary literary journalists her notions about Russian literature and Russians, “The Russians are formless, unkempt, gloomy, crudely realistic, morbid, hysterical, and mystical” (p. 15). Alas, generalization of a people can only lead to misunderstanding and a false image of it.

### ***Island 9: Russian Language There and Here***

#### **Pieces by Patricia Barber of 2002**

*There's a piece on the chair  
a piece in the hall  
a nice piece of me  
stuck to the wall...*

Russian immigrants are usually mixed up with Russian-speaking immigrants who may originate from republics of the former Soviet Union where the Russian language was the official national language. After disintegration of the Soviet state, the attitude towards the Russian language has been changed in new independent countries, its former republics. Kazakhstan and

other Central Asian republics have recognized Russian as the language of interethnic communication and support the idea of official bilingualism. Estonia, Latvia, and Ukraine have accepted the Russian language as a means of interethnic communication parallel to their official languages. The Transcaucasian republics and Lithuania do not specify the status of Russian at all (Marchenko, 1994). Whereas all the republics were bilingual, the Russians remained mostly monolingual. For this reason, after *perestroika* Russians started to be accused of concealed chauvinism, disrespectful attitudes toward people of other nationalities living in Russia or the former Soviet Union, and reluctance to learn their culture and languages (Marchenko, 1994).

The leading role of Russia in the sphere of science and education in the period of the Soviet Union and currently among former Soviet republics is unquestionable. During Brezhnev's rule, the old Marxist slogan of the "merging" of nations was revived, and Russian was officially declared the language of the Soviet population. The process of Russification goes back deeply in Russian history. Nearly all the national alphabets were transferred to the Cyrillic alphabet in the 1930s and 1940s. Even Moldova with its ancient Romanian language, which is a direct descendant of Latin, was transferred to the Russian alphabet. Only the Baltic republics, Georgia, and Armenia could save their alphabets.

Every Russian language and Russian literature classroom in the period of the Soviet Union and present Russia have had big signs on the front wall above the blackboard with the words "*The Russian Language is Great and Mighty*" and "*Russian Literature is the Greatest Literature in the World*". It would not be surprising if the analogous slogans, praising other native languages, hang on the walls of national language and literature classrooms in every country all over the world. Love of one's mother-tongue language and its deep learning facilitate respect of foreign languages and successful attainment in their mastery. It is an interrelating process. As a

rule, learners, accomplished in the own languages, achieve a significantly higher level of a foreign language command. Russian immigrants by ethnic features and other Russian-speaking immigrants bring to their new homelands a different-size-store of knowledge of the Russian language, the “great and mighty”, that both hinders and aids the English language learning. This very store characterizes a personal identity, moulds his or her specific relation to the English language and, consequently, culture and defines a various speed and a depth of immersion in the language and culture. This store may or may not comprise previous English knowledge obtained in their motherland, but in any case the native cultural and linguistic depth and breadth of individuality delineates existing horizons of cognitive foreign language proficiency and spreads new ones. Emotional attitude to both native and foreign language and culture plays an important, but not all-embracing role in EAL learners’ lives and has an effect on their self-consciousness in their new milieu. For example, Pavlenko’s position, which she expresses below as a Russian-speaking person, is different from mine as a person growing up in the same cultural milieu and considering Russian as a means of my free self-expressing. Pavlenko (2005) writes:

The words of my native language, Russian, brim with intimacy and familiarity. They are permeated with memories of my childhood, and youth, friendships and intimate relationships, happiness and disappointments. For me Russian has no neutral words – each one channels voices, each one inspires feeling. Yet it is also a language that attempted to constrain and obliterate me as a Jew, to tie me down as a woman, to render me voiceless, a mute slave to a hated regime. To abandon Russian means to embrace freedom ... I can talk and write without hearing echoes of things I should not be saying. I can be me. English is a language that offered me that freedom. (p. 22)

One day, I heard a conversation between two university students on linguistic issues. One of them, a student at the University of Winnipeg, Taiwanese by origin, reproduced his teacher's words about the meaning of the Russian language for human intellectual development and its position among other major languages. Two weeks later, reading literature for this thesis I encountered the same thought originally belonged to Lomonosov (cited in Wilson, 1972), the founder of the Russian literary medium in the middle of the 18<sup>th</sup> century:

Charles V, the Holy Roman emperor, used to say that one ought to talk Spanish with God, French with one's friends, German with one's enemies, and Italian with the ladies. But if he had learned Russian, he would certainly have added that one could speak it appropriately to all of them. For he would have found in it the majesty of Spanish, the vivacity of French, the strength of German, the tenderness of Italian, and, besides these, the richness and the concision, so vigorous in its imagery, of the Greek and Latin tongues. (pp. 4-5)

Emotional attitude to languages is as different as human beings themselves. It influences language learning and attitude to its culture and people. As Russian, I suffer for any negative images of my beloved language and culture and presently living, studying and working in the English-speaking setting I try to dispel them while making my own interaction between my I-world and They-world.

## **Island 10: Two Cultures**

### **Case of You by Joni Mitchell of 2000**

*On the back of a cartoon coaster  
In the blue tv screen light  
I drew a map of Canada  
Oh Canada*

*When I pass a molehill, I say to myself:  
'Down there is another who shows off his centric view of the world!'*

Native American Elder cited in Shaef, 1995.

The notion of ‘culture shock’ is widespread when immigration issues are under consideration. It is always present in the process of newcomers’ assimilation regardless of closeness or remoteness of any arriving culture to or from a new home culture. It is generally accepted that climatically close countries such as Canada and Russia, for example, have much in common, therefore, Russian newcomers to Canada experience some routine inconveniences inherent to any adaptation to a new place of living rather than cultural discrepancies. In my opinion, it is a mild delusion<sup>1</sup>. I experienced ample cultural shock resulting sometimes in temporary depression and frustration. The rationale hides not only in a lack of English proficiency and fundamental differences between the languages (Monk & Burak, 2001). My mind in its endeavor to adjust to the Western culture struggled to find answers to many questions:

- What are the ideas and concepts associated with moral thinking in normal Western adults (Shweder, 1982)? How similar to or different from the moral of Western society is the moral that was raised in the conditions of socialistic ideals? What should prevail in such a comparative analysis: ideological or human norms and ideas?
- What kind of social behavior in a Canadian work setting is considered appropriate? A famous Russian philosopher Nikolai Berdyaev (cited in D. Satter, 2003) wrote in last century, “Any call to personal discipline irritates Russians. Spiritual work on the formation of his personality does not present itself to the Russian as either necessary or interesting” (p. 1). That characteristic is still up-to-date, though it cannot be applied to all Russians. There is some truth in it. Each Russian encounters a more disciplined

---

<sup>1</sup> My contemplations on Russian immigration in Canada are exclusively based on my personal experience and perception. It is only *my* voice and *my* point of view. I show my explorative journey as a Russian in my new and beloved homeland. When I write *Russians* and *Canadians* I mean only myself and the people I knew and know.

Canadian work setting, assimilates to it differently, while trying to comprehend how to behave appropriately.

- What should social relationships be like in Canadian society? How can a newcomer build them without looking different and misunderstood? In the time of socialism, social relationships and hierarchy in Russia were mostly built based on people's professional status. Perestroika put the money on a pedestal of social hierarchy and changed social relations dramatically. Not knowing Canadian society, the Russian is puzzled with the question: Where should be his/her place in Canadian social relationships?
- How sincere or disguised should emotional experience be? Russians are fairly open people and frankly express their emotions and attitudes, whether positive or negative. After living in Canada for a while, they realize that friendliness, neutrality, and politeness are the main features of a proper way of communication in Canadian milieu and struggle to adjust their psyches to the new requirements of their new personal relationships.
- How should one negotiate relations between opposite sexes in Canada in terms of acquired habits based on patriarchal male domination inherent to Russian society? Flirt, sexual harassment, and male domination are phenomena still pertaining to Russian society, whether in business and non-business environments. Finding themselves in the relationships of the *real*, not only *seemingly* like in Russia, equality of genders, Russians immigrants are forced to revise the old norms of usual male-female relations<sup>1</sup>.

---

<sup>1</sup> Abuse and assault occur in some Russian families especially during their first year of immigration. Working as an interpreter in the Courts, I periodically encounter such cases.



A search for answers to a variety of questions, which immediately rises after immigration, is hampered for newcomers by a poor command of English. No matter how well Russians possessed English and delved into the English language culture living in Russia, their English stays different from Canadian/American English upon arriving. The English language *there*, in Russia, as just another intellectual tool or skill, is seen through a prism of Russian culture, whereas *here*, in Canada, the English language, essentially having become the Canadian English language, is seen through a prism of the unknown Canadian culture.

The first obvious conflict, appearing in my mind, was the *English language conflict* (conflict between the bookish English language obtained in Russia and the lively and authentic English language of Canadians, existing in a real English-speaking community). My different English repertoire was a burden in my adaptation to my new homeland. I was forced to bridge the two cultures, my native and new ones, and make adjustment to them both because even my native culture required its reevaluation from the height of my new social position as an immigrant. I suppose that depending upon how they make their reevaluation, immigrants may experience feelings of chagrin or regret, as some of them seem to lose ties with their cultural group. Some may experience the apprehensive anticipation of entering a new strange group and the feeling of social uncertainty or dissatisfaction. I believe that the more proficient one becomes in the language of her new homeland, the closer the individual gets familiar with its culture. Her original membership group seems to get modified to her since the new linguistic cultural group is likely to become for her something more than a mere reference group (Gardner & Lambert, 1972).

---

The two cultures become as interrelated as the language learning processes are. Learners who experience slow vocabulary development (August & Snow, 2005) in their native language may be less able to accomplish in English learning. Students' first language can be both an advantage and a disadvantage depending on the level of its mastery. Interaction of the two cultures and interrelation of the two languages gradually and eventually leads to inevitable changes in the L1 and in L2 users' mentality and, as a result, these learners become people who differ from the monolingual in both first and second languages (Pavlenko, 2003).

Unlike English learning in the frames of the native (Russian-speaking) community and culture where L2 learning takes place rather on an individual basis, the English learning process happens in an English-speaking community and culture in a participation framework. The community and participants of the learning context influence individual L2 learning. Lave & Wenger (1991) found that in these conditions, English learning is distributed as "among co-participants, not as a one-person act" (p. 15). The interrelationships of two cultures and languages are based on the common character of universal social features, which A. Davis (2005) considers "transferable from one culture to another" (p. 9). During this process, besides a number of factors forming L2 learning success, a number of diverse sub-communities, sharing similar cognitive and motivational patterns, appear within a community of L2 learners (Dornyei & Kata, 2005).

If the interrelationship of the studied language and its culture takes place in immigrant's adaptation, it makes the latter smooth, conscious, and meaningful. Golubeva-Monatkina (2004) emphasizes that adaptation can be considered successful when an immigrant manages arising psychological and socio-cultural problems, not only accommodating to his/her new environment, but resisting it and endeavoring to change it. Elderly people, women and well-educated

immigrants with *institute* or *university* degrees are particularly vulnerable going through this process.<sup>1</sup>

According to Polyakov (1996), a migrant chooses four strategies of acculturation:

1. Assimilation: a person assimilates a new culture, gradually replacing his/her own culture with its values.
2. Segregation: a person rejects a new culture and keeps on living with her/his own cultural values.
3. Marginalization: a person identifies him/herself with neither culture.
4. Integration: a person correlates with both cultures simultaneously that results in saving his/her own cultural heritage and benevolence to the new culture, the culture of the majority.

Golubeva-Monatkina (2004) interviewed Russian Canadian immigrants of the second wave, living in the province of Quebec. Her data discloses that little-educated representatives have possessed a unique type of English and French during their living in Canada. It looks and sounds like a conglomeration of non-Russian languages that is necessary to them sometimes, but completely foreign and alien to them. The researcher relates this immigrant layer to the “segregation strategy” (Polyakov, 1996). The following variations of English phrases are found in their speech when they use English words pronounced with Russian endings in Russian phrases (Голубева-Монаткина, 2004; the text in brackets translated from Russian by Segida):

Они со *снейсами* /speisami/ разными делают курицу (p.15) (They cook chicken with

---

<sup>1</sup> Before the 1990s, there were only a few *universities* in Russia where the admission process was the most competitive and education was considered the most prestigious, whereas the majority of higher education schools were called *institutes* with more professionally oriented and less academic education. The Russian *university* system included 5 years of full-time education with obligatory thesis defense. After 1991, all *institutes* were renamed *universities*.

various *spices*).

Сегодня у нее *митинг* /miting/ (p. 15) (Today, she is having a *meeting*).

Смотри вот опять амбюлэнс /ambulance/ (p. 15) (Look, here is an ambulance again).

Финишует /finishuet/ дрэсс /dress/ (p. 69) (She is finishing a dress).

Клиновала /cleenovala/ хаузы /housi/ (p. 279) (She cleaned houses).

Герлсы /girlsy/ как герлсы /girlsy/, а бойсы /boysy/ жрут как хорсы /horsy/ (p. 279) (Girls eat as little as girls do, but boys devour like horses).

Мои-то дети *засикинели* /zasickineli/, *виндоу* /window/ нужно закрыть (p.331) (My children are sick, the window needs being closed).

The interaction of two cultures has three levels that can be at the same time three consistent stages of this process, depending on the psychological strength of immigrants' desire and their capabilities to immerse as deeply as possible in the English language culture and the language itself: (1) inter-incompatibility; (2) inter-conditionality; and (3) inter-development. Upon arrival, some immigrants seek islands of their own culture in their new foreign language environment such as their national food stores, banks with their native-language-speaking staff, or clubs and bars with their national music and entertainment. Initial anticipation of finding companionship with the former compatriots sometimes results in disappointment and realization that these cultural islands represent their native culture's surrogate rather than their national identity's sources. Lvovich (1997) emotionally states that even the foods in New York's Russian stores are not typically "Russian":

They are what these people think in Russian, Russian in America, the Russian Heaven, the Dream. These foods and the eclectic traditions – the mix and confusion of what is Ukrainian, Jewish, Russian, Polish, Armenian, Uzbek in some abstract collective understanding of being

uprooted and extirpated from the land and the sky of their country – are represented on the American soil by the strange blend of the imaginary Russian and the imaginary American... While talking in the American culture and language in various degrees, the Russian community is constructing some surrogate Russian culture out of what was lost or forgotten in the wars and revolutions, out of the painful past and the beautiful dream of the future far from where they were born. (p. 96)

People, appointing themselves as providers of Russian culture to the Russian-speaking community, function in the frames of this Russian dream in North America. Lvovich (1997) continues:

The destinies of people who were offended by the Soviet regime or just not talented enough to scale the peaks of the Soviet artistic elite are influencing the selection of media and their interpretation. Acting as ideologists, they often feed the community with an image of Russia filtered through Brighton Beach. How close or how far is it from the playful spirit of Pushkin? The existentialism of Dostoyevsky? The genius boredom of Chekhov? The cinematographic poetry of Tarkovski? The panoramic sociology of Tolstoy? (p. 96)

The author discovers that her connection to the Russian community has nothing to do with her connection to Russian culture: “It is of learning, of having learned” (p. 96).

Well-educated Russian immigrants, due to their intellectual capabilities and professional skills, assimilate with the English speaking culture fast if they possess high demand professions, for instance, computer programmers, or with difficulties if they represent humanitarian professionals, for example, journalists or teachers of literature/art. Their adaptation is sometimes ambiguous and overwhelmed with conflicting intrinsic principles and objectives. Being well-established people in their homeland and realizing the fact that the process of cultural integration

as the best way of their social surviving and self-affirmation in the new milieu, Russian intellectuals fear, as Lvovich (1997) notes, their children's total acculturation in the foreign culture and their absorption in the main-stream of anti-intellectual North American consumer's society. The author writes:

As opposed to them, who had come from the society of despotism, where the Russian intelligentsia had to assume the passive role of learners and thinkers to escape servitude, their children are living in the free America, a world of mass culture, consumerism, and pragmatic scholarship. They do not read much and they do not read what their parents have read. With horror, we watch them drifting away, not only from our culture, but from our values. Here is the truth that makes this topic especially painful. "They are not our children!" But if we impose on them the artificial Russian world, imprinted in our powerful language, would that be the solution to the problem of raising them to be bilingual, intellectual, and inheritors of our idealism? Without any cultural and social context, the media, and the motivation to learn, would that make them "ours"? (p.103)

The researcher notes that most Russian children do not read or write in Russian, "not only because they had never learned or forgot, but because they do not want to. They speak English to each other as a confirmation of their American belonging: they are "like everybody else!" (p. 104). The second, third, and subsequent generations of immigrants become attached to the North American way of life and tended to lose interest in the Russian language and even in family history. Unhappy at being different, some young people break with the past and try to become one of the gang (Jeletzky, 1983).

Some Russian immigrants suffer from unfamiliar traits innate to their new culture, but primarily they suffer from *themselves* and the Russian main principle *how to live* that expresses

itself in a particular Russian life style's motto, brewed in the patriarchal Russia: What will people think about my life? How will they react on what and how I live? How strongly will they judge me? Wilson (1972) states, "It is difficult for a foreigner to understand the obligations of Russian hospitality and the inescapable duty that Russians feel, at whatever inconvenience to themselves, to accommodate other Russians" (p. 202).

### ***Island 11: First (Russian) Language Loss***

#### ***I Put a Spell on You by Nina Simone of 2003***

I put a spell on you  
Because you're mine...

*When a language dies, the world it was generated from is broken down too.*

Mary Carpenter, an Inuit.

*Werde der du bist" (Become who you are).*

Goethe.

When discussing a cultural tragedy connected with first language loss, it is important to track the economic reasons for this process. As a rule, children of bilingual parents, when the mother and the father possess different mother tongues, more willingly learn and speak both languages. Moreover, the status of a language is mostly defined by political and economic image of a culture and a country speaking it. Children, for instance, born in English/French families feel comfortable and confident speaking both languages in Canada, but will experience reluctance to do so in the United States, even living in a French speaking community, due to the different statuses of these languages in both countries (Caldas & Caron-Caldas, 2002). The attitude of the closest community to both language and its culture labels a final settlement of the dilemma: to save or lose the first language.

Bilingual parents Stephen Caldas (English-speaking) and Suzanne Caron-Caldas (French-speaking), after observing their three bilingual children in the period of 7 years, concluded that gauging and comparing their changing bilingual inclination over time helps better elucidate the interaction of social context, emerging personal identity, and language choice (p. 491). Especially, it emerges in teenagers' milieu when the phrase, articulated by the researchers' son, "It's not cool to speak French in school!" (p. 499), identifies the social contextualization of the position to the first language. The same boy experienced the opposite attitude to the French language arriving in French-speaking Quebec on his summer holidays.

In Canada, the status of the Russian language as well as all other languages, except for English and French, is not prestigious. Even proficient possession of it does not mean good employment because of the very limited demand for it. Russian-speaking immigrants are not ashamed of speaking their native language in English-speaking surroundings, but they soberly realize their common feature as a needless instrument in their assimilation process. They mournfully observe their descendants' growth in the frames of the alien English-speaking culture and more or less regret the future inevitable loss of the Russian language at least in the third and, for sure, the fourth generations. Some of them make efforts to save their native language as a means of discourse in the future, manipulating ideas of *great Russian cultural heritage*. Some of them do not. It may depend on educational and intellectual personal level or depth of self-reflection and comprehension of one's own identity as a bilingual person. It may not. Lvovich (1977) laments about how abnormal her daughter feels in Russian, about the horror of her first days in school:

When the English spoken classroom felt as an animal roaring; about the crudeness of the kids who did not want to accept her; about how she had to prove herself "to be like everybody



else!” to become part of the group. There was nothing positive about speaking or feeling Russian. There was just suffering, and nothing else. (p. 104)

She states that her daughter’s and her writing had one thing in common: Both of them did not want to talk about it. She is convinced that first language loss is foreseeable and inevitable in the culture where the first language becomes not only useless, but also a frightening feature of one’s identity.

This is the price we, the parents, have to pay for our own and our children’s acculturation, for the risk we took by immigrating in pursuit of the American dream. The responsibility of this act is both to the past generations, for cutting off the link with the old culture, and to the generations to come, who will test and value our contributions. (p. 105)

Golubeva-Monatkina (2004) notes that only the old generation of Russian immigrants is anxious about first language loss, whereas the following generations born in Canada react to this problem with the phrase, “I don’t care!” (p. 89). So, the representatives of the first wave of Russian immigration, who relate themselves to *real* Russian intelligentsia, reflect on new Russian comers as “dirtied” or “clogged” intelligentsia, as they call them (p. 89). It may scare advocates of cultural or linguistic heritage, but hardly ever does it touch upholders of marketable theories of human development. I would adhere to the first group agreeing with the citation by Lerner (1997), “When you lose your language, you lose the sound, the rhythm, the forms of your unconscious” (p. 224).

### ***Island 12: Bilingual Advantages or Disadvantages?***

#### ***Let Me Speak by Joni Mitchell of 1994***

Let me speak, let me spit out my bitterness ...

Lvovich (1997) characterizes bilingualism as a way of life that is obligatory in terms of living in two cultures and two societies. It means close ties with the foreign and native language speakers and with their cultural heritage, in other words, *these people's spirit*. The researcher accentuates that the main feature of the phenomenon of bilingualism is emotional experience. When these bilingual ties get broken, there appears an emotional “dysbalance”, a psychological discomfort, similar to nostalgia, a “language sickness”. The author refers to Triolet’s words, making it as an epigraph of one of the chapters, “It is like an illness: I am sick with bilingualism”. Pavlenko (2005) states her attitude to her bilingualism that is defined by her emotional experience:

If it is the language one chooses to address one’s child, I do appeal to Russian for all the delicious cooings about dear-little-ears (ushki) or dear-little-feet (nozhki), but switch to English for emotional discussions – English allows me to make my points better, faster, and more coherently and effectively. It fits my reality and it feels right. (p. 236)

Eco (2001) refers to Humboldt’s thought that every language has its own genius and states, “It is impossible to speak of equivalence in meaning due to the fact that every language expresses a different world-view according to Sapir-Whorf’s hypothesis” (p. 12). When people begin to study a second language, they are not capable of thinking in the other language. For the first few years until attaining a definite level of language proficiency, while attempting to express themselves in the other language, they translate every word and phrase from their mother tongue into the foreign tongue. Eco supposes that the translation process is not just a “shift between two languages, but between two cultures – or two encyclopedias” (p. 17). Together with the phenomenon of first language loss inherent to immigration perturbation as its major

disadvantage, migrants acquire a main advantage when becoming bilingual. They obtain the language skill, as Pavlenko (2005) points out:

Allowing them to perform differently from monolingual speakers in their first language, exhibiting different metalinguistic judgments and patterns of pronunciation, a slower rate of lexical processing, and more sophistication and creativity in speaking and writing. Many successful bi- and multilinguals, or polyglots, criticize themselves as not fully native-like in all of their languages. It happens because they evaluate their own performance against a monolingual standard. (p. 9)

How long does it take to achieve the proficiency level in a second language and use it naturally, joyfully and beneficially? A variety of factors such as personal circumstances, age, motivation, educational background, new educational settings, living arrangements, attitude to a second language culture and its bearers, life aims and purposes influence language acquisition and mastery. There is scarcely a precise answer to this question. Research by Carrasquillo & Rodriguez (2002) illustrates that linguistic minority children require between four and eight years to achieve academic competence necessary to perform well in a second language environment, whereas, according to a study by Schrauf & Rubin (2004), adults may need three to seven years to reach practical fluency in the language. L2 speakers, particularly a cohort of well-educated and erudite adults, feel shy and even get ashamed to perform among native speakers assuming that their linguistic awkwardness may be misunderstood as a low IQ. They may acquire some advantages such as their mental and intellectual growth in comparison to their monolingual compatriots, but initial disadvantages, connected with their low self-esteem in the surroundings of an alien language, emerge instantaneously and give an impact on the immigrants' progress as future bilinguals. Pavlenko (2005) supposes that deviation from native

speakers in performance and aptitude of second language skills is inherent to bilinguals even after a decade or more in the target language context, “in particular if they continue to live their lives through the means of two or more languages” (p. 11). Bilinguals develop their linguistic competencies to the extent “required by their personal needs and the environment” (p. 12). Despite the possibility of bilingualism and multilingualism, the scholar emphasizes, “We have not two lives but one – we can have only one language” (p. 24). In support of her idea, she exemplifies Lauru’s reflection on bilingualism:

If it were possible for a child or boy to live in two languages at once equally well, so much the worse for him. His intellectual and spiritual growth would not thereby be doubled, but halved. Unity of mind and character would have great difficulty in asserting itself in such circumstances. (p. 18)

Pavlenko describes “elite bilingualism” as “bilingualism of the upper and middle class”, which is typically presented as a positive phenomenon, whereas “bilingualism of immigrant and linguistic minority children is commonly associated with mental retardation, moral inferiority, split identity, and linguistic shortcomings” (p. 24). According to these definitions, I would call the second bilingualism *constrained* bilingualism. My personal experience as an interpreter for Russian-speaking compatriots confirms the Pavlenko’s statement when I recollect their respectful, sometimes even admiring, attitude to me as a language specialist, which is considered one of the prestigious, intellectual, and elite professions in Russia, and compare it to my Canadian compatriots’ (native speakers) indulgent and lenient way of treating me as a permanent EAL speaker.

The degree of bilingualism’s advantages and disadvantages needs to take into account the social position of a bilingual individual. The measure of second language command, e.g. English,

to a considerable extent increases, depending on the depth of immersion in English not only as *linguistic* apparatus, but also as *cultural* phenomenon. *Constrained* bilinguals and polyglots experience, as Pavlenko (2005) notes, “apprehension and anxiety about non-normative linguistic elements in their own speech as compared to imaginary standard” (p. 27). Some immigrants even make a choice to cease speaking their native language in order to forget their past or convert themselves to only-English-speaking-people as fast as possible and approach the culture of majority. In Pavlenko’s opinion, some immigrants leave their country and their past in order “to create a new persona and build up a system of defense against childhood memories and experiences with a help of English” (p. 29). Anticipation of this stage in immigrants’ life (when taking the main advantage of bilingualism - second language possession - may lead them to realization of their dreams) inevitably goes together with experiencing all the disadvantages of this linguistic process when a new language becomes a phenomenon, threatening moral and psychological immigrant’s status quo, and its learning and acquisition of a second identity implies a “traumatic experience” (p. 30). “Constrained” bilinguals perceive mastering languages of power as the major step to social advancement and building “more prestigious and powerful selves” (p. 209).

Pavlenko (2005) refers to Esling who stresses that some bilinguals may feel like the Chinese student who observed, “It feels like I have an English-speaking face and a Chinese-speaking face – and they even look different on the video!” (p. 50). She also refers to Latomaa who states that in Finland, for example, the English of Americans, who live there under the influence of Finnish, ‘faded’ and became ‘flat’ and ‘unemotional’ (p. 67).

Golubeva-Monatkina (2004) quotes Russian immigrants' contradictory points of view on bilingualism and their differing attitudes to English/French languages (translated from Russian by Segida):

Interviewee 1: I did not want my sons to become bilinguals because I had suffered from becoming bilingual myself. As a result, I speak French very slowly. (p. 145)

Interviewee 2: On the whole, language is an issue of minor importance. Human beings, people are the most important for me. (p. 136)

Interviewee 3: I always connect English with Shakespeare, Dickens, elegance, sport, horse race, and horses. Englishmen comport themselves particularly; they can keep their temper. (p. 192)

Interviewee 4: Contemporary Russian language contains many unnecessary foreign words. My ears get hurt from it. (p. 202)

Interviewee 5: The English language is simpler than Russian. You can express your thought more simply. You can express something concrete in English more easily than in Russian. It comes out vaguely in Russian because of Russian life style. Russian life is harder, more difficult, and you pay more attention and time to other facets of life. (p. 264)

Interviewee 6: Human life without language is not life. It is only half of it. (p. 268)

Interviewee 7: In our childhood, our father forced us to speak English, although we did not know how to speak English. We could only speak with our nanny. When we came to the States and began to speak English fluently, our father was saying, 'Speak Russian!' and it scared us very much. (p. 272)

Interviewee 8: The intelligentsia speaks the proper literary Russian language. After a while, it disappears when you do not hear [this language] any longer. There is a middle [Russian Canadian] class that has caught a lot of Anglicisms. It is language pollution. (p. 329)

The interviewees can be called *constrained* bilinguals because, based on their thoughts, they were forced to study the language of their new homeland to survive in it. Some of them fell in love with the language through their love of its culture (Interviewee 3), some did not (Interviewee 1) or changed their attitude to their native language in its comparison to their new language (Interviewee 5). Their emotional attitudes to the native and second language are formed under the influence of their cultural adaptation and their acquired social status in their new milieu. Interviewee 6 could express this interrelation and interdependability between all social phenomena such as language, culture, human nature and life.

Pavlenko (2005) points out that the emotional aspect of L2 learning is essential and sometimes neglected by scholars. She emphasizes that cross-linguistic differences may affect *constrained* bilinguals and, as a result, may lead to *intercultural miscommunication*; they may unintentionally appear “rude, angry, overanxious, or unemotional, and their communicative intentions may be misperceived and misinterpreted” (p. 68). The scholar is convinced that the second language acquisition research still ignores such intrinsic aspects of bilinguals’ lives as bilingual selves and bilingual emotions (p. 195). She investigates and analyzes emotional layers of bilingual self, a construction of a second identity in the scope of already existing first identity. *Constrained* bilinguals feel that at the beginning of a second language learning and acquisition they lose their identity completely:

Creative, intellectual, and humorous adults in their native language, L2 users often resent their new fumbling and mumbling personae and the inability to position themselves as

competent and mature adults. They may also resent interlocutors who underscore their deficiencies and teachers who infantilize them in the classroom. (p. 216)

Different age groups of L2 users form their dissimilar attitude and reaction to infantilization: young people may relate to that as a temporary state and accept it, while mature adults tend to perceive it painfully because they are anxious about, as Pavlenko writes, “their language learning abilities, possible futures, and the identities they may be able to construct in the new culture” (pp. 216-217).

Old assumptions that immigrants come to North America to assimilate and lose their ancestral language and culture do not apply any more. Respect and acknowledgement of ELLs’ identities as deeply connected to their status as members of distinct, but interrelated communities make bilingualism the norm of contemporary North American society (Ricento, 1999). Not only do EAL teachers become more tolerant and open to the idea of bilingualism (English and an immigrant native language), but ELLs themselves stop being ashamed of their native languages and increasingly relate to them as their invaluable national property and heritage. Establishing interrelations between native language and culture with foreign/additional language and culture makes language learning process natural and purposeful. Lvovich (1997) expresses this thought in the following phrase:

I realized at that time that learning foreign languages with their cultures helped me to be more self-reflective and analyze things that had been considered as given and unquestionable; contrast and compare, by systematic, find parallels and cyclic movements in the history, civilization development, and the nature of human being. In other words, contact with languages and cultures stimulates cognitive, mental, and intellectual growth. (p. 27)



Further immersion in English and further and more perfect command of it leads to a psychological condition of equal possession of two languages, two cultures, and two mentalities when an ELL can stop suffering from her/his pathetic emotional state. Pavlenko (2005) examines a phenomenon of bilingual advantage that emerges in argumentative situations, allowing L1 speakers to “let their interlocutors know that they are angry without hurting their feelings or self-esteem” (p. 133). As one of her respondents tersely summarized, “I want to use the language that I control, not the one that controls me” (p. 135). The researcher marks an interesting and important detail inherent to bilinguals, “Some speakers may feel that their L1 selves are emotionally ‘true’ and ‘natural’, while affective selves in LX are ‘fake’ and ‘artificial’” (p. 140). She also examines the concept of translanguaging, defining translanguaging writers as people who “are compelled to reflect upon their relationship with their languages and the reasons that prompted them to choose the second language for writing purposes” (p. 181). In my opinion, the scholar overemphasizes the political aspect of this phenomenon; there is no evidence that all writers writing in an L2 are constrained to do it for obviously political reasons. Sometimes, the fact of ordinary insufficient talent or giftedness in their homelands is demonstrated by such writers as an act of their political obstruction and impossibility of publishing. The quantity of writers aspiring to be called professional writers and be published is greater than the amount of the writers who are worthy it. Pavlenko notes that L2 writers become translanguaging when they apply their own translation and writing in L2 as the only chance to address a local or a worldwide audience. Being relatively unknown, these writers are “concerned that no one would be interested in translating their work” (p. 181). They realize that their choice is also prompted by emotional estrangement and liberation granted by the *stepmother tongue*. The researcher states:

For these writers, the emotional memory of the mother tongue is forever linked to childhood and wartime traumas, political oppression, dejection, and the sadness of refugee life, while the new language promises to set them free, separating them from the voices and shadows of their past. (p. 182)

Pavlenko states that in her case, “English words did not carry the political and emotional baggage of a repressive upbringing” (p. 182). From that it may follow that only politically oppressed writers agree to taste the “delights” of being an immigrant, and no other creative people come to the English-speaking world led by higher and wider motives than the political ones. The fact that people can simply and naturally want to explore themselves and their inward creative potentials in a new surrounding, culture, language, mentality, psyche, and society is not taken into consideration by the scholar. Her argument is limited by her politically motivated assumptions, to which she is tied. She does not look at the object of her debates from a wider perspective. The most significant advantage of bilingualism as a chance to explore a new world and one’s own new *ego* in it stays beyond the scopes of that researcher.

### ***Island 13: Russian EFL Educational Repertoire***

#### **Ball & Chain by Janis Joplin of 1968**

*S-sitting down by my window,  
Oh, looking at the rain.  
S-sitting down by my window now now,  
All around I felt it,  
All I could see was the rain.  
Something grabbed a hold of me, honey,  
Felt to me honey like, lord, a ball and chain...*

*One cannot get from the truth more than one put in it.*

Павич, 2001.

General EFL education in Russia<sup>1</sup> can conditionally referred to the notion of *grammar* and the notion of *book* in a wide sense of the latter as any written source of information. Barber (2006) considers that in theory, *grammar* in the Middle Ages meant the study of language, and “in practice it meant only the study of Latin due to the fact that Latin was the only language that was taught using the study of structures” (p. 92). In Russia and the Soviet Union, foreign language study first meant the study of grammar or language structures. Before foreign textbooks poured onto the Russian book market in the 1990s, every period of time had its exemplary domestic textbooks and linguistic coryphaei. Exigent foreign language teachers provided students’ academic success, their future admission to colleges and universities. Linguistically gifted students could become foreign language professionals such as a language teacher, interpreter, translator, or, in exclusive cases, an officer in the diplomatic corps or the Chamber of Commerce. Translation was the core part of foreign language education in schools on all educational levels. Berlin (2004) explains reasons for the high standard of translation in Russia with the following:

[It is] due not merely to its attraction as a distinguished vehicle of escape from politically dangerous views, but also to the tradition of highly artistic rendering from foreign tongues, which Russia, a country intellectually long dependent on foreign literature in the past, developed in the nineteenth century. The result is that persons of exceptional sensibility and literary merit have translated the great classical works of the West, and hack translations (which the majority of English versions of Russian still are) are virtually unknown in Russia. (p. 14)

---

<sup>1</sup> My practical knowledge on EFL education in Russia is limited by September 01, 2003, my date of immigration to Canada.

English education in most Russian schools was and is still generally led in Russian, a characteristic inherent to any foreign language classroom in other countries (Cabral, 2002; Levina, Reves, & Leaver, 1996). Foreign language and, particularly, EFL education in Russia has gradually been changing since economical and political perturbations happened in the end of the 1980s and the beginning of the 1990s. Whereas developing writing and reading skills to successfully pass university and college entrance examinations still governs the major classroom activities, *special* foreign language schools and teachers-innovators pay more attention to developing listening and speaking language skills. Accomplishing proficiency in a foreign language directly and crucially depends on exposure to that language (Dornyei & Skehan, 2003; Freeman, 1999). Most EFL schools in Russia lack language input, or sufficient exposure to English, and this factor has been one of the obstacles in many EFL contexts (Lee, 2005). Long (2001) offered to set up activities that place students into contact with native L2 speakers, for example, applying Computer Mediated Communication (CMC) and telecommunication. He considered e-mail exchange or Internet video conversations as intrinsically motivating activities.

The question stays open: How to achieve interaction in an EFL context where the number of possible contacts is very limited, especially in the peripheral areas of any country remote from a target language country? All of it is utilized in some technically progressive and well-equipped foreign language schools in Russia, but it is still only a drop in the ocean. Weak government financial support does not allow the majority of Russian schools to purchase technical supplies on the level required for first-rate foreign language education. Most language laboratories in schools are out-of-date which does not stimulate students to learn a foreign language and does not facilitate developing of integrative/intrinsic motivations. The impetus for L2 learning for the mainstream of Russian students stays on an instrumental level: the need to pass high school

graduate and university/college entrance examinations. Popova (2003) points out to the changes that happen in Russian schools together with economic changes where currently the importance of education emphasizes discovering ‘the self’ and following one’s own ambitions (p. 340) rather than realizing instrumental goals. These changes directly affect foreign language education as a part of the entire Russian education system.

Research by Morozova (2005a) shows that after high school, students have English vocabulary sufficient for reading simple popular scientific literature. In high school, translation from English into Russian is basically used to control the quality of text understanding and check students’ knowledge of vocabulary. Foreign language education in high school has the purpose of teaching everyday English, whereas professional knowledge of a foreign language is given only at the university level (p. 33). The researcher attempts to reveal some accordance between knowledge of a foreign language gained in high school and real students’ knowledge of that language and their preparation to work in English in a professional field.

ELLS, finding themselves in English language work settings, come across similar difficulties when their school EFL knowledge appears to be not relevant and too general for particular specialty in an English language community. Even well educated and qualified specialists after four years of university professional foreign language education appear to be “deaf” and “numb” in a real English-speaking work atmosphere.

Contemporary EFL teaching in Russia, unlike previous EFL, takes into consideration increasing international communicative integrity through formation and growth of student communicative culture. Therefore, the main task for the EFL teacher is to create conditions for practical acquisition and possession of the language for each student, choose such methods of teaching that could help each student express her/his activity and creativity, and stimulate student

cognitive work in the process of foreign language learning. The combination of modern pedagogical technologies such as cooperative learning/project methods and using of new information technologies, for instance, the Internet/computer programs, has already showed some successful outcomes. New technologies give opportunities to replace classical lessons and lectures, based on knowledge transmission, with seminars, group work and new teaching methods such as stimulations, games, and problem situations. Мещерякова & Мещеряков (2005) affirm that it is important to avoid reducing language education to a unilateral communication.

### ***Island 14: Theories of Motivations***

#### ***Stairway to Heaven by Led Zeppelin of 1971***

*...Sometimes words have two meanings...*

*Theories pass, the frog remains.*

Jean Rostand.

The theoretical approach to the concept of motivation began from research by Gardner and Lambert in the French immersion milieu in the late of 1950s. Clement & Gardner (2001) state that before, it was deemed that “learning another language involves only intelligence and verbal ability” (p. 2). Such concepts like attitude, motivation, and anxiety were not taken into consideration. Gardner and Lambert were the first to reveal an important liaison between motivation and positive attitudes/beliefs toward second language and its bearers, on the one hand, and mastery of L2 speakers, on the other hand (Gardner & Lambert, 1959). The scholars stated that to be a successful learner of a second language means psychological preparation to accept behavior of members of another linguistic-cultural group. The learner’s ethnocentric tendencies and his attitudes towards the group may determine his success in the new language

(Gardner & Lambert, 1972). Gardner and Lambert (1972) divided motivation into instrumental and integrative, which in different ways accentuate either a utilitarian value of linguistic achievement or a spiritual one when the student wishes to assimilate with the other cultural community to the point of eventually being accepted as a member. Integrative motivation implies a more positive attitude to the other language community and better results in L2 learning and acquisition. Parents of this type of learners, in their turn, according to the scholars, “more actively encouraged their children to learn the language than did parents with less favorable attitudes” (p. 6). Gardner & Lambert argue the fact that “the attitudinal-motivational factors are independent of intelligence and aptitude” (p. 53).

Deci and Ryan (1985) offer a definition of integrative/instrumental motivations changing these notions by the notions of *intrinsic* and *extrinsic*: intrinsic motivation is an activity when a person does the activity in the absence of a reward contingency or control, while extrinsic motivation is connected with such a behavior that has another reason than an interest in the activity itself.

Clement & Gardner (2001) develop the motivation theory examining variables that influence L2 learning such as self-confidence, attitude and motivation, language anxiety, field independence, intelligence, language aptitude, and language learning strategies. They offer a socio-educational model of SLA based on their analysis of L2 students’ and teachers’ duties and responsibilities in the process of L2 learning and acquisition. For students, such duties and responsibilities can be passing a course, acquiring language content and skills, developing fluency and willingness to speak L2 outside the classroom; for teachers, they can be possessing language proficiency and teaching talent. The scholars stress that those duties are possible in the case of a high level of L2 students’ integrativeness, whereas a low level of integrativeness

indicates no interest in learning the language in order to identify with the group. The socioeducational model of second language acquisition postulates language learning as a dynamic process. It means a reciprocal influence between variables (integrativeness, attitudes toward the learning situation, motivation, language anxiety, and instrumental orientation) and language achievement (Gardner, Masgoret, Tennant, & Mihic, 2004).

Song (2002) assumes that Gardner has developed socio-cultural approach to the theory of motivations, whereas Dornyei's approach to understanding L2 motivation takes place from an educational perspective. The author also offers to evaluate foreign language proficiency based on communicative, speaking, and writing ability of a learner rather than his/her mastering grammatical structures. Song suggests that instrumentality and integrativeness should be considered as broad tendencies rather than straightforward universals. In his opinion, foreign language learning motivation comprises another two components: the need for achievement and attributions about past failures, which are generally ignored in SLA research. The author mentions an experiment witnessing that American students learn L2 (French) worse than non-English speakers or immigrants due to the teachers' beliefs that their school system is too indulgent compared with European public high schools. The researcher states that the main purpose of American schools is mastery of socialization skills, and the school administration is not truly academic. Unlike European students who have more rigorous school subjects and schedule, American students lack awareness of their culture because the media was not truly exposing people to events in other countries (Song, 2002). The researcher concludes that regardless of the types of motivation, motivation facilitates learning. Absence of motivation hampers learning. "Motivation is responsible for why people decide to do something; how long they are willing to sustain the activity; and how hard they are going to pursue it" (p. 96). Song



also stresses that motivation is an abstract, multi-faceted and inconstant concept, thus, hard to measure.

The role of motivation on L2 learning has been universally accepted from a variety of perspectives, and L2 motivation has been conceptualized as a multifaceted construct (Dornyei & Cziser, 2005b). Dornyei and Cziser offer their system of variables influencing language mastering. They list seven components: Integrativeness, Instrumentality, Cultural Interest, Attitudes towards L2 speakers, Vitality of L2 community, Milieu, and Linguistic Self-Confidence, mentioning that the first three are the most important and influence the others and the first variable is more important than the second one. The major distinction between this theory and Gardner's is Dornyei & Cziser's attempt to interpret Integrativeness in a broader sense than has been done before, that is, identifying Integrativeness as the single most important factor in L2 learning. Dornyei and Cziser (2005a) suggest that this factor should be looked at within the larger framework of the Ideal Self or the Ideal L2 Self since less attention was paid to "the internal structure of L2 motivation" (p. 22). The researchers name other factors that influence the learning success such as learner's ability, learner's opportunities, or the quality of instruction. They divide the term Instrumentality into two dissimilar types: associated with the Ideal Self (Instrumental motives with promotion focus, e.g. learning English for the sake of professional advancement) and the Ought Self (Instrumental motives with a prevention focus, e.g. studying in order not to fail a test). In this connection, they see Integrativeness as the Ideal Self.

To accomplish the maximum of ELLs' involvement in language learning process, Dornyei offers four principles of students' development of motivation (Clement & Gardner, 2001):

1. creating the basic motivational conditions;

2. generating students motivation;
3. maintaining and protecting motivation;
4. encouraging positive self-evaluation.

A motivated individual is characterized by expending effort (effort), wanting to achieve the goal (desire), and enjoying learning L2 (positive effect), and integrative motivation is hypothesized to be a complex of attitudinal, goal-directed, and motivational attributes (Clement & Gardner, 2001). Such a learner evaluates a learning situation positively and, as a rule, achieves successful results in language command.

Tseng, Dornyei, and Schmitt (2006) focus on the sphere of vocabulary learning and develop the concept of self-regulation instrument that goes through a three-phase process: (1) the generation of an item pool, (2) a pilot study in a sizeable sample, and (3) an evaluation of the psychometric properties of the revised instrument. The researchers transfer the theoretical construct of self-regulation from educational psychology to the area of second language acquisition and propose that it can provide a more psychometrically sound measure of strategic learning than traditional language learning strategy scales (Tseng et al., 2006).

Levina, Reves, and Leaver (1996) conducted their research in Israeli classroom settings. They examined learning styles and language learning strategies of recent immigrants from the former Soviet Union and longer-term Israeli residents. The study shows many influences of cultural-educational background on learning language strategies, and the factor analysis of attitudes and motivations resulted in 5 factors:

1. atmosphere conducive to learning and using English in Israel;
2. importance of English for success;
3. importance of English for everyday life;

4. attitude to English-speaking people;
5. attitude to the people of Israel.

The researchers assume that the former Soviet Union immigrants-students' preference for learning with the help of association with L1 and other languages is strongly "predicted by their instrumental motivation for immediate and future practical use of the language. Their strong achievement orientation and their ambition for a university education were given high priority in the home country's value system" (p. 44).

An unexpected approach to the theory of motivations is offered by scholars investigating the Chinese Imperative. Chen, Warden, & Chang (2005) doubt Gardner & Lambert's view on the significance of integrative motivation noting that "language learners are still largely understood in terms of North American and European cultural values" (p. 609). Their research in a Chinese academic language environment led them to their findings and conclusions that the system of motivations depends on particularities of cultural and educational history. In terms of China, where language students lack opportunities of having contact with a second language bearers and developing stimuli of assimilating with the other language culture and its members, there is another motivator called the *Chinese Imperative*. L2 learners study another language because of that imperative – to have a good GPA in high school, then in university, then to receive a better employment. The researchers call this motivator *the required motivation* and state, "The integrative motivation plays no significant role in Chinese language learning circumstances" (p. 609). The scholars suggest that language learners should be understood "within complex and inequitable social structures because learners perceive their efforts within the complex of symbolic and material resources that can be obtained in return for their investment" (p. 622). They affirm that Dornyei's label of *expectations of family members and teachers* does not work

in the Chinese milieu. Each country has its own unique motivators regardless of how strong either motivator has been in another country.

Norton (1997) supposes that the learner's investment in the target language should be considered a more essential and relevant variable in language learning than understanding her/his motivations.

Another aspect appearing to be interesting, offered by Dewaele (2005), is motivational transformation of a language learner when highly motivated learners may get less motivated in particular circumstances of performing a specific task or, vice versa, "a learner who usually had a low level of motivation may suddenly fall in love with a poem, a film, a song, or a speaker of the L2, resulting in a shift in attitude and concomitant progress" (p. 371). The author points out that L2 learner should not be taken into account only as an "object of scientific curiosity, but also a crucial witness of his or her own learning process" (p. 369), so language teachers need to be aware of cultural/typological distance between the learners' L1 and their L2. Learners from "distant" cultures experience more difficulties "in identifying emotions in the L2 and in judging the intensity of that emotion than do fellow learners from "closer" cultures with similar level of proficiency" (p. 375).

Understanding not only motivations, but also learning beliefs can enhance the language learning process (Bernat & Gvozdenko, 2005). Beliefs and motivations interrelate and influence L2 learning and mastering in terms of mutual interconditionality. High beliefs cause high motivations and vice versa. Developing a learner's positive attitudes and higher motivation generally results in higher task involvement, higher language production, and higher language proficiency in language classes (Norris-Holt, 2001). Positive beliefs help to surmount problems and, consequently, maintain motivation, while negative beliefs decrease motivation and result in

frustration and anxiety (Kern, 1995). Preconceived beliefs may directly affect a learner's motivation and precondition the learner's success or lack of success (Kuntz, 1996). The greater the distance (cultural, linguistic) between languages is, the stronger the learner's belief in herself and her final goals should be. Learners may not have any opportunity to assimilate to the target language community owing to the distance (Gardner's main motivation), but strong beliefs may promote motivational growth. For this reason, Gardner's 'attitude to target language community' does not work in a foreign language environment (Long, 2001).

The linear correlation between attitudes, motivation, and L2 learning results has been debated over the years: Which motivation, integrative or instrumental, is prevailing in L2 learning? Different situations offer different accents on either motivation (Baker, 1992; Ellis, 1994; Larsen-Freeman & Long, 1991). Pavlenko (2005) reviews the current state of the theory of motivation in SLA and learning, and referring to Larsen-Freeman she emphasizes that it must take into consideration the perspective of social conditionality where all the concepts should be recognized as socially constructed, and the relationship between motivations/beliefs and outcomes should be seen as reciprocal rather than "unidirectional" (p. 32). Pavlenko points out that Dornyei develops the theory, approaching attitudes and motivations as dynamic phenomena, but, in her opinion, sociocultural and sociopolitical construction of L1 and L2 learning attitudes and motivation have not been fully realized yet. The stress has still been made on individual beliefs (elicited through questionnaires) and language learning achievements (measured through tests or grades), whereas "sociohistoric contexts that shape individuals' subject positions, identity narratives, emotional evaluations, judgments, and subsequent actions" (p. 200) have been beyond traditional approaches. Pavlenko gives an interesting example for proving her point about the social nature of individual beliefs and motivations. A group of American students

(males and females) with an equal level of knowledge of the Russian language (judging by their pre-tests) could improve differently their command of Russian during their language study trip to Russia. Men received better results in post-tests than women. The main reason was the American men enjoyed communicating with Russian women, whereas the American women, who were ardent feminists, did not want to deal with patriarchally-thinking Russian men (p. 219).

When we discuss the main motivation that drives immigrants to learning the language of their new homeland, it is hardly reasonable to seek for the winner between *integrative* and *instrumental* inspirations. Most immigrants want to belong to the *right crowd*, the environment which they fit culturally, socially, and intellectually, the subculture that goes beyond the ethnic frames. They achieve this condition in a variety of ways and motivations.

Motivation is an issue connected with foreign/additional language acquisition. It does usually not emerge in native language learning. Children with no motivation to learn their native language are infrequent and are considered as pathological. On the contrary, it is common for people to resist both openly and subconsciously the process of foreign/additional language learning (Diller, 1981).

Contemporary scholars seek for sources of beliefs and motivation, assuming that they are very important in foreign language classroom, unlike Gardner's early claim about the relative unimportance of the source of motivating impetus (Gardner, 1985b). As foreign language learners lack contacts with the target language community and opportunities to develop clearly articulated attitudes toward that community, intrinsic orientation may be a source of motivation for L2 learning in the foreign language learning contexts (Kang, 2000). Kang separates the notions of orientation and motivation suggesting taking the first one as a source for the second and refers to the definition of intrinsic/extrinsic motivation by Deci and Ryan (1985) as an

activity that a person does in the absence of a reward contingency or control, while extrinsic motivation refers to behavior where the reason for doing it is something other than an interest in the activity itself.

Deci and Ryan name the following sources of motivations:

1. integrative orientation
2. identification
3. intrinsic orientation
4. extrinsic orientation
5. instrumental-knowledge orientation.

Kang (2000) focuses on the discrepancies between L2 learning and EFL learning contexts. He supposes that foreign language motivation, unlike second language motivation, is characterized by intrinsic/extrinsic sources (orientations) rather than integrative/instrumental orientations in EFL settings (p. 14). He defines the concept of motivation as a multi-factor construct with such components as goal-salience, valence, need for achievement, and motivated behavior (attention, persistence, and motivational intensity), unlike Gardner's consideration of this notion as a single construct. In accordance with his approach, "internal, cognitive, and affective aspects of motivation might be more important in the foreign language learning contexts, where most of the language learning takes place in the formal classroom" (p. 15). Therefore, in his point of view, foreign language teachers' combining a culture unit with a language unit can enable students' cross-cultural awareness and, thus, learning success.

Kohonen (1992) connects intrinsic motivation with work, involving feelings of relevance, satisfaction derived from work, feelings of progress and achievement, and feelings of growth as a person. The researcher's position does not seem usual owing to the fact that generally *work* is

related to extrinsic/instrumental motivation. He offers to approach the notion of *work* not only from without as a measure of material values obtained, but from within as a measure of spiritual values acquired.

Benjamin (2003) examined motivations of learner who study Spanish as a foreign language and offers the Language Learning Strategies Scales (LLSS) and the motivation orientation scale (MOS) as an instrument including 4 orientations: task, ego & work-avoidance, instrumental, and integrative orientations.

Self-confidence is an important psychological facet in developing motivations and attitudes to language studying. Cabral (2002) researched two groups of students in a Portuguese school. One group comprised students who came to Portugal with their Portuguese parents from an English-speaking country and for whom English was the first language, but Portuguese was the second one. The second group of students included children who were born in Portugal. For group I, Portuguese classes were of no interest because they did not feel at ease with their Portuguese language competence:

1. The majority of Portuguese-speaking students mocked their accent.
2. Teachers made constant corrections.
3. Teachers were as not qualified to work with these particular students as with the majority of students.
4. Compulsory literature reading tasks were boring and difficult.
5. They knew in advance that they would not be able to master the Portuguese language to write essays as good as their classmates'.

At the same time, these students felt comfortable in English classes, whereas the majority of students lost their feeling of superiority due to the lack of English knowledge and self-



confidence. EFL teachers related to them with a greater enthusiasm than to the majority of students because they were native bearers of English in their classes, which happens rarely in EFL classes, but the teachers could not allow themselves to deal only with the foreign students and were forced to spend their teachers' time with the majority of students, making the foreign students bored in the classes. Unfortunately, as Cabral stresses, the foreign students were not happy in both situations due to their high sensitivity to the learning and to the interactive context created by the teacher in class. According to the abovementioned aspects, attitudes and motivations of the foreign students were higher in EFL classes than in Portuguese language classes due to their English native language. They achieved better results and received better marks in English. In this case, higher self-confidence promotes higher attitudes and motivations and, eventually, better outcomes (Cabral, 2002).

Analysis of the concept of motivation should be socio-culturally dependent. It suggests that socio-cultural aspects should be taken into account for the graduation and stratification of motivational construct in a specific EFL context. Chen, Warden, & Chang (2005) assume that in the current Chinese cultural environment the motivational process consists of three phases: *preactional phase* (choice motivation that precedes any action), *actional phase* (executive motivation that influences the level of language effort), *postactional phase* (critical retrospection after action is completed), where phase I includes both instrumental & integrative orientation and required orientation, phase II comprises expectancy, and self-evaluation occurs on phase III.

Rifkin (2005) collected data from the Middlebury immersion program, in which students studied the Russian language during their summer vacations. The author notes that the results of language learning were much higher than the students received in the traditional classroom owing to a higher level of motivation to study the foreign language. The scholar describes that

these students sacrificed their summer holidays, friends, families, and beloved for a chance of being involved in the immersion program, and they paid mostly themselves for their study. The researcher considers these students as having much stronger motivation than the students who did not choose to study in this program.

Motivation is a natural element of successful L2 learning. It is responsible for (1) why people decide to do something; (2) how long they are willing to sustain the activity; and (3) how hard they are going to pursue it (Song, 2002). Motivation contains a few components, which are different because of different systems and views of researchers according to the different languages being learned, the different contexts, and the different subjects. The main components, which are named by all researchers, are instrumentality and integrativeness. They should be considered as broad tendencies rather than straightforward universals, but at the same time regardless of the types of motivation, the fact should be recognized that any motivation facilitates learning. From this perspective, taking into account the difference between foreign language learning and second/additional language learning, Song assumes that foreign language learning motivation comprises the two further components, besides instrumentality and integrativeness: need for achievement and attributions about past failures, which generally ignored in SLA research. The latter ('attributions about past failures') induces a L2 learner stronger than instrumentality, integrativeness and need for achievement because of the inward imperative to accomplish a definite level of self-esteem that can allow the individual to continue functioning as a harmoniously integrative personality in his new language milieu. Relatively recent past failures, connected with the initial immigration experience, contradict with past victories of the immigrant's life, happened in his homeland, hurt their pride and prompt them to a

better social adaptation where additional/second language learning and its perfect command performs the role of the indispensable condition.

In the fall term of 2003/2004-study year, the department of the English language in the University of Pensa (Russia) carried out an experiment among the second year students on better performance and connected with it increasing interest (intrinsic motivation) in English learning as a result of a more technological (computerized) and pragmatic way of English learning. Before the experiment, the students were tested on their knowledge of English (reading skills, translation skills from English into Russian, comprehension of grammar and vocabulary in general use for the first academic year), and the average grade was B in the group. During the experimental term, the students mastered business English and dialogically interacted with the computer much faster and more effectively than during the classical system of teacher-student transmitting communication. At the end of the experiment, the average grade in English was A in the group. In the term examination, the students demonstrated excellent knowledge on the subject: business communicative skills, pronunciation skills, listening skills – the students rarely made grammar mistakes, correctly articulated and intonated their speech, fluently spoke and concisely formulated their speech intentions (Tryakina & Ivanova, 2005).

Lvovich (1997) argues that language acquisition has no ends or limits if they are strongly motivated. Only L2 learners themselves limit the process by the limits they set in their lives. The researcher compares the urge of developing a L2 learner's identity in the new language and culture with finding a home, with loved ones, "We want to feel comfortable at home, fully functional, loving, and loved. In order to do that, we have to open our minds and hearts, be giving and receiving, and work hard. Home is not easy to find" (p. 82). She makes a statement that motivation to learn a foreign/additional language straightforwardly depend on L2 learner's

identity and personality, on his realization how much he needs that language for his spiritually and materially full life; everyone sets his own limits of various heights depending on his life goals. The researcher confesses:

I did not feel that it was OK anymore to have such a poor command of English in the English-speaking country as opposed to my performance back in Moscow. I suppose that is how the difference between a foreign and a second language feels like. (p. 86)

***Island 15: The English Language Culture as a Catalyst***

***in a Russian Way of English Learning***

**Whole Lotta Love by Led Zeppelin of 1969**

You've been learning...  
I've been learning...

Each human being possesses a different height of intelligence, as a faculty allowing her to reflect the reality on an analytical level and produce mental outcomes. Intelligence has several sovereign abilities including linguistic and musical intelligence (Gardner, 1999). Interrelated development of different intelligences both enriches each of the abilities separately, and the progress of each itself, in its turn, facilitates progress of the other. This reciprocal improvement effects harmonious personal maturity. If to agree with the postulate by Chomsky (1968) that *language of some kind* as a human intellectual capacity is common to all cultures, then in theory at least certain types of linguistic capacities look as though they could be universal, but in practice intelligence's actions are mediated by certain kinds of socio-cultural environments. A. Davis (2005) supposes that, "Without being embedded within certain kinds of socio-cultural environment no action could *be* an instance of self-monitoring" (p. 10).

In light of this connection, I turn to linguistic and musical intelligence's development in specific conditions of the Russian socio-cultural milieu of the 1960s-1970s. The mass interest in the English language breathed new life into Russia in the period of political "thaw" in the 1960s that affected the intellectual cultural boom and reincarnation of the Russian intelligentsia as an ideologically progressive social layer. It was the time of relatively intellectual-ideological freedom literally flew over the Soviet Union. A number of progressively thinking literary journals such as *Noviy Mir* (*New World*), *Znamya* (*Banner*), *Octjabr* (*October*), and *Ogonyok* (*Small Light*) began to publish uncommonly brave articles, short stories, novels, and critique regarding all aspects of Soviet life, in addition to interviews with people, often being dissidents or opponents of the existing regime. It was a time of the intellectual revolution that disturbed and agitated all the society. The journal *Inostrannaya Literatura* (*Foreign Literature*) began to publish translations of world literary works, intellectual opuses, unknown before to the wide reader. Obviously communistic propaganda, which predominated in printer's mass media since 1917, yielded to the world literature of various ideological views. The masterpieces of many home and foreign writers, banned for publishing for years, came to Soviet readers eventually.

Western intellectual rock penetrated through the iron curtain and burst into the Soviet mentality, which had been drifting mostly on the classical, folk, and domestic pop musical surface. The young generation tape-recorded precious vinyl recordings, illegally appeared on Russian black market, spending a fortune for a chance to make a copy. One vinyl disc cost half teacher/doctor's monthly salary. They were inaccessible for the majority of population, but tape-copies were affordable. My generation listened all night long to albums by King Crimson, Led Zeppelin, Pink Floyd, the Beatles, Janis Joplin, Jimmy Hendrix, Queen, the Eagles, the Doors, Slades, Shocking Blue, et cetera and translated their lyrics with or without a knowledge of

English. My peers pushed themselves to English learning because this music was their strongest motivation. Often, they hated boring English school classes and received low academic marks in English, but their listening, reading, writing, and translating skills became developed to a height incomparable with the school level. Excited and encouraged by that music in their personal, private, home English learning, they related to the school method of English teaching as a rudimental, obsolete pterodactyl, isolated from the needs of reality. They were guided in their beliefs and attitudes to school language teachers by a saying similar to a Woody Allen's hero's, "Those who can't do, teach, and those who can't teach, teach gym" (Allen, 1975). As a rule, school language teachers opposed themselves against the weird, drug, and hippie music and Western culture as a whole and in this way discouraged their students in academic English learning. For music fans, there were two educations: official, dead, and real, live, where the first taught them how to make a living and the other taught them how to live (DeMello, 1980). They intuitively chose the latter as their own way of learning English.

According to research by Flohr, Persellin, & Miller (1996), musically literate adults react stronger and faster to multilateral and linguistic tasks. In terms of intellectual rock music's influence on the Soviet/Russian mind, such powerful intrinsic motivation facilitated the development of musical intelligence that, in its turn, facilitated the progress of linguistic intelligence. Many successful Russian EFLs have been obliged to the English language culture, particularly, music and literature, for their linguistic success. They learned and continue learning English driven by intrinsic motivations and with no social pressure inherent to EAL learners who are mostly forced to learn English as a necessary condition for social adapting to their new homeland. I wonder what percent of the latter come to an English speaking community for integrative, intrinsic, spiritual, and culturally cognitive reasons? Do these reasons lead to more

proficient possession of English? Are there any interrelations between knowledge of a foreign language and knowledge of the language's culture where the notion of *culture* means *material and spiritual products of human activities*? Is the English language culture one of the strongest impetuses to English learning?

Society is as much shaped by music as music is shaped by society (R. Davis, 2005). People create and at the same time comprehend their identity through music. Texts of songs comprise values of their creators that may reinforce or destroy beliefs of other humans. Music is socio-culturally contextualized and interconnected with spiritual and political life. R. Davis (2005) refers to Jorgensen who considers that it helps to save, subvert, or transform social consciousness depending on human wisdom conserved and transmitted in music. DeNora (cited in Regelski, 2005) states:

Viewed from the perspective of sociology of music, while any music does provide certain 'objective' affordances, how these are appropriated and selectively 'taken' or attended to varies according to important differences between people, their interests, backgrounds, needs, intentions, habits, all as conditioned by the specific occasion. Throughout society, in social fact, music is valued according to the purposes and criteria of its use! (pp. 18-19)

Evaluating English language music's influence on EAL learners, we should judge the music as comprising any genre, not according to the a priori and rational standards hypothesized by aesthetic theory, but according to the distinction it makes and, in Regelski's (2005) words, "the values it adds to the occasion and to the people involved" (p. 17). People listen to music "according to differences in the life-worlds, interests, values, backgrounds, and present intentions and needs" (p. 17). Regelski considers this temporal factor as central in the musical meaning in the moment:

Music does not exist just for or solely in the ‘terms’ of musicians, nor does it exist to be appropriated according to any ‘exclusive’ model of aesthetic or ‘strictly musical’ meaning that limits ‘appreciation’ to a privileged few cognoscenti... The ‘sounds’ of music are to begin with saturated with social import. (p. 17)

English language music, art, progressive rock and jazz, so-called intellectual music, is a mysterious phenomenon in the historical development of English language culture in other cultures that have experienced an influence of it. The music has arguably become the most powerful motivator in English language learning for some representatives of the Russian intelligentsia since the end of 1960s. It has become a peculiar symbol and conglomerate of the English language, English mentality and intelligence, English sensuality, English psyche, English musicality, English dignity, decency, and humanity in a way in which EFL and EAL learners understand, perceive, feel, analyze, and conceptualize it.

How and why is *this music* a move within *the Russian cultural identity*?<sup>1</sup> R. Davis (2005) finds that the relationship between music and identity has become “one of circulation, exchange and interactivity rather than jurisdiction or reflection” (p. 60). The scholar refers to Erlmann who notes that this music has become a medium that mediates, as it were, mediation. The entire complex of English language and its culture has been revealed through the prism of this music. The latter has promoted a deeper cognition of the English language, the English literature, and English language culture as a whole among representatives of other cultures.

There are two contradictory points of view on human possibilities and faculties of understanding and appreciating a particular type or piece of music. One sociological approach affirms that the listener must be an insider to this music or at least he must have, as Green (2005)

---

<sup>1</sup> Writing about the English language culture influence on the Russian cultural identity, I mean my experience and those Russians’ who I knew and know. Every people consists of thousands of different personalities, so I acknowledge that no theoretical generalizations are appropriate.



assumes, some “insider-knowledge of the culture in which the music was originally produced” (p. 81). Opponents to this position argue that music is able to carry across times and places, letting people from various and different cultures feel, perceive, understand, evaluate, and enjoy music produced by other cultures. Green suggests uniting both positions, recognizing the fact of a fuller and richer understanding of music by the insider, but at the same time leaving opportunities for outsiders to attain similar understandings of music in terms of gaining of some knowledge about the social context of that music.

In Bourdieu’s (1993) opinion, every musical praxis has its own conditions, criteria, and unique contributions. Each exists as its own field within the larger music-world where it positions itself for advantage among other musics. In this connection, a few questions arise: Has the English language music had a similar impact on all Russian ELLs of that specific generation, who formed their mentality, psyche, and spirit in the 1960-70s? Has it been one of the core motivations in their English learning? If not, what other motivations have played the leading role in their English learning? If, as Lakoff & Johnson (1999) deem that in this “praxial account, ‘good music’ is first a matter of what it is ‘good for’” (p. 18), can we consider the most important role of this music its positive role as a facilitator in EFL/EAL learning? If music’s importance and meaning cannot be evaluated in terms of “mere self-indulgence”, but from its “social construction” and “situatedness” (Regelski, 2005), we must take into consideration those of its social roles that it plays in its interaction with its perceivers.

Those Russian ELLs who have realized the internal necessity of learning English through love and comprehension of English language culture/music belong to the second type of music receivers, described above in Green’s statement. They perform as outsiders to this music’s roots and production, but through learning of its social context, they acquire an ability of full and rich

understanding, first, of this music, and, secondly, its culture and language as such. Together with perceiving this music, they obtain knowledge of its social and cultural background and through cognition of this music they comprehend linguistic and cultural realms of the civilization that originates the music, the language, and the culture.

Green (2005) writes that no music can ever be heard, understood and cognized outside of a social context “unless the listener has some familiarity with the style, then no experience of inherent meanings will occur” (p. 81). Those Russian ELLs who listened to English language music of the 1960s and 1970s strove to explore its social context that in their understanding was so different from the social context of their native culture. Through perceiving of this music, they absorbed a smell of the desired freedom of spirit. Through immersion in its entire culture, they enjoyed the fruits of the dreamt freedom of spirit. Through learning its language they became blessed with the sought freedom of spirit. The more they listened to that music, the more they became aware of the social environment that accompanied “its production and/or reception” (p. 83).

The phenomenon of powerful impact of English language music, especially rock music of the 1960s-1970s, on the Russian intelligentsia’s mind and psyche that resulted in increasing interest in the entire English language culture and the language itself, has not been researched yet academically. This music has acted back on the recipients through its capacity to influence their “beliefs, values, feelings, and behavior” (Moore, 2002; Clarke, 2003). Music has a capacity to cross boundaries; it has happened so many times in its long history (Green, 2005). Koopman (2005) considers that music influences people’s sense of identity because it functions on all levels of human identity formation: irrational, rational, cognitive, sensual, emotional, somatic, and logical. He raises an essential question of the formation and transformation person’s identity,

“What part does music play in my life and how does it position me in relation to other people?” (p. 130). Music has intrinsic and extrinsic values: the first ones relate to how deeply we can open and learn ourselves through music whereas the second ones are about our capacity to build our relations with outward world as harmonic as possible and based on that to perfect human society and the self.

### ***Island 16: Psychedelia***

#### ***Skotoseme by Diamanda Galas of 1994***

*Other people can rape and damage my body. Only I can damage my soul.*

American Indian Woman Elder cited in Shaef, 1995.

We should examine the notion of psychedelia as the idiosyncrasy of the music, visual art, fashion, cinematography, and literature that intellectually develops, reveals, entices mind, soul, spirit, and psyche of the perceiver. It stems from the Greek word *psyche* what means *soul* and *mind*. DeRogatis (2003) believes that the birth date of the term ‘*psychedelic music*’ relates to 1966. The distinct features of it, according to the researcher, are:

Circular, mandala-like song structure; sustained or droning melodies; altered and effected instrumental sounds, reverb, echoes like creating a feeling of loneliness, and tape delays that created a sense of space, and layer mixes that rewarded repeated listening by revealing new and mysterious elements. (p. 12)

My understanding of the notion of psychedelic music goes beyond any temporal frames and includes any music that reveals one’s soul, mind, psyche, spirit, so, for example, Billy Holiday or Hawaiian ethnic records of 1923-1935, Edward Elgar in Jacqueline du Pre’s performance or Eric Sate, Tomasz Stanko Quartet or Portishead can be related to psychedelic music from this

perspective where it is understood much broader than just psychedelic rock related to the 1960s and 1970s. DeRogatis refers to David Thomas of Pere Ubu who calls psychedelic music “the cinematic music of the imagination”. It magnetizes artistic souls and psyches. Having encountered and felt it acutely once, one can barely continue one’s life without it as either a listener or a creator. There are some unique features inherent only to psychedelic culture that give to it such an undying magnetic force. Psychedelic music strives for seizing the moment, ecstasy (literally, “standing outside”), the Beat movement, and romanticism, and it is an experience fostered in many religions (DeRogatis, 2003). It explores the Beauty of the human spirit and the Great Spirit in the very process of the musical and intellectual quest. Every note in psychedelic music and every word in psychedelic lyrics is a new step in the cognitive stairway to truth. The notion of psychedelic music is much wider and deeper than a definite musical type or style. To reduce it to psychedelic rock would mean an apparent simplification of its essence. Any type of music regardless of its genre can be related to psychedelic if it influences, transforms, develops, affects a human psyche on a deep level of interrelations between the music and the perceiver. Shirley Horn or Jaco Pastorius, Diamanda Galas or Bjork, Inuit, Burundi or Tuvianian musicians, King Crimson or the UK, Grieg or Schönberg are creators of psychedelia because of their possible colossal impact on psyche and mind of the listener.

Generally, as DeRogatis (2003) writes, the notion ‘psychedelic music’ is reduced to “drug rock”, whereas the concept is deeper and inspired by a philosophical approach to the human intellect from a *psychedelic* perspective, literally meaning “mind-revealing” and “soul-manifesting”. An individual intellect and emotion are the main target of psychedelia. The listener interacts with this music and exfoliates into many strata, previously unknown to its owner. This music liberates the perceiver from a ubiquitous power and omnipresent penetration of class

struggle ideology due to its universal rather than national attributes and philosophically intricate lyrics. The researcher considers psychedelic lyrics to be “less political than those in folk rock, more playful than those in progressive rock, and more open-ended than either” (p. 16). Listeners guess, interpret, search for clues rather than clearly and straightforwardly catch the meaning of texts. This is a thoughtful playing between an intellect of creator and an intellect of listener. It is a game of constant approaching and digressing, catching up and rambling around the truth. It deepens, heightens, extends, and, as a result, stirs and reconstructs the human intellectual apparatus what ultimately evokes transition of this person on a new cognitive level.

DeRogatis assumes that psychedelia has become musically the most romantic genre because it liberates listeners from emotional and intellectual repression; musicians make their music with a spirit of playfulness and an open-minded attitude that is not restricted by rules about the “right” or “sane” way to do things (p. 16). It may give rise to an open-minded attitude to English learning because of its capability to touch “the nature of our fragile, subjective belief systems” (p. 17) that are socially constructed and socio-culturally contextualized. Leary (1999) examines *the psychedelic experience* that can release any learning blocks in the course of language learning. He understands under ‘the psychedelic experience’ use of chemical means. Unlike him, I understand this concept according to etymological roots of it, which was explained earlier. Creating and developing my I-world through internalization of They-world and revealing and liberating my I-world through its externalization to They-world, I spiritualise/psychedelise the interaction between the self and the other. Unfortunately, in the mind of the majority of people, the term ‘psychedelic’ is associated with using hallucinogens or marijuana, whereas this feature should be considered as relating to an outward manifestation of psychedelic spiritual aura and lifestyle. The drummer of the British psychedelic band *Pink Floyd*, Nick Mason, states, “Some of

the engineers at Abbey Road were enormously clever and devised some very weird sounds, and they had never had more than a glass of beer” (p. 127). Having eleven years of recording-experience from 1992 until 2003, I was constantly receiving suggestive “compliments” on my psychedelic recordings from ordinary listeners and even professional musicians, who were firmly convinced that these cuts had been made in a drug condition, whereas the depth and the power of these psychedelic works had been accomplished by my musicians’ and my exclusively spiritual transformation. John Paul Jones (cited in DeRogatis, 2003), a bass and keyboard player from Led Zeppelin, famous also for his amazing psychedelic piano solo for the album *Their Satanic Majesties Request* by the Rolling Stones and the demonic album *The Sporting Life* created together with Diamanda Galas, notes, “The best psychedelic music achieves the same effect without drugs” (p. 389).

Psychedelic rock as a part of psychedelic music as a whole was born mostly in England, affected both America and Europe in the 1960s, and its influence has still been alive. John Rockwell (cited in DeRogatis, 2003), a well-known musical critic, reviewer, and editor, explains it in the following way:

In comparison with the British, Americans tend to be happy apes. Most American rockers would not know a Beethoven symphony if they were run down by one in the middle of a freeway. One result of such ignorance is that American art (music, painting, poetry, films, etc.) can be developed untroubled by lame affectations of a cultured sensibility. In Britain, the lower classes enjoy no such isolation. The class divisions and the crushing weight of high culture flourish essentially untrammelled. Rockers seem far more eager to ‘dignify’ their work to make it acceptable for upper-class approbation. (p. 170)

DeRogatis finds that “psychedelic rock music is based on English traditions of romantic poetry and mythmaking about idyllic and entirely invented lands” (p. 171). He quotes Martin, “It is expressive of some longstanding romantic and prophetic aspects of British culture” (p. 170). Peter Gabriel (cited in DeRogatis, 2003) names psychedelia as music where experimentation is the style (p. 177). Jimmy Hendrix (cited in DeRogatis, 2003) himself rejected the label ‘psychedelic’ for his music, “It is a mixture of rock, blues, and jazz, a music that’s still developing, that’s just now coming, a music of the future” (177). The main principle of creating psychedelic music can be expressed in the phrase by Deena Weinstein (cited in DeRogatis, 2003) stating that “getting lost in the music was ‘getting’ the music” (p. 212).

Jimmy Page (cited in DeRogatis, 2003) deems:

Any sound that is out of the norm can be considered ‘psychedelic’ – like backwards guitar; it is trippy because you cannot relate to what it is and what it’s doing... The goal was synaesthesia – creating pictures with sound. The thing is that in those days, there were no images to distract you and establish an image for you. Videos have ruined a lot of the psychedelic element. It is like Waldorf School over here in England: They do not want children to watch television in the early days. For example, if you see Snow White, that’s your lasting image of Snow White. (p. 390)

Carlos Santana (cited in DeRogatis, 2003) expresses his understanding of the concept of psychedelic music with the following words, “What people call psychedelic music is basically entering a door - a different door of perception” (p. 400). He continues:

Psychedelic music unfetters human mind from indoctrinated type of thinking. There is something about terminology ‘visit yourself’. In our music we try to do that even today – to

transport people to a place where you are not afraid and you do not have anger or fear. Music remains the most potent psychedelic force, from Beethoven to Jimmy Hendrix. (p. 401)

Russian people and the Russian intelligentsia, especially, suffering from social totalitarianism, political dictatorship, and deficiency of freedom of spirit, word, and will in the period of Soviet regime, revived with a fresh wave of political and social changes in the Soviet state in the 1960s. English language psychedelic rock as a part of psychedelic music was a particular catalyst of the Soviet mind's liberating process because according to DeRogatis (2003) living a psychedelic lifestyle or creating psychedelic art means "breaking down boundaries, and opening doors wherever possible" (p. 17). Soviet intelligentsia began to return to social life like the mythical Phoenix, attempting to realize in new social circumstances and together with psychedelic music "the Apollonian goal of transcending the everyday and creating something pure, beautiful, artistic, and spiritual" (p. 21). They inhaled the real English, lively, dynamic, breathing through sounds of psychedelia, exciting and transforming both emotions and intelligence. Through this music, they opened another English, different from the bookish language, crammed with out-of-date words and expressions.

The Russian intelligentsia's adherence to psychedelic music exposes its internal belongings to another culture than merely to their native one. They did not refuse from the latter; they were merely looking for other ways of self-realization, self-opening, self-revelation that their own culture did not allow them to do owing to the restrictions placed by years of the Communistic rule. Koopman (2005) unfolds an idea of 'belonging to culture' in the following phrase:

In social, political, and religious contexts music is used to promote a mood of 'belonging'.

National, religious, and classical hymns, club songs and pop songs are effectively used for



this goal. Music can thus serve to shape and confirm one's identity, social, ethnic, political, and religious. Music places us in the world in a very specific way. (p. 130)

Psychedelic music likely placed the Russian intelligentsia in a very specific way of their relations about which the scholar's next citation says:

When we experience a play or a novel "from the inside" we are confronted with all kinds ideas, emotions, conflicts, resolutions we would not easily experience in ordinary life. Art works give us a broader and deeper sense of what human existence is about. By dwelling in art works we both expand the knowledge of ourselves and the world, and we gain a new awareness of our ethical values and our place within the community. (p. 121)

A similar experience of art catharsis has taken place in some Russians' minds and psyches during their encountering this music revelation and immediately after the magnetic force of the English language and its culture on the whole. The intrinsic value of musical engagement, in this case, cannot be neglected. Both the music's and lyrics' sound was meaningful for the Russian ear, perception, and mind. The Russian politics of that time presented Western music and culture as a whole as manipulative forces, but the forbidden fruit only evoked more interest in it. As Small (1998) wrote, "When fully engaging in communal musical activities, we are in fact making a statement, 'This is who we are'". Psychedelic rock and jazz music as such was not a product of the Russian community and a Russian communal musical activity (though Russian classical music – Rachmaninov, Stravinsky, Prokofiev, Shostakovich, Musorgsky, Borodin - is psychedelic indeed!). It came to Russian mentality as *psychedelic* through foreign music, but through it the Russian intelligentsia revived its attitude to its own culture and could make a statement: This is who we are.

## CHAPTER 3

### Researcher as a Scholar

#### Method

*Self-study is a mongrel: The study is always of practice, but at the intersection of self and other, and its methods are borrowed.*

Bullough & Pinnegar, 2001, p. 15.

*I do feel kind of mystical too about education. I feel that somehow the answers come to you through your inquiry.*

Joni Mitchell cited in Luftig, S., 2000, p. 20.

To explore my key research question about *English language culture's influence on English learning*, I employ a qualitative approach and one of its art-based methods: narrative inquiry (NI). As a researcher, I have played manifold roles in my lifelong cognitive performance: beginning as an admirer of the English language culture at the age of 4, I have been passing from the stages of an EFL learner, translator, and teacher to an EAL translator, interpreter, reader, writer, thinker, researcher, and educator. From the height of my current academic position, I address my experience as a learner of Life, Learning, Love, Language, and Led Zeppelin that concentrated in *my literary works*, written in Russian at the end of 1990s and translated into English almost 10 years later. They are not stories of an English teacher. They are not stories of an English learner. I have deliberately avoided it. For a few months, I have desperately searched for *my data* that should be in my view something different, something not so straightforward. I have wanted to keep the implicitness, so-called innuendo, of my academic work, in the accordance with its title, to open broader horizons for readers' multilayered/multileveled approaches and interpretations, which is an innate feature of arts-based/arts-informed research.

My stories are stories of a human, a lifelong learner as such who exposes her inner world through opacity of their textuality and intertextuality. As thesis title as the stories themselves carry a very unfathomable and substantial meaning for me. Every word there has been matured and born like a child. As I consider myself as a researcher and a writer to an equal degree, words and thoughts are my both intellectual and sensuous cherished babies.

I ask myself: What can my analysis give to the reader - other teachers and learners? It may bring more understanding of how a person, choosing a professional way of becoming a *teacher*, forms, builds, constructs, carves, and sculpts her internal world, the width and depth of which, according to the key meaning of *teaching*, should be the key condition for being granted with an opportunity to be named '*Teacher*'.

A broader definition of narrative inquiry runs as follows: it is a unique means to get inside the world of people, whereas a narrower definition represents it as a process of gathering information for the purpose of research through storytelling. Casey (1995) suggests list of notions, which is included in the concept of NI: 'the collection and analyses of autobiographies and biographies', 'buildingsroman', 'life writing', 'personal accounts', 'personal narratives', 'narrative interviews', 'personal documents', 'documents of life', 'life stories', 'life history', 'oral history', 'ethnohistories', 'ethnobiographies', 'autoethnographies', 'ethnopsychology', 'person-centered ethnography', and 'popular memory'. As an author of this thesis, I make up and apply an expression 'lived and living writing' to the product of my mental and sensible activity.

Real people's lives and experiences are the subject of NI. Unlike other research methods, NI to a greater degree addresses *real people* (their inner world, their feelings and thoughts) than simply *participants*. Educational research needs this premise badly especially nowadays because *participants* do not fully enable researchers to reveal, determine and analyze the essence of many

educational issues. The situation is similar with that which is described by Dan Gotlieb (cited in Frank, 1995):

When we're admitted to a hospital or even visiting a doctor, the forms ask for 'Patient Name'. We stop being people and start being patients... Our identity as people and the world we once knew both are relinquished; we become their patients and we live in their hospital... Patients must insist that doctors see the face behind the ailment. (p. 10)

In educational research through NI and real people embraced by it, a researcher obtains more opportunities and possibilities to hear *authentic voices* of those who partake in her research. Frank (1995) stresses, "People tell their own unique stories, but they compose these stories by adapting and combining narrative types that cultures make available" (p. 75) and "Each narrative reflects strong cultural and personal preferences" (p. 77).

Narrative inquiry method reflects my rich and long Russian experience as a writer, a journalist, an editor, and a philosopher. Presently living in Canada, I continue to approach philosophically all phenomena and laws of consciousness and being. A strong and deep aspiration for being able one day to write in English like in my native language triggers my current existence. To make a bridge between my English-thinking-speaking-writing-being and Russian-thinking-speaking-writing-being I involve some of my short stories written in Russian and translated into English as islands of my inner world. As Hardy (1975) notes, "It is nature, not art which makes us storytellers" (p. 7), but I would call myself a storywriter because in telling I only sound, but in writing I think.

The uniqueness of NI and its attractiveness for me as an educational researcher is that it implies more than three sides of approach to the world, as *triangulation* requires, and confronts the latter (Richardson, 2000). NI needs *crystallization*. If we take a crystal, we can see a multiple

quantity of facets where each enables to penetrate into a new side of an object studied. Each facet of the object proffers a specific way of exploration, revelation, and comprehension of its gist, and the quality of this cognitive process depends on artifices of a researcher where thinking becomes a leading skill in that process. Not only analytical, but also psychoanalytical and psychedelic, that is, “mind-revealing” or “mind-manifesting”, thinking as educational research deals with *real people, their psyches, minds, spirits, and souls*. In this regard, the citation of Jean-Francois Lyotard (cited in Pinchbeck, 2002) sounds relevant, “Being prepared to receive what thought is not prepared to think is what deserves the name of thinking” (p. 6). When we apply to narrative inquiry as a comparatively young methodological tool in research as a whole and educational research particularly, we will, certainly, encounter what *thought is not prepared to think*, analyze, and comprehend. An auto-ethnographical approach as a part of NI, supposing the usage of no participants except the author herself as the only participant, makes ethical issues far more complex and less transparent. Matters of lie and truth in such research, its trustworthiness and dependability become matters of honour and conscience of the researcher herself, representing the entire community of researchers (Verheshen, 1997). Deep analytical, psychoanalytical, and psychedelic thinking is an exceptional tool in investigating an array of educational issues. Polanyi (cited in Beattie, 1995) wrote, “In the act of reflection we cause our personal wisdom and experience to interact with the objective realm of knowledge which transcends the distinctive between ‘subjective’ and ‘objective’” (p. 58).

Patti Lather (2006) identifies five aporias that educational research as a part of qualitative studies encounters when issues of validity, reliability, credibility, dependability, or trustworthiness are raised. They are aporias of:

1. Objectivity: “the objectivity debates are never, finally, settled” (p. 49).

2. Complicity: Lather calls not for reconciliation or *mixed methods* research designs that often downgrade qualitative to the handmaiden of quantitative, but for reflecting on the need for larger frames toward deeper understanding, especially macro-level demographic and economic changes.

In spite of the fact that narrative inquiry is not generally accepted as one of main educational research methodologies, yet it is accepted as a justifiable and meticulous means of educational inquiry. Adherers of quantitative research methods often relate to works of narrative inquiry as mediocre writing or even heresy.

3. Gender difference: “this is about how gender structures our very sense of what is possible in the name of research” (p. 50).

4. Interpretation: the researcher states:

The task is to listen for the sense people make of their lives in order to attend to how thinking gets organized into patterns, how discourses construct and constitute with a sensitivity to issues of appropriation that does not revert to romantic *too easy* ideas about ‘authenticity’ in negotiating the tensions between both honoring the *voices* of research participants and the demand for interpretive work on the part of the inquirer. (p. 50)

5. Legitimization: “validity has been the problem, not the solution... Whether quantitative or qualitative, how scientific knowledge is made credible is a longstanding issue” (p. 51).

Establishing validity in my narrative inquiry is not a corner stone in my research. I am not omnipotent to ascertain it, inasmuch, according to Lather (2006), “validity is a ‘limit-question’ of research, one that repeatedly resurfaces, one that can neither be avoided nor resolved” (p. 52). As Cole & Knowles (2001) stress, “criteria of validity (internal and external), reliability, and

generalizability... are simply inadequate for judging the goodness of research that falls outside academic convention” (p. 213).

Connelly and Clandinin (1990) emphasize that narrative inquiry criteria should be judged *beyond* validity, generalizability, and reliability because this method contributes to a change of the relations between theory and practice and an alteration in the professional knowledge context. Sharing stories change not only listeners and readers, but also their tellers. Telling through writing stories, people live them again and in this way they change themselves and the others. People question not only the stories, but also their own lives. Regarding to this research and its data, I can only talk about sincerity, depth, profundity, and purity of the researcher’s confession in the same way as we can rely on abovementioned features while reading postulates and theories of any other humanitarian thinkers. When an author searches for “the beauty of a sudden density of life” (Kundera, 2005, p. 19), her/his intentions originally have a right to pretend to an opportunity of being called dependable, credible, or trustworthy. I present, discuss, evaluate, analyze, and scrutinize my *lived* and *living* experience (partly living in my literary works) as an indefatigable Life, Learning, Love, Language, and Led Zeppelin learner for the main purpose of sharing it with someone else who may consider it worth, useful and seminal for her/his own life. It may be only one person, yet my research will still perform its modest educational mission. John Dewey’s (1938) statement ‘*the ultimate aim of research is the study of human experience*’ prompts NI in education:

If an experience arouses curiosity, strengthens initiative, and sets up desires and purposes that are sufficiently intense to carry a person over dead places in the future, continuity works in a very different way. Every experience is a very moving force. Its value can be judged only on the ground of what it moves forward. (p. 38)

Grounding on ideas of some leading arts-based/arts-informed educational scholars, I employ their criteria of ABER (arts-based educational research) quality evaluation to give my research the community strength, weight, authority, apparency and verisimilitude, respectfully acknowledging two opposite approaches: of Morse, Barrett, Mayan, Olson, & Spiers (2002), on the one hand, and Barone & Eisner (1997), on the other. The first scholars (Morse et al., 2002) assume, “The terms reliability and validity remain pertinent in qualitative inquiry and should be maintained... introducing parallel terminology and criteria marginalizes qualitative inquiry from mainstream science and scientific legitimacy” (p. 8), whereas Barone and Eisner (1997) suppose that “matters of replicability, validity, and generalization – three pillars upon which social science research rest – are at best shaky in so-called artistically based research, or they don’t exist at all” (p. 84). Barone & Eisner’s criteria are:

1. illuminating effect of ABER;
2. its generativity - its ability to promote more questions than answers;
3. its incisiveness - its ability to focus tightly on educationally salient issues;
4. its generalizability - its relevance to phenomena outside the research text.

My research can be evaluated from the height of both scholarly camps, though I assume that none of them, even stated by authorities, cannot be the absolute criteria. Etymology of the term ‘criterion’ says: Greek *kriterion* originates from *krites* ‘judge’, from *krinein* ‘to judge, decide’. The destiny of any ABER will always depend on the question: Who are judges? They are always subjectively judging humans, even well-educated and recognized as authorities in the research community. Any ABER can be judged both positively and negatively depending on a purpose of its judges whether they want to promote or kill the future of the research. Every historical phase of developing human thought establishes its own canons of truth. The ABER, like the Art as a



whole, is the most vulnerable product of human activity when we try to place it in a definite set of standards or criteria inherent to a particular historical period of human thinking. What can be evaluated as invalid today may be valid in a few years ahead, or vice versa.

Barone & Eisner (1997) identify seven features of arts-based educational inquiry to which my research fits:

1. the creation of virtual reality;
2. the presence of ambiguity;
3. the use of expressive language;
4. the use of contextualized and vernacular language;
5. the promotion of empathy;
6. personal signature of the researcher/writer;
7. the presence of aesthetic form.

These characteristics give rise to a phenomenon, called *genre blurring*, that makes it difficult to categorize and label authors and their works (Geertz, 1988).

If I underpin my research by strategies that are offered by Morse and colleagues (2002) as a necessary condition for presence of validity and reliability in any qualitative research, which are *investigator responsiveness*, *methodological coherence*, *theoretical sampling* and *sampling adequacy*, *an active analytic stance*, and *saturation*, I dare to claim that they are present in my thesis conformably:

1. the thesis itself, its writing, hermeneutic, analytical and heuristic rigorousness;
2. my adherence to the narrative inquiry method as coherent to my research question;
3. my personal signature and presence as an evidence of my responsiveness;
4. theoretical sampling penetration through the entire text;

5. sampling competence or adequacy based on my experience: it should not be considered as less representative and sufficient 'data' than sampling received from a few partakers' involvement; I privately conversed with approximately 40 people among my friends and acquaintances in Winnipeg during 4 years; none of them represents, according to Morse et al. (2002), "the best or have knowledge of the research topic" (p. 11), which is a necessary condition of a valid and reliable research;
6. my active analytical stance manifesting through the consistent, consecutive, logical unfolding of my thoughts and ideas, presented in a new/fresh light of educational research;
7. saturation of my work with a plethora of the read articles and books, scholars' citations, and with my connoisseurship of the investigated object.

Morse and colleagues (2002) ensure "reliability and validity of the completed project" (p.9), thus, "the rigor of the study" (p. 9). Further, the scholars state the importance of verification in qualitative research where my inquiry fits as well: "Data is systematically checked (*yes, it has been checked by my conscience and decency because I feel responsibility as a representative of the community of researchers*), focus is maintained (*it is maintained because my object is the rod of my examination*), and the fit of data and the conceptual work of analysis and interpretation are monitored and confirmed constantly" (p. 10) (*it is my responsiveness in front of the community of researchers not to fall in narcissism, but to contribute my individual experience to the community of other individuals with the only purpose – to make it better*). As to the scholars' conviction that "Verification strategies help the researcher identify when to continue, stop, or modify the research process in order to achieve reliability and validity and ensure rigor" (p. 13), I am aware that I am in charge and thus completely control all phases and stages of my research.

In order to finish discussing the key issue of my research evaluation, I would like to cite the last scholars again, stating, “The rigor of qualitative inquiry should thus be beyond question, beyond challenge, and provide pragmatic scientific evidence that must be integrated into our developing knowledge base” (p. 13). This quotation confirms my confidence that rigor of academic inquiry, both quantitative and qualitative, must be present there and penetrate the wholeness of research body *a priori* for the only purpose of developing human knowledge.

Narrative inquiry allows us, as Beattie (1995) points out, to explore our “own experiential history and reformulate our understanding, using image as a meta-level organizing framework that can be challenged in reflection” (p. 58). The author assumes that through NI, we re-imagine and re-image our images and change our knowledge and ourselves. She exemplifies Milan Kundera who in his literary works has demonstrated how narrative has contributed to our knowledge of the human through literature and art. He enlightens how the great existential themes have been “unveiled, displayed and illuminated by four centuries of the novel” (p. 59). Kundera (2005) writes:

‘History of such’ (Julien Gracq), the history of mankind, is the history of things that no longer exist and do not join directly in our lives. The history of art, because it is the history of values, thus of things we need, is always present, always with us; we listen to Montverde and Stravinsky at the same concert. (p. 16)

Beattie (1995) advocates NI as an effective method in educational research stating that the arts and the humanities have interpreted and described human experiences and what it means to be human using narrative forms through centuries. She refers to MacIntyre, who found the links between narrative as method and phenomenon in his concept of selfhood, “A concept of a self

whose unity resides in the unity of a narrative which links birth to life to death as narrative unites beginning to middle to end”(p. 205).

Narratives are based on stories: people tell stories, but narratives come from the analysis of stories (Frank, 1995). In other words, stories when they go through an analytical *crystal* become narrative. Connelly and Clandinin (1990) define storying as a process of moving simultaneously in four directions: *inward* (inside Self), *outward* (toward Community), *backward* (in Time), and *forward* (also in Time). Narrative captures and investigates experiences as human beings live them in *time*, in *space*, in *person*, and in *relationship*; consequently, a narrative inquirer should attend to a “four-dimensional inquiry space” - *the temporal* (time), *the spatial* (space), *the personal* (person), and *the social* (relationship). If we apply to the cover of Pink Floyd’s album *Dark Side of the Moon*, we can imagine the prism, drawn there, like NI through which the colourless light ray of people’s stories goes and attains the rainbowed gamut. Frank (1995) refers to Bruner who states that this amazing provisional union of a researcher and her literary works can create a productive inward condition when her capacity turns around on the past and alters the present in its light, or alters the past in the light of the present. As the research process as such is a *lived* experience (Connelly & Clandinin, 1990), I construct my *castle* where my own story and my literary works, filled with my inimitable experience will find its home. It is my *lived* experience, but as my research is a *present* process (I *am living* in my writing process), it comprises my *living* experience as well. My *present* pulsing life is embedding in it with each of my breath: word-by-word and thought-by-thought. Paraphrasing Connelly & Clandinin’s (1990) statement, my research as a social phenomenon becomes a converging point for individual, collective, and cultural stories. People *are* stories (Feige, 1999). Stories are like dwelling places: people live in them (Crites, 1971). I as a person *am* a story. I *live* in it. As a researcher, I implant

*my story*, which partly lives in my literary works, in *my narrative* to revive and publicize my characters' practical wisdom (Fine, 1994; Schwandt, 1993) and share it with other people who interest in perfecting the process of learning as a whole and English learning and teaching particularly. Inasmuch narrative as method uses, as Beattie (1995) supposes, "historical, emotional, personal, factual data in an interpretive way in order to reveal what is meaningful for the purposes of understanding classroom practices" (p. 61), I fill my data with historical, emotional, personal and factual material of my Life, Love, Language, Learning, and Led Zeppelin experience for the purpose of perfecting learning and teaching as such and English learning and teaching.

### **Sense-Data**

The fact that English language culture has been playing a colossal role in my English learning, does not mean it exerts the same powerful influence on other people's lives. I accept it. My own story of lifelong love/interest of English language culture and its impact on my lifetime English learning may stay sole among other ELL's stories. My belief in the necessity of including English language culture as a whole in the English learning/teaching curricula to give rise to heart-felt study of English may contradict with the EFL or EAL teachers' opinions. I am psychologically ready to stay alone with my convictions and faith in language culture's importance in language learning as my own experience of meeting proficient EFL/EAL learners, who have even become language professionals, does not always confirm my core idea: I might call just a few EFL/EAL professionals whose knowledge/interest/love of English language culture has been dominant in their English studies. Most of them, who I have met, have been

excellent linguists and language teachers with no deep interest or no comprehensive/profound knowledge of English language culture.

My narrative inquiry presupposes a deep, frank, genuine, and substantial stories told and confessed by a *real person*, but not only a featureless or faceless *participant* because it should provide the reader with an insight look at her thinking and feeling (Bullough & Pinnegar, 2001). Only such a story can construct a foundation for a deep, frank, genuine, and substantial narrative that, in its turn, will be able to raise and explore *human* issues thoroughly. I consciously accentuate *human* issues, but not merely *educational* or *cognitive* because the latter relate to language learning that, in its turn, is part of *human* existence. To understand educational issues not from within, but from the height of human issues is the purpose of my narrative. To make author/participant's stories necessary for someone else is an important mission of an educational researcher. As Frank (1995) notes, "People feel a need for a voice they can recognize as their own" (p. 7). In my research, *I* as the participant give *my voice* to *me* as the researcher. It is *my voice twice*, but funneled through, first, narrational and interpretive tubes and, then through analytical one. Another Frank's (1995) quotation is relevant here:

Storytelling is for an other just as much as it is for oneself. In the reciprocity that is storytelling, the teller offers herself as guide to the other's self-formation. The other's receipt of that guidance not only recognizes but values the teller. The moral genius of storytelling is that each, teller and listener, enters the space of the story for the other. Telling stories in postmodern times, and perhaps in all times, attempts to change one's own life by affecting the lives of others. Thus all stories have an element of testimony. (pp. 17-18)

I believe that my partaker, who I would rather call *interlocutor-to-self-and-other*, her voice will create a live song of the research. It might make it sound dissonant like some of Frank

Zappa's compositions due to the anticipated unlikeness to other educational narratives, but the research will certainly acquire its own inimitable melody.

My narrative presents my literary works/stories interpretation and analysis. As the difference between *story* and *narrative* relates to where the primary data ends and where the analysis of that data begins, these concepts are methodically different. *Story* is constructed for the most part descriptively, whereas the power of *narrative* depends on its analytical character.

I build my narrative based on Verheshen's (1997) and Bullough & Pinnegar's (2001) criteria of trustfulness in narrative inquiry. The self and the other (Bullough & Pinnegar) or the Situation, the Practitioner, and the Community of Researchers (Verheshen) need to be present in narrative as fully, precisely, faithfully, and forthrightly as possible. In this case, the Community of Researchers is that institution on behalf of which and to ongoing development of which I as a researcher should conduct my research. The researcher needs to elucidate how her research is a demonstration of and a contribution to the continuing discourse of the relevant community of researchers (Verheshen, 1997). Bullough & Pinnegar (2001) consider:

Self-study researchers inevitably face the added burden of establishing the virtuosity of their scholarship within and through the writing itself; lacking established authority each researcher must prove herself as a methodologist and writer. The challenge of virtuosity is not only a matter of skillfully employing established research methods. It also involves the form in which the study is organized and the skill with which an argument is made and a story told. (p. 15)

Although quantitative researchers reject narrative inquiry as a scientifically unreliable research method, they will hardly deny the effect that some narratives can have on readers and the development of human thought as a whole. Narrative as an art-based/arts-informed research

can influence mind and emotions as strongly as other great works of art do in literature, music, or cinematography. Its power is in encompassing methods developed in folklore, psychology, literature, history, anthropology, and education (Bullough & Pinnegar, 2001). My experience in literature, philosophy, journalism, teaching and translation gives me the confidence in my writing and analytical skills. According to Bullough & Pinnegar's stance that "the truth of a well-rendered autobiography is deeper than the life itself" (p. 16), my research obtains more ponderability for me as its participant, writer and researcher: in the event of 'well-rendered' analysis, my narrative may contribute to the truth and the beauty of the world.

The famous apophthegm by W. Somerset Maugham "There are three rules for writing the novel. Unfortunately, no one knows what they are" can stay fair with fiction writing, but narrative, as an interpretive and analytical research method, still demands prescriptive rules. Bullough & Pinnegar refer to Polkinghorne's work (1988) considering that it is based on at least three levels: experience, telling, and interpreting. According to it, my research analytically *interprets* my own *telling* that was prior *experienced* on condition that the author must take an honest stand. As a narrative inquiry researcher, I have, according to Bullough & Pinnegar, "an ineluctable obligation to seek to improve the learning situation not only for the self but for the other" (p. 18).

As to the content of the narrative to be scholarship, the researchers assume that "edited conversation or correspondence must not only have coherence and structure, but that coherence and structure should provide argumentation and convincing evidence" (p. 19). They deem that data analysis "should not only reveal but also interrogate the relationships, contradictions, and limits of the views presented" (p. 20).



My analysis of my literary works may help me discover certain keys to the deeper truth of my subject. Edel (1984) characterizes the keys as keys “to the private mythology of the Individual. These belong to the truths of human behavior” (p. 29). My literature heroes are partakers of my research together with my participation in it as its researcher and writer. Taken into account, I should remember that self-discovery or self-orientation must not predominate, balance must not be lost, otherwise, as Bullough & Pinnegar note that “the writer slips into confession or worse, egoism” (p. 17), whereas the reader must learn something from the narrative. Reading a worthy narrative first implies *learning, not merely enjoying*.

Stories on which I build my narrative create a live organism for me. I interweave them into my whole narrative as literary crystals of my theoretical/philosophical/educational thinking, but not as a straightforward demonstration and practical application of it. They are not answers to my research questions, but each of them raises new and newer questions in myself and, I hope, will raise them in the reader’s mind and soul. They call for a deeper perceiving, feeling, contemplating and comprehending the world of the self and the other. They help me search for and explore Life, Learning, Love, Language, and Led Zeppelin; they accompany me in my journey; they lead me to another step, another Island, another loop in my spiral development. As there are no answers in art-based/informed research, so my stories do not provide them either. But they push me, as a learner, a teacher, an educator, and a human being, to *think*, again and again about the essence of Life, Learning, Love, Language, and Led Zeppelin and their role in my *life, learning, love, language, and led zeppelin* and others’. They contain tension and, therefore, they pulse and breathe. Telling, interpreting, and analyzing the stories, I think not *about* them, but *with* them. My narrative becomes alive *with* and *thanks to* them. As Frank accurately (1995) expresses, “Thinking with stories is the basis of narrative ethics” (p. 158) and:

You have to learn to think with stories. Not think about stories, which would be the usual phrase, but think with them. To think about a story is to reduce it to content and then analyze that content. Thinking with stories takes the story as already complete; there is no going beyond it. To think with a story is to experience it affecting one's own life and to find in that effect a certain truth of one's life. (p. 23)

Through my thesis as a whole, I bring my hope for a different, inner, deep-felt learning and foreign/second/additional language learning as part of it. I illustrate that Life, Learning, Love, Language, and Led Zeppelin (as a metaphorical symbol of English language psychedelic culture that I assume as imprescriptible attribute of highly motivated English language learning) united together and penetrated each other can result in a lifelong cultural trip to comprehending the human mind, spirit, soul, and psyche, which can be characterized by Brown, Feng, and Palulis' words as "the space of philosophy as pedagogy/ pedagogy as philosophy" (Brown et al., 2002). Pedagogy as a theory of teaching needs to be *living* and *breathing* and it *can be* provided that the preceptor's *spiritual* leading/guidance (but not only literal/physical/instructional) is an imprescriptible attribute of teaching.

The etymology of the word *pedagogue* demonstrates its Greek origin and initial meaning as a person who escorted children to school (*paid* – child; *agogos* – leader), that is, the term originally conveys the sense of physical leading. If we go further from the literal/physical leading by the hand and add merely instructional/curriculum leading, we will not attain a *living*-pedagogy immediately, but a pedagogy that dictates, states, instructs, or inculcates. We will not achieve the pedagogy that inter-stands, inter-acts, inter-communicates, and inter-conditions, where, in Low & Palulis's (2004) words, "the *inter* is a curriculum space of liminality" (p. 13). Such an *inter*-process implies interconditional amalgamating of learning and teaching where the

learner's spirit, mind, and psyche touch and interlace with the teacher's spirit, mind, and psyche. Equipollent and dialectical juxtaposition of the two sides of cognitive practice identifies the partakers' simultaneous bi-role performance: in terms of *living* pedagogy, the teacher, while teaching, learns from the learner and the learner, while learning, teaches the teacher. They switch their roles dialectically and hermeneutically, being, as Group of Six states (Bruce et al., 2003), "always and already host and hostage to the word" (p. 1), through mutual conversing, translating and interpreting each other.

To Block's idea, expressed in Palulis & Low (2005), that "[t]he pedagogy of reading should sit, then, at the centre of curriculum" (p. 139), I would dare to add three other pedagogies: the pedagogy of contemplating (visual arts), the pedagogy of listening (music), and the pedagogy of thinking (philosophy). This way means continuous professional development, as Beattie (1995) stresses, "where learning to teach and teaching to learn are inseparable" (p. 67). It means *spiral* perfection that is an advancing, increasing and continually improving process. It means spiritual learning where the learner's spirit touches the teacher's spirit. If according to Mitchell (1972) "love is *touching souls*", learning and teaching should be *touching spirits*.

## CHAPTER 4

### Researcher as a Writer

*The book writes itself,  
and if by chance the person opposite should ask you  
what you are writing,  
you have nothing to say since you don't know.*  
Cixous, 1993, p. 100.

*Using a book, one can cure or kill it by reading.*  
Павич, 2001.

*I think I know my role.  
I'm a witness.  
I'm to document my experiences in one way or another.*  
Joni Mitchell cited in Luftig, 2000, p. 234.

The following Joni Mitchell's (cited in Luftig, 2000) thoughts express the depth of my understanding of writing and my attitude to it:

With writing, you have to plumb into the subconscious, and there's a lot of scary things down there, like a bad dream sometimes. If you can extricate yourself from it and face up to it, you come back with a lot of self-knowledge, which then gives you greater human knowledge, and that helps. To know yourself is to know the world; everything, good, bad, and indifferent, is in each one of us to varying degrees, so the more you know about that, the more you know about that which is external. So in that way, the writing process is fantastic psychotherapy – if you can survive. But it is tricky. (p. 233)

Writing is more neurotic, a more dangerous art form, psychologically speaking [than performing music], because there you have to make the mind crazy... With writing, you need to create the chaotic mind, insanity almost, overlapping thoughts. You have to plumb down if you want any depth to your writing. (p. 235)

The search for the sense-data apposite for my thesis was a long and poignant process for me. My thinking, searching, and writing occur simultaneously and interlace in the final product what the thesis is, although each has its own way to approaching the truth. Every thought as an outcome of the external-internal search, which runs back and forth along the internalization-externalization bridge between I-world, inner world, and They-world, outer world, becomes reified in the written words and fleshed out. This process gradually leads me to the nucleus of my inquiry and comprehending its purport and meaningfulness both for the self and the other. Thinking (its archaic *methinks*, ‘it seems to me’, etymologically carries the notion of ‘causing images, reflections to appear to [my]self, in [my] brain’), searching (‘*going round in a circle*’), and writing (‘*cutting or scratching*’) form an entity destined to comprehend I-world in its complex interweaving with They-world. The concept of Island as a particular concentration of spiritual (as opposite to material) products of human activities that influence the researcher’s formation can be seen as following: **I-S[earch for]-L-AND...** where the ending ‘AND’ include the endlessness and implies any phenomena that emerge in the researcher’s life. This never-ending ‘AND’ conjectures my untiring search for ‘L’ and, consequently, ‘I’ itself in its interaction with They-world. I travel from Island to Island, *trans*-ing, moving across, through and beyond the Islands. As Kofman (1993) states, “Reading transforms the reader and the text at the same time” (p. 116), I would develop his thought saying that writing transforms the writer and the text at the same time. A written text conceives a core of unpredictable reader-writer relations, in which according to Jabès’s (1991) postulate, he is not sure that “one can enter a written work without having forced one’s own way in first” (p. 5).

Writing is quest, examination, research-search, investigation or inquiry. It is my Water’s flow in the spacelessness and timelessness of knowledge. Writing, I metamorphose from an ordinary

individual, entangled in a variety of connections such as social, ethnical, religious, maternal, professional, educationl, et cetera, to an isolated creative mind. Writing requires loneliness, isolation, and un-knowledge, let them be naturally given or artificially created states of mind, soul, spirit, and psyche. Cixous (1993) expresses this condition, which I experience writing, in the following phrases:

A writer has no children; I have no children when I write. When I write I excape myself, I uproot myself, I am a virgin; I leave from within my own house and I don't return. The moment I pick up my pen – magical gesture – I forget all the people I love. (p. 21)

...Writing is writing what you cannot know before you have written: it is preknowing and not knowing, blindly, with words. (38)

Writing has as its horizon this possibility, prompting us to explore all ages. Most poets are saved children: they are people who have kept their childhood alive and absolutely present. (66)

### **Researcher's Being Islands**

Analyzing my research whole, I classify 'Islands' in five groups in the ways they could manifest their essence in the five identified beings of me as the researcher:

Researcher as a Woman that is shaped by Spiritual Being Islands (see Figure 1).

Researcher as an Immigrant that is formed by Cultural Being Islands (see Figure 2).

Researcher as a Scholar that originates from Scholarly Being Islands (see Figure 3).

Researcher as a Writer that is expressed by Creative Being Islands (see Figure 4).

Researcher as a Human Being that is the whole of Human Being Islands (see Figure 5).



Figure 1. Spiritual Being Islands.



Figure 2. Cultural Being Islands.





Figure 3. Scholarly Being Islands.



Figure 4. Creative Being Islands.

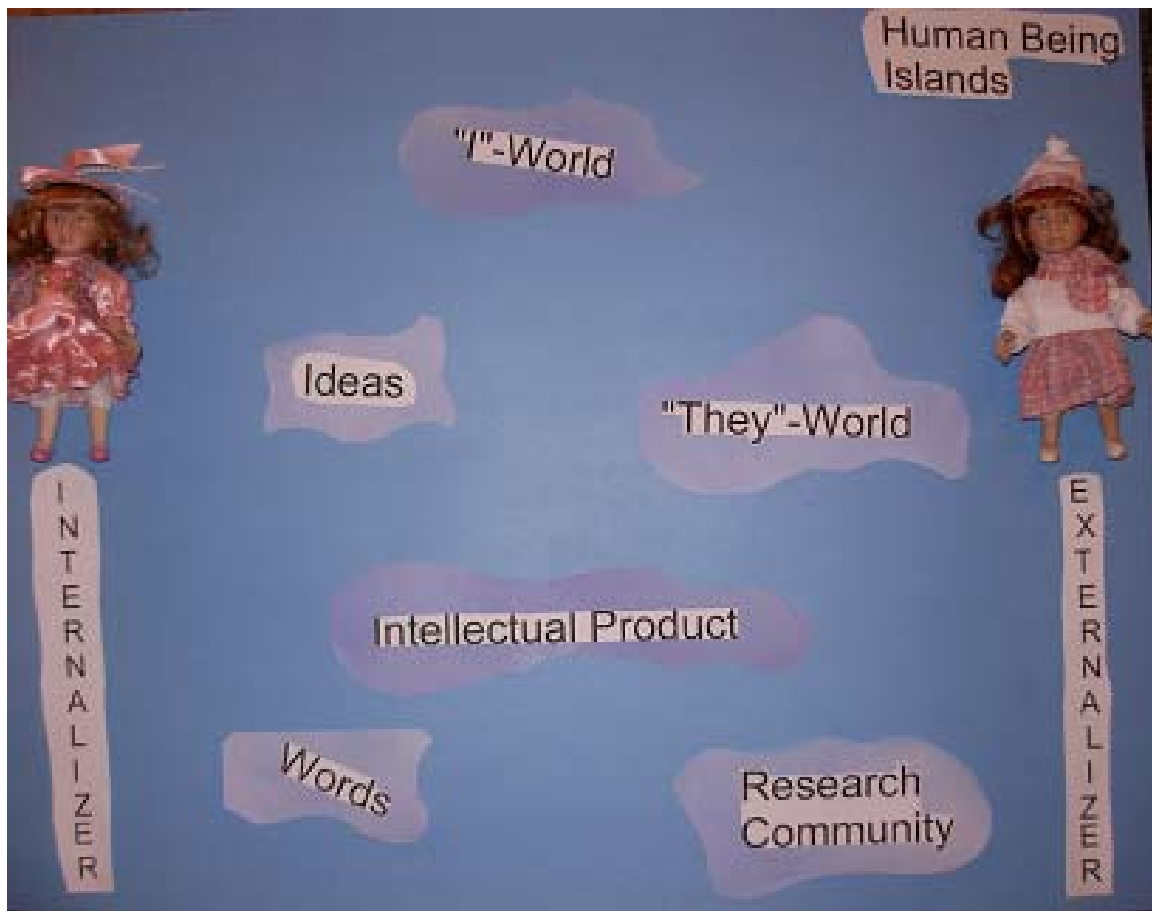


Figure 5. Human Being Islands.

Each picture has the blue-colored background that symbolizes Water (endless movement), in whose simile I metaphorically see myself while performing the research journey.

### Spiritual Being Islands (Figure 1)

#### *Vocalise, Op. 34 No. 14 by Sergei Rachmaninov*

Spiritual Being Islands identify the researcher's spiritual formation. The Story *Kiss*, having been present in Chapter 1, discovers two personalities of the same personage: Little Lyalka (L as a girl, young, happy, and in high spirits) and Big Lyalka (L as a woman, mature, unhappy, and lost). Psychological condition of the latter evidences that implied possession of knowledge, experience, and social status, which usually occurs by maturity age, does not mean a direct achievement of internal peace and contentment that is inherent to childhood or youth. Search for 'I-world' and *its own place* in 'They-world' is at times accompanied by breaks between current and previous 'I's that entails formation of rootless and inferior identity and personality – close to what Big Lyalka experiences. The story demonstrates that a person's spiritual development should go spirally with *constant* returning to her beginning and then a new ascending to the following loop. In her personal/identity formation, the heroine goes through so-called cultural strata, spirit-knots, or islands that feed her inner world and mold her *self*. In this being, they are Languages, Cinematography, Art, Music, Literature, and Philosophy. The pink and flowery colours of the Islands imply childhood dreams and fairy-tale image of 'They-world' that Big Lyalka had when she was a child. While comprehending 'They-world' and 'I-world' through these six Islands, the researcher moves back and forth among the Russian and foreign languages and their cultures: Cinematograph, Art, Music, Literature, Philosophy, and the Languages themselves.

## Cultural Being Islands (Figure 2)

### *Kewpie Station by Kaki King of 2003*

Cultural Being Islands denote spirit-knots of the researcher's cultural formation in her transition from Russian to Canadian milieu. The green colour of the Islands and animal tracks on them symbolize the researcher's *search* for herself as a cultural being and her inner tense, which is expressed in her constant movement (animal tracks as a symbol of it) to inner harmony (green colour as a symbol of it). Six Islands in this search for the self and the other in two cultures, Russian and Canadian and, wider, Russian language culture (including the Russian federation's multiculturalism) and English language cultures (including cultures of other English language countries), are the researcher's six immersions of various depth in the English language:

in Russia:

1. English as a Foreign language (EFL) learning,
2. translation in EFL milieu,
3. EFL teaching and

in Canada

4. EAL (English as an Additional language) learning,
5. EAL translation and interpretation, and
6. EAL teaching.

English learning in Russia and Canada are different by presence and amount of English in them. Dominant native language culture in Russia does not leave the learner sufficient space for English to immerse in it and achieve proficiency level or level of *naturalness*. English as a foreign language is present there only to a *certain* degree, but the absence of its daily sounding in the native language environment deprives the learner of acquiring *naturalness* and *musicality* of English. As a rule, translators, brilliantly knowing the language grammar and structure, but not

its live flow, mostly specialize in translation from a foreign language into their native one. English teaching is limited by an English teacher's *feeling* and *understanding* of the language. Her *feeling* and *understanding* are more artificial than natural because of the lack of the language's live presence in the teacher's practice on a daily basis.

### Scholarly Being Islands (Figure 3)

#### From Gagarin Point of View by E.S.T. of 2000

Scholarly Being Islands make the whole of the researcher as a scholar. Before the stage of self-consciousness, according to Vygotsky, 'They-world' is sensed, observed and perceived, so the researcher in her formation as a scholar first plays a role of a contemplator. Then 'They-world' is thought, reckoned, or deemed, and she acts as a thinker. In the cognizance of 'I-world' and 'They-world', in the ping-pong interaction between *subject* and *object*, the researcher:

- operates with existing *concepts* and invents her own;
- produces *assumptions*, while encountering riddles;
- grafts her own heuristic *style*, while using accessible *methods*;
- re-searches and searches 'They-world' and 'I-world'.

The black and white Islands of this being, which are covered with inscriptions, catch the essence of the scholarly being. They look genuine and authentic as black and white photos do. The researcher wanders among black and white *spots* of the Islands' surface that symbolically embody her poignant search for *the/a/her* truth: she encounters black spots, being confused and lost in the search, and white spots when she sees the light leading to *the/a/her* truth.

## Creative being Islands (Figure 4)

*A Way Out by Larisa Segida of 1998*

The researcher goes through Spiritual Being Islands by creating products of her spiritual activity, which are pertaining to each Island: Languages (translations), Cinematography (video clips), Art (paintings), Music (songs), Literature and Philosophy (literary and academic works). In all of them, there is a presence and prevalence of writing and researching and their underpinning all these creative activities. Before coming to the point of creation in any of these spheres, I re-search what was *created* by humans, for the purpose of searching for the *uncreated* and *my* uncreated in the latter, then sketch its blurry image in my head and write ('*cut*' or '*scratch*') its idea on the canvas of my mind. I *re-search* 'They-world', while searching for 'I-world', and *write* them both, while writing about them. I could call this type of writing 'performative', according to Derrida's definition meaning that I "do things with words" (Derrida cited in Collins & Mayblin, 1996, p. 70). Words are tools for *my externalization*. I have externalized 'I-world' to 'They-world' with sounds, images, and words where the latter is the most intellectual means of externalization. *Words* reify my search for 'L' hidden in *wor-L-ds*. I am their manipulator and their captive at the same time. The Group of Six (Bruce, A. et al., 2003) expresses this bifurcated inner condition with the following phrase, "We are always and already host and hostage to the word" (p. 1). As a writing researcher and a researching writer, I live, as they write, "lingering in spaces between words" (p. 2). The scholars develop their idea saying that, "Instead of directly seeing, tasting, hearing, touching, thinking, we seem to dwell in thoughts, perceiving *a* world constituted by ideas and concepts" (p. 3). As they characterize "the format of performative conversations - as stories startling theories" (p. 3), I, presenting my literary works - short stories - as my data, sense-data, endeavor to startle theories with them. I accumulate my prior creative experience (painting, translating, song-writing, video-making,

literary and prior academic writing,) in my *current academic writing* and make it the core of my research. As creation happens only on a maximum of mental, physical, and psychological energy, Creative Being Islands have a colour of red blood cells. The sixth island is blank as a sign of incompleteness and eternity of *creation, search* and *life* as such. As Cole and Knowles (2001) stress, “In research as in life as in art, there is no possibility of completeness, certainty, or closure” (p. 212).

### Human Being Islands (Figure 5)

#### *Shhh/Peaceful by Miles Davies of 1969*

These Islands represent me as part of the entire community of researchers and, wider, humans. Considering myself in my current stage as a human being on the relative height of my human formation and development, which has spirally gone through the process of internalization-externalization between ‘I-world’ and ‘They-world’, I confess my inner completion as a result of my *self* search, fulfilled (only regarding the given stage) by the means of the *other* re-search. The spiral development, coined by Hegel on the level of Geist, or Absolute Idea, or Creator of the world, completes the spiral circle on the level of an individual through the six Islands: They-world, I-world, Ideas, Words, Intellectual Products, and Research Community where the researcher plays two roles – an internalizer and an externalizer. ‘I-world’ internalizes ‘They-world’, then turns the received senses into Ideas, reifies them in Words, creates an Intellectual Product, and finally contributes it to Research Community, which, in its turn, contributes it to humans, that is, to ‘They-world’ in the broadest sense of the concept, with a humane purpose of changing it for the better. In this process, I as a researcher achieve my inner harmony - among my psyche, mind, soul, mentality, and spirit – and my outer harmony between my ‘I-world’ and ‘They-world’. The concept of the *human* being embraces all my other beings



such as *spiritual, cultural, scholarly, and creative*. My belonging to humans includes all-possible belongings, ethnical, national, racial, communal, professional, parental, etc. I become aware that the ability to realize human values and commands *as more important and less comprehended than all others* may being acquired throughout lifetime process and not every individual is rewarded with it.

The Human Being Islands are of bluish colour, close to the colour of the background, but not of the same shade and, therefore, not merging with it. The Water (the researcher) almost blends with the Islands in her striving for reaching a perfect life harmony that is unattainable due to imperfection of all the components of the whole. Aspiration for the *absolute* truth, *absolute* beauty and *absolute* perfection moves a human search and re-search with gradual attainments of *something*, not *everything*, to a new loop of human spiral development. Fruits of this research may seed new research, whose Water and Islands may have the colour difference between them (as it is shown in the shades of blue in Figure 5) less visible, and bring a new researcher nearer to the absolute truth, absolute beauty and absolute perfection.

### Looking For Life

*River by Joni Mitchell of 1971 performed by Madeleine Peyroux & K.D. Lang  
on the album Half the Perfect World by M. Peyroux, 2006*

*Oh I wish I had a river  
I could skate away on  
I wish I had a river so long  
I would teach my feet to fly*

*Who a researcher is, is central to what the researcher does.  
The truth of a well-rendered autobiography is deeper than the life itself.*

Bullough & Pinnegar, 2001, pp. 13 & 16.

**Life:** from prehistoric Germanic ‘*lib*’ - ‘remain’, ‘be left’. The meaning of the root is to continue, last, endure, to be persistent.

**Literature:** Middle English via French from Latin *litteratura*, from *litteratus* ‘marked with letters’, *litterae* ‘letters’, plural of *littera* ‘letter’.

**Education:** from Latin *educere* to ‘educer’ is literally to ‘lead them out, forth’; from Middle English *educaten* to rear, from Latin *educatus*, past part of *educare* rear, educate, nourish.

To look for *life* is to look for a *sense* of  
breathing,  
inhaling-exhaling,  
existing, subsisting, surviving,  
seeing, hearing, touching, smelling, feeling,  
lamenting, loving, enjoying, weeping, admiring, hating, liking,  
reading, watching, painting, singing, dancing, crafting, biking, skating, walking,  
thinking, deeming, imagining, contemplating, reflecting, researching, creating, writing,  
learning-teaching, taking-giving, givingbirth-killing, constructing-destroying, living-dying...

L-I-F-E:

“L[iving]-I-F[orm]-[my]E[go]” as something unique, specific, and distinctive because it is inherent only to ‘I’, but at the same time as something common and general because it is pertaining to human beings. The more idiosyncratic characteristics of ego are developed, the weightier contribution to multiformity or diversity of commonness of the human being as entity can be made. ‘Looking for Life’ is crystallization search, or search through crystallization.

Crystallization is doubling 'L', lengthening the wavelength, which 'L' is, an augmentation of standpoints on Life. It is search for the self's life through life of the other or lives of others, and vice versa. It is a process of nourishing accountability, conscientiousness, emotional co-experience, and mental anguish *in* the self *for* the other. From this perspective, 'Looking for Life' needs to underpin education, and language education, particularly, where multicultural 'I's encounter each other. 'Looking for Life' of 'I' that belongs to a different culture and mentality is the central challenge for a language educator. Moreover, it is accompanied by an opposite process of Looking for Life of oneself as a language educator through the "other's" language life. One may and can educate the other, 'lead forth and out' the other if *openness, endlessness or incompleteness of the one's search for Life as such is given a priori*. Looking-for-life education gainsays overbearing, parochial, 'aporia' *leading* in frames of which the pupil's learning occurs unilaterally, only to please the pupil's educator's ego and vanity. In contemporary education conditions, even where they are ruled by democratic principles, domineering schooling does not transpire overtly, which makes it less perceptible and more survivable. Unfortunately, it still exists. It obliterates individuality of the pupil; it whittles the pupil's twigs and polishes his/her roughness and unevenness. It standardizes the other (the pupil) in accordance with parameters of the self (the educator). The self makes, educates, or carves the other with no equal contribution from the "other's" side to education of the self. The process is uni-linear and uni-directed. The self looks for her own life, disregarding life of the other. An invisible, but tangible wall stands between the two parts of language education process and prevents it from achieving its *naturalness*.

On the contrary, "the looking-for-life" educator iterates Socrates' style, embedded in his famous axiom 'I know that I know nothing' and is not afraid of manifesting it in front of her

pupils. The looking-for-life educator looks for both her life and her pupils' lives together with them. The pupils also look for both their lives and her life concurrently. The self looks for her own and the other's lives and vice versa in terms of interconditionality and dialecticality.

I L-O-O-K for L-I-F-E where:

'L' goes through lenses 'O-O' to 'K[nowledge]' for L[iving where]-I[of the self and the other]-F[orms]-E[go] interconditionally and dialectically. The language educator peripatos (περίπατος), that is, walks about, travels in the space created by her pupils' language learning participation, which is defined by their lives. The pupils walk about, or travel, in the space created by their teacher's involvement in the language education process that is defined by her life. The process is akin to peripatetic learning-teaching style where both sides walk about, travel, search, and look for the truth that is embedded in their lives.

My literary works are my way of looking for the self's and the other's lives in the given research. Letters are grouped in words, sentences, and phrases. They lead 'L' through the chain of philological interweaving and form literary islands. The wavelength 'L' embraces the way from L[etter] to L[iterature] for '*Looking-for-Life*'s sake.

The stories *Jubilee* and *Abortion* are about lives of the self and the other, possibly unknown or little known to the western mind. Their heroines are Russian women belonging to different generations, old and young, ninety-year-old Nastya and a twenty-five-year-old woman with the funny last name Rake. They have different life experiences to remember, different attitudes to their present, and different durations to live, but their feeling of life is analogous - sensitive, insightful, intuitive, tender, touching, and deep. Each looks for her life, for its sense, for its light through lives of others despite the abundance of sadness and abuse in it.

Before creating these stories, I observed and analyzed my self's and the other's lives, searching for their convergence and divergence. I looked for and built their images combining traits of several personalities, including my own. In that search for them and their lives, I rummaged around my own life. I bifurcated into a writing being and a written being. My partial presence in the heroines reflects I-writer, while I-writer echos the heroines' lives. The subject and the object are interwoven in the writing process that explores Life as such through individual Lives of the writing being and the written one. I look for my life through these women's stories. They look for their lives through my writing, my letters, words, sentences, and phrases. As their creator, I do not exist without them just as *my* artifacts do not exist without me. Relatively, they do exist as any artifact after its creation begins its seemingly *independent* life, but essentially, as a matter of fact, they are *dependent*; we are both interdependent. They are exfoliation and dissemination of their creator's spirit, mind, psyche, soul, and life. They are clots of the author as she is the clot of her creations. As my present *being-researching-writing* is contaminated by my past *been-researched-written*, my educating and teaching need to be infected by that all-embracing process of looking-for-life. I ask myself if I do have a moral right, not just given to me by official diplomas and certificates, to lead "the other" out and forth. If 'I know that I know nothing' and this persuasion grows with newly acquired knowledge, which only slightly opens a new door to knowledge endlessness, the lead must know even less and agree to look for life together with me when the educating and the educated mutually, permanently, and continually exchange their roles. As a teacher, I am willing to be educated by my pupil, whereas he should be psychologically willing to educate me. An ivory tower dreamer should dialectically metamorphose into a down-to-earth realist and vice versa. Language education process should not be seen like mountain climbing with the educator on the top and a poor struggling pupil on

the bottom. They both poignantly ascend to education and knowledge heaven. In this process, they look for lives of the self and the other and comprehending them they comprehend their two main constituents – culture and language of *the self* through the lens of the other and culture and language of *the other* through the lens of the self. In this case, interaction between the educator and the pupil does not occur on the level of dominant and subjugated culture/language. It happens on the level of inter-learning and inter-teaching. They teach each other through learning life, culture, and language of each other.

These stories are not a simple demonstration of what Life is as a concept. They reveal a few ways (among thousands) of looking for life that should buttress the knotty and multilayered process of language learning. Looking for life of the pupil should be the teacher's goal in her language teaching. Looking for life of the teacher should be her pupil's goal in his language learning. Then, their spiritual co-education becomes achievable and entails co-growth, co-development, co-learning and co-teaching. Like learning cannot be separated from the learner's life, teaching cannot be detached from the teacher's individuality, personality, and life. To learn how to look for life in the process of language learning implies a search for suitable ways to the studied and taught language.

The stories catch only some moments in their heroines' lives. I live these moments together with the women; I emotionally co-experience their experience and feel their mental anguish with my skin because this life is too familiar to me. I lived in such apartments, was treated in such hospitals, and as a Russian I belonged and relatively will belong to *this (my) people* forever that taught me life that I love and hate, am proud of and ashamed of, miss and afraid of. Having embedded my perception of *life there* in my stories, I continue to look for life *here* being a particle of *another people* and narrating to the latter what another life is like. Ivo Andrich said a

lovely thought that the main intention of the writer must be to make the reader cry, but not oneself, the writer. I feel a lump in my throat while reading these stories as their creator. I wonder if they can be comprehended by other readers, knowing other lives, and this process of inter-learning/co-learning and inter-teaching/co-teaching can take place? Cixois expresses this wonderful and mysterious foreignness of writing with the following thought:

The writer is a secret criminal. How? First because writing tries to undertake that journey toward strange sources of art that are foreign to us. “The thing” does not happen here, it happens somewhere else, in a strange and foreign country. The writer has a foreign origin; we do not know about the particular nature of these foreigners, but we feel they feel there is an appeal, that someone is calling them back. (20)

### **Jubilee**

This Sunday Nastya would turn ninety. She decided to celebrate this fairly great event with a long walk. She went for a walk every day. It did not mean that she made herself do it for a greater preservation of her health or a physical training of her shriveled body. In a different way, she could not run through each hour or day of her life, already become hateful to her.

Though the property was Nastya’s, her daughter also registered herself, her three or, maybe, four children (Nastya was confused about the actual number because of their daily flashing past her nose) and her round, loaf-shaped husband in the little flat. Nastya could not understand for what purpose such a husband was created. Apart from lying on the bed he did nothing at home.

Nobody in the flat noticed Nastya. None of her family visited her tiny room that looked like a storage room with an old iron bed, a chair, and no window. Only her daughter put something edible on the chair twice a day. Nastya hardly realized what exactly. She ate everything she was given, sensing neither taste nor smell, and not enjoying the food.

Years ago, when she was relatively youthful, at the age of eighty, she tried as much as she could to participate in the vital activity of her family-life. She was busy in the kitchen,

though she did nothing useful. She only advised, sometimes did the dishes, but often broke china and glass, put everything in the wrong place, so irritating her daughter. During family parties, Nastya went out to a festive table in her best crepe de Chine dress, beige with tea roses, although nobody invited her. She had been brought up by her strict parents in a spirit of respect and reverence for the elderly, and waited for it instinctively from her household, slow to realize that her existence was becoming more and more unnecessary, a disruptive burden in lives of her offspring, son-in-law and grand children.

At first, they put her in her place in a high tone, then with a peremptory shout, and later by the time she was eighty-five, her roommates told her not to leave her room at all. Her daughter even brought a refuse pail to her room, so that Nastya did not need even to go out to the washroom.

Nastya understood that her salvation depended alone on herself.

First, she began to train her aching legs.

Then, she began to eat everything that her daughter brought to her, no matter how tasteless it was, in order to maintain her physical strength.

Finally, she bought a bottle of vodka and every morning began to take twenty millilitres of it to strengthen her fighting spirit. In this way, she prepared for her long walk.

Every day she left her home at dawn and returned by midnight. It did not mean that she did not get tired. At the age of eighty-nine, Nastya lost her memory. Entirely. Each of her walks was finished a few kilometers from her home. When she became physically weak, she rested on the grass in the roadside woods. Then she went to the road and unbuttoned her overcoat under which there was hanging a small wooden table on a piece of twine with a pencil inscription: *"I am Nastya. I am very old. My address is 6-17, Rubber Street. Please take me home. I am very tired."* And the poor old lady was always picked up and taken to her home. The familiar crumbling walls of the dirty entrance to the apartment block revived her short memory, and the old little lady invisibly and silently flitted into her room.

Her family never missed her or even knew she was gone. In the darkness of the room, her daughter, the only other person who ever went into Nastya's stuffy cell, usually took a heap of blankets, clothes and rags to be her sleeping mother. She just left some food on the chair, and satisfied at having discharged her duty, suspecting nothing, she went back to her little world.



Nastya did not know that exactly this Sunday she would turn ninety, but she felt something strange; a great weight was pressing on her mind, a mind transmuted by all the years of her long life.

At midnight she started to put her bed in order, sorted out all her stinky clothes and rags, which were once her fashionable velvet dresses or gabardine overcoats, or silk stockings, or Chinese gauze scarves, or open-work dickies. All of them were envied by her numerous worshippers and admirers, but presently they turned into the petals of a decayed “cabbage”.

Nastya did not notice their decrepitude nor did she notice her own. She was squeezing each thing, and her past balls, parties, cars, which now can only be viewed at exhibitions of antiquities or in collections of multimillionaires, were whirling in her mind and together with them she was recalling her *MEN*, her little *MEN*, her tiny *MEN*, on whose bodies she used to run in her silk shoes.

Nastya covered her bed with the rags smoothly, without bumps as much as she could. Then she put on her stockings, the least worn-out, with a hole only on heel and knee. She put on her atlas pantaloons and a lacy chemise, then a dress, beige with tea roses, made in the style “stirring back”. She covered her head with a lilac transparent kerchief, threw over her left arm a Chinese tiny purse, made of red velvet with a gilded clasp, put on her black silk shoes, from which she had cut off the heels - sawed them off, to be more exact - five years ago for her better comfort.

She left her house at dawn, leaving on her bed, on her neatly heaped rags, the small table with the pencil inscription: “*I am Nastya. I am very old. My address is 6-17, Rubber Street. Please take me home. I am very tired.*”

She clicked the lock quietly, but proudly. She did not need this world any more. She was walking away to where something different would begin.

July 19, 1999.

### **Abortion**

*“That’s fine. I will bear it. Everyone bears, and I am not better than them. Such a silly I am! The third time! With a spiral again! I am among those two percent of unfortunate women! For what? I do not sin. I see my doctor regularly. My God, it is disgusting! My husband does not believe it, looks askance at me and builds up his male theory in his head. My God, if only*

*a man would find himself here once! They rule the world, they humiliate us, we love them with all our female sacrifice, but they send us here with all their male contempt as if not noticing our misfortune. Why is it only ours, not theirs too?*

*"I cannot, cannot bear it the third time. It is not so painful as labour, but it is a butchery of soul. Calm down! Right now! Yes, I need to stop shivering. Only 24 hours of humiliation, and that's it. I will forget, but the previous '24 hours' and before them '24 hours' do not leave my memory. My God, how many poor women are here? Every day, and not in one hospital, but in hundreds and thousands of towns, villages and cities of our immense homeland! Quiet! Stop whining! Look, no one either whining or praying. Their faces are yellow and etiolated.*

*"I feel nausea again. It is going to be a nazi examination. I wonder if these witches in washed gray overalls have had to go through the same hell or are they saints? My God, the line! Lines everywhere even here! How cold it is here! They have taken away all our clothes. They say so that nobody could run away. From here, I would run away even naked even though it is 30 below outside."*

In a dimly lit room with the walls of icteric colour and the cheap pale-brown tiled floor, there is a creek of 20-30 women's bodies winding. They are covered only by night-dresses. Many-styled slippers on bare feet, betray the women's social status – featureless and worn-out or new, gracious silk or velvet, with fur edging. Hospital policy allows nothing else. It is a line of bodies, not personalities. The latter are not needed to this institution, but if they disobediently appear, they are annihilated immediately as elements, alien to this medical branch.

Creatures approach a desk where the boss of the room and the line sits solemnly. She is robust, in glasses with very thick lenses. It is winter. There is a draught here. She is wrapped in wool pants and a knitted sweater, which are seen from under her over-all of stale snow colour, and fills out the register slowly.

"Last name, I said! First and middle names leave in your pockets. I said: LAST NA-A-A-ME. Isn't it clear?! What time are you having the abortion? Louder. What? March to the end of the line! TO THE END, otherwise go home. Next one! Shaved? No? We are not a

resort, a health center, or a barbershop to nurse you all. You are not novices, I guess.”

Besides the window, from where a February wind is blowing, there is a gynecological chair and an old nurse with a shaving-set and the same razor for all patients in her sinewy hand.

“May I do it by myself?” someone asks politely, being afraid of a possible following scream of the boss’s displeasure.

“You have already *done* everything by *yourself*. There is no point of bossing here.”

In front of the dozens of eyes of sympathetic “sisters”, the dependant client of the specific barber climbs up on the cold iron couch embarrassedly raised her night-dress, baring her corporal privacy.

“WHY ARE YOU STILL IN UNDERPANTS? OFF! Didn’t you hear that underpants are supposed to be taken off and given to the storage room? Who else has not taken them off? Lift up your night-dresses! Quick! EVERYONE! Do not you hear me?! Do not hide! Take off your underpants right now and throw it into this bag, after you will find what is whose. Ha! They do not feel shy before men, but here they are nuns!”

“Excuse me...”

“Excuse that man because of whom you are here! Less words. You’d better be quiet. I will ask by myself if I need it.”

The boss sighed sorrowfully what betrayed her belonging to the sex called by the Creator to suffer from the first minute of her birth as woman when pure chastity begins to throw out

blood with monthly periodicity and accompanying for many years awes to find herself in an alike hospital for a despised surgery.

The patients do not chat in the line to the barber. Nobody rushes to be the next, although they are frozen with cold and humiliation that was pressing from without, but stronger and more painfully from within. Each woman dreams to survive the upcoming procedure as soon as possible and hide it forever in the farthest storeroom of her memory.

*“God, why does love realize itself through it? How, after such a journey to the hell, do I love again when here together with pieces of my flesh they take out my soul from me. I am twice a stuffed human, a trampled bubble gum, a banana peel spread on the asphalt. What can I be after the-third-time-metal-penetration-into-my body?”*

“Hey! Why do you keep silent when I am asking? Could not you find a simpler night-dress? Did you come in Venetian lace here to turn our doctors’ heads? Look at you – blue, silk, transparent like a princess! You will climb up on the surgery table! Doctors will be thinking of your night-dress, not their work. They may clean you out badly. You will suffer then. They do not need *ladies* or *women* here. You are all PATIENTS here, sent by your gynecologists for A-BO-R-R-R-TI-ON. That’s it. Period. Take a hospital night-dress from a nurse and take yours away to the locker room.”

*“The main thing is not to react to anything. If she wants me to get dressed in the hospital rag, I will. My body will bear everything - I will wash it clean at home, but I need to save my soul. It is already wounded twice with no hope for its initial restoration. Body is just cells. I will recover it with healthy food and vitamins – all scars will heal. It is more complex with the soul. It becomes more disabled with every experience like that.”*

“Foreign women faint when they hear our statistics,” the boss proudly continues, “eight abortions for our woman are the same as eating eight potato pies. For them one trip to such a surgery is the whole

tragedy, and then it is followed by careful doctor's observation, taking medications, diets, et cetera. Our women are different! Strong, patient, and unpretentious. Hey, why have you turned sour? Tomorrow you will rush to your beloved's hugs and forget it. All right!" she barked. "Everyone has to pee, nothing to eat or drink and go to bed. We will call you for injection!"

The ward for 20 cots, five in four rows, looks like a barracks, dark with wan light through dusted lampshades, with ochre painted walls, with damp patches by the ceiling, with one metal rusty sink and zinc bucket under it. Beds are not made. On striped red and beige mattresses, there is a pile of clean bed-clothes. Patients with their lowered head disperse in different directions, impassively choosing their temporary bed. Someone pedantically investigates the gray hospital bed-clothes, washed, clean, but with stains and holes. Someone falls, not being fastidious, on not a made bed. The expectation is agonizing.

*"They will not inject a sufficient dose of Novocain again, and I will be feeling and hearing the frozen crunch of my flesh. If only they would give us some medical spirits to deaden sensitiveness and pain. They must hate and despise us. I'd better go first not to see the half dead stumbling returning bodies. The sight is awe-inspiring. Do I really creep like them? Some women are brought under their arms by other women, like after tortures: their legs are dragged, hands and head hang lifelessly. Then they moan and howl! No, I'd better go first not to see someone else's sufferings."*

It is a line for a needle, but patients are called according to the list. Everyone bares the left shoulder. Needled, they sit on a bench outside the surgery room.

*"Thank you God, this time the injection is proper. My head is swirling or I am too weak. The floor is moving. I wish they would call me soon; otherwise I will not get there and fall right here. I wonder if the instruments are disposable. If not, if only they would sterilize them well. I do not want either AIDS or HIV. God, please let them call me soon. Noise in my ears, I might not hear my name. Nausea. I am not me."*

“Hallo, beauty! Is your last name Rake? What a name! Look at you! You are thin as a rake. Does your husband not feed you properly? Come on in, little Rake!”

The surgery room is as gloomy as other rooms in the hospital. The window is huge with short curtains closing only one third of the outside world. Any curious passer-by can watch the flow of the surgery. Bare trees are shaken by the wind, and branches pitifully scrape the window. Around the most uncomfortable chair, there are three persons in surgical coats. A man directs, and two women, young and old, assist him. They have a jolly chat, laugh, still fresh at the beginning of the day and still a little bit sensitive to someone’s pain. The patient under Novocain moves like a somnambulist, relaxed and heavy. She unquestioningly tries to climb up on the cold chair.

*“God, I hope this dose of Novocain will be enough. They will not add another one, even if I begin to howl. They stand neither screams nor tears. I feel O.K. so far. I am falling down on the bottom of a well like Alice. Colours are marvelous! Orange and azure, lights and sparkles around. A wonderful flight, even though not up where the sky, but down. Abortion is not a divine deed, that’s why, obviously, I am falling down.”*

“Stand up babe! By yourself! On your feet. There are no carriers here. No, not there, right here, to the left. Women! Quick! Help her! Take her to the ward! Hold her, otherwise she will fall. Next one!”

Women, waiting for their turn, run to help. Silent sisterhood. Nurses do not take patients to their beds – they are not paid for that. They are not paid at all, taking into consideration their intangible wages. They sacrifice their lives to hospitals for nothing for reasons, even unclear to themselves. Either because of increased tender-heartedness, or, the opposite, a natural thirst for observing someone's sufferings. These and those are in equal proportions initially, but their hospital experience and low-income existence finally change the first ones into the army of the latter. Compassion in hospitals flows away to garbage containers together with blood and sick human organs.

A semi-conscious girl is taken under arms to her cot and solicitously laid down. Patients additionally cover her with their blankets. With a little envy, they survive her sufferings, already having become her past, and anxiously wait for their torture.

“She was quiet, did not let out a squeak.”

*“She is as thin as rake. That dose is enough for such a subtle body. They will inject the same into my two hundreds pounds. Of course, I will be roaring and swearing because the pain is unbearable.”*

“Well, girls, we will bear. Not the first time.”

“First?! Ha! I am the sixth time here. No pills help. I ask my gynecologist to sterilize me, but she repeats the same that according to the law until I am 35 and have at least three children sterilization is prohibited. I have to suffer another five years or I need another child.”

“I have gained weight since I started to take pills. Like a pig now, but they have not saved me from pregnancy either, that's why I am here.”

“I wish one man would go through this hell to understand what we feel!”

“Mine treats me as if I am leprous when I am pregnant and in need of an abortion. He neither talks nor touches.”

“I do not talk about it to my hubby. He will kill me at once. He will not believe that it is from him if I take contraceptives regularly. If it happens, it means for him that I sinned, so I have lied to him that I have gone to visit my mother.”

*“The worst is behind. It is happiness! I am always looking for it, but it is close, so near, right here, besides me, in every second and piece of my life. Insensitive emptiness is inside, but I need it now, only its cool embraces and nobody else’s. I will bury my face in this musty hospital pillow, merge with the mattress, saturated with previous patients’ blood and urine, wrap myself with the discoloured worn-out blanket and forget the world even for a few hours. Only my body and my soul are in this joyless capsule, with no thoughts or problems from the outer world. This vacuum will fill me with peace and power. For new deeds and new tortures. For new grinding in a mincing-machine of life.”*

October 10, 1999.

### Looking for Learning

#### Gymnopedie No. 1 by Erik Satie

*If he is a good teacher,  
he will teach you all he knows and tell you when he cannot teach you any more,  
and then maybe you can start teaching him or  
you will both go on your separate ways.*

Leary, 1968, p. 138.

**Learning:** from Indo-European ‘*leis*’ – ‘track’ and prehistoric West Germanic ‘*liznojan*’: ‘gaining experience by following a track’. While living, I follow road ‘L’ learning.

**Teaching:** to *teach* someone is etymologically to ‘show’ them something; from the prehistoric Indo-European base *deik* ‘show’, which produced Greek *deiknunai* ‘show’. Its Germanic descendant was *taik*, which produced English *token* ‘show’, then the verb *taikjan* derived, ancestor of English *teach*.



L-EAR-N-I-N-G:

L-[tunes]-EAR[& other perception organs]-N[avigating]-I[for]-N[ew]-G[rowing].

T-E-A-C-H-I-N-G:

T[hou]-E[ducate]-A[ccompany]-C[ooparate]-H[abituatate]-I[for]-N[ew]-G[rowing].

Putting the principles of dialecticality and interconditionality as the basis of learning-teaching interactions, I am inclined to recognize their equality in the edification-cognition process, but, in the meantime, I highlight *learning* as the action primordially underlying teaching in both parts – the learner and the teacher. The eternal philosophical impasse ‘hen or egg’ becomes open in the query ‘learning or teaching’ where, from my perspective, the first one is the origin and the ground of the latter. Learning may be independent and occur without teaching, whereas the latter is not possible without learning. Not every learner achieves and strives to achieve the teacher’s pinnacle, but every teacher was in her past and should stay a learner. Learning that grounds and governs the learning-teaching interaction continuously transforms the teacher into the learner: her continuous learning implies knowledge acquisition both from her teachers (books, other scholars) and her pupils/learners. Similar modifications happen to the learner in his periodical conversions into the teacher (not according to the formal social status as a teacher, but according to the learner’s role as a teacher for his teacher, who has the formal social status as a teacher). The edification-cognition process is wavelike: in edification, knowledge should go from the *learned* individual to the *learning* one (not from the *teacher* to the *learner*), whereas in cognition the *learning* person approaches the *learned* one through knowledge acquirement (not the *learner* approaches the *teacher*). The concepts ‘the learned’ and ‘the learning’ are more essential in the education processes than ‘the teacher’ and ‘the learner’

from this perspective because they emphasize presence of *learning* as the process of knowledge acquisition in the cognitive development of all its participants. The teacher and the learner alternate their roles where interactions between the *learned* and the *learning* come out to the front. The *learned* and the *learning* are clots of their own Spirit-knots. They drift around their own Islands. They move in their *own* relatively *independent spaces* to knowledge, but besides it they create *inter-space*, in which together they comprehend They-world and I-world and enrich each other mutually. Perception of learning as submissive in its attitude to teaching and dominance of the latter in the cognitive process is not pertaining to this wavelike type of learning-teaching where *teaching* in its fundamental principle *is learning*. It has nothing to do with unilinear and unidirected learner's ascending to the teacher's summit; it is a wavelike flow characterized by iterability of the circular/spiral ascension to a new circuit of knowledge attainment.

In the scheme of the wavelike learning-teaching interaction:

the learner strives to grow, and the teacher wants the learner to strive to grow;

the teacher strives to grow, and the learner wants the teacher to strive to grow;

they both strive to grow, and they both want them both to strive to grow.

In this formula, there is the dialectics of the education process, or language education process, to be more specific, considering *teaching-learning* relations as *learning-learning* relations per se whose main premise that motivates a searching mind is 'I know that I know nothing'. Constant questioning the self and the other, continuous doubt about the/a truth temporarily/relatively/seemingly achieved, and endless inquiring-exploring the self and the other are foundation stones of this education practice. Looking for such learning where teaching and learning *are learning* per se is my goal.

When I learn from you as my teacher, my LEARNING and your TEACHING are:

my L[as a **learner**]-[tunes]-[my]EAR[& other perception organs]-N[avigating]-[my]I[for]-N[ew]-G[rowing] and T[hou as a **teacher**]-E[ducate]-A[ccompany]-C[ooparate]-H[abituate]-[my]I[for]-N[ew]-G[rowing].

When I teach you as your learner, my TEACHING and your LEARNING are:

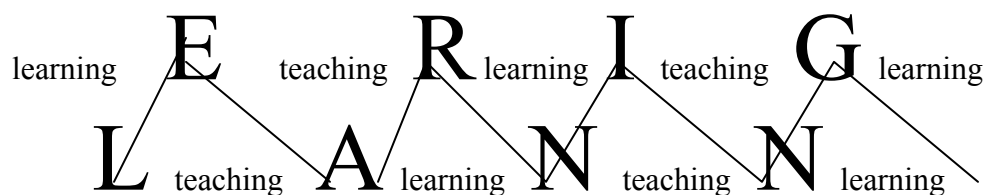
my L[as a **teacher**]-[tunes]-[my]EAR[& other perception organs]-N[avigating]-[my]I[for]-N[ew]-G[rowing] and T[hou as a **learner**]-E[ducate]-A[ccompany]-C[ooparate]-H[abituate]-[my]I[for]-N[ew]-G[rowing].

As a learner, I soliloquize as a teacher, and my teaching is replete with *learning*.

As a teacher, I soliloquize as a learner, and my learning is also replete with *learning*.

Learning creates both the learner and the teacher. It permeates them as a rod. Looking for learning in '*learning & teaching*' makes them interpenetrated, interconditional, and colloquized. They engage in their colloquy for mutual search for the/a truth, which is in *language as such* and *beyond it* in language education. Looking for learning implies comprehension of how to learn and teach in their interconditionality and dialectical transformativity. It is psychedelic understanding of learning and teaching, that is, understanding that reveals psyches of the learner and the teacher as learners per se. Learning from each other implies comprehending I-worlds and They-worlds of each other through their revealing to each other.

The wave 'learning-teaching-learning-teaching' is only a wave of the river called LEARNING. Schematically it could look like that:



Learning and teaching take place through learning only, and their interaction also occurs through learning. The latter defines the whole of edification-cognition practice under which I mean *education* practice.

Stories *Uchu*, *In a Bus* and *Plastic Bag* narrate individual search for learning.

The first story exemplifies teaching that is not pertaining to the wavelike learning-teaching interaction that is described above. It is teaching that does not admit the teacher's learning from the learner and is based on the assumption 'The learner does not know what I know and he must know it'. It is learning deprived of the teacher's learning, that is, the learner learns, but the teacher does not because s/he teaches based on the premise that s/he *knows*. The personages do not look for learning; they only look for teaching, but, ultimately, learning comes to them all. Learning-teaching interpenetrating connection happens: the characters take lessons from the morbid contextual interaction and implicitly exchange their roles. They comprehend both I-world and They-world. Looking for learning and having found it in the end, they ascend to a new circuit of knowledge and their human development.

The second story illustrates a heroine, initially considering herself as a victimized learner of a society totally oppressing her by domineering teaching. She does not fight for other relationships between her I-world and the alien They-world. She meekly accepts it, makes up her own spiritual dwelling-place, her so-called inner cloister, where she learns and teaches herself how to live and survive in the domineering They-world that seems to her a kingdom of totalitarianity and dullness. She does not look for learning in it as she mentally isolates herself from it. She does look for learning from within, on her inside. She lives in a simulacrum of the They-world. Learning-teaching interaction is not present there. She takes nothing from the They-

world as its learner; she does not give herself to it as its teacher. They-world takes nothing from her I-world as her learner; it does not give itself to her I-world as her teacher. The balance is upset until the wavelike learning-teaching interpenetrating connection happens. She opens They-world as its learner and her teacher, while They-world opens her as its teacher and her learner. Looking for learning changes their attitude to each other and surmounts needless boundaries between them. They find themselves on a new spiral loop of comprehension of I-world and They-world.

I look for learning together with my literary characters. As their author, I establish the wavelike learning-teaching interaction among them. They, in their turn, ascertain the interaction between them and me. I learn from them and teach them; they learn from me and teach me. In this way, they and I ascend to a new circle of the self and the other edification-cognition. The iterative ascent is pertaining to a *learning* individual (both the learner and the teacher) whom, I suppose, education, language education, needs to look for. *Learning* underlying teaching and *teaching* willing to be underlain by learning make the wavelike learning-teaching interaction real in the frames of which both the learner and the teacher *learn* from each other. They *learn* the subject and beyond it together through their interaction - interteaching-interlearning - and alteration of their roles. Learning penetrating the process of knowledge attainment becomes that indispensable foundation of an education process that educators should look for. In this case, the name of occupation 'Teaching English as an Additional Language' could be deepened and supplemented by understanding this occupation as teaching and learning English as an additional language based on learning the culture of the studied language. It implies the learner's and the teacher's learning all cultures that are involved in the process of learning the language. Native English-speaking teachers do not know English as an additional language because they know it

only as their first language, so they should *learn* what English as an additional language is. They can and should learn it through their learners' cultures. Non-native EAL teachers do not know English as the first language, so they can and should learn it through English language culture. To obtain this profession – Teaching English as an Additional Language – means to comprehend all cultures that are involved in the process of learning English. To practise a teacher's profession as a whole means to comprehend *learning*, to remain the learner in your teacher's self forever, and continually and continuously to ascend *together* with your learner to a new sphere of knowledge. Ted Aoki (Berman et al, 1991) quotes a deep thought of Heidegger:

Teaching is even more difficult than learning... Teaching is more difficult than learning because what teaching calls for is this: to let learn... If the relation between the teacher and the learners is genuine... there is never a place in it for the authority of the know-it-all or the authoritative sway of the official... It... is an exalted matter... to become a teacher – which is something else entirely than becoming a famous professor... We must keep our eyes fixed firmly on the true relation between teacher and taught. (159)

### **Uchu. In a Bus.**

*We must at times go and look for either the worst or the best of ourselves  
in a purer, more naked being than we are.*

*Cioux, 1993, p. 43.*

“Hey, young man, right now, yield your seat to the old gentleman. How d'you like that! Youth is sitting, no shame, no conscience!”

“Hey, lady, set your child on your laps – make the seat free, and another person can sit.”

“Man, are you getting off? No, why are you standing here then? Come on, pass to the middle of the saloon. All right, now it is better.”

“Why have you leaned on me? If you cannot behave properly in a bus, go by taxi. Look at him ! standing how it is comfortable for him. What-what? I could be his mother, and he is barking at me! Stand and keep quiet! Boss the show at home!”

“Bow-wow! Wow-bow!”

“You opened your book and look how much space you have taken! Another person could have a place in the bus. You can read at home. You’d better put your novel into your bag.”

**“Why are you laughing so loudly?! Tired people are going home from work, and they are neighing like horses. Stop it, otherwise I will call for the police!”**

“Move, I said, you are not the only person here! Look, the middle of the saloon is almost empty. Well, look at these thick-headed donkeys! They have gathered at the exit door and do not react to my notes as if they are deaf-and-dumb.”

“Look! She has placed her portmanteaus here. Hellish hucksters! There is no space for people, but she has arranged her trunks! She is sitting and staring in the window! Pile them up on yourself and sit! She is sitting like a queen, and we must break our legs at her bags.”

“Boy, why did you climb on the hand-rail? Tired? Too young to be tired. You can stand. It is not good to break public property. Take off, insolent fellow!”

"Where are you barging? Don't you see that I have not got off yet? You will get in after me. No respect to a lady!"

"Where is *the lady*?"

"Open your eyes, jerk!"

"Tits and ass are features of a female, not a lady."

"I wish your rotten mouth would get numb!"

A girl is sitting by the window, but a wooden table with the bus route number on it prevents her from a good view. She moves it a bit.

"Hey, girl, what are you doing?" an old man squeals. "Immediately return the table on its spot! Mother, what are you looking at? It's simply a disgrace! What children are presently! Spoiled in the extreme!"

"Leave the child alone. She will look in the window and put the table back. She is breaking nothing."

"Well, well!" the man chokes with anger. "As parents, as children! What a shame!"

"Oh! Sorry! I stepped on you accidentally."

"ACCIDENTLY"!!! I KNOW YOUR "ACCIDENTALLY"! MY FEET ARE SORE, BUT SHE STEPPED ON THEM WITH HER HEELS. WHORE! YOU NEED TO DRIVE IN A MERCEDES IN SUCH SHOES AND NOT TO TORMENT ORDINARY PEOPLE IN A BUS."

A young woman addresses a man in a crowded and stuffy bus:

"Let's open the window, please."

"You need it, you open it," he answers lazily and moves off the window, yielding her the "work" spot.

"Sorry, I do not see well. My eyesight is poor. I thought that I was talking to a gentleman."

Public transportation is a kingdom of peremptory tone.

"Move away..."

"Go past..."



“Yield the seat...”

“Keep quiet...”

“Shut up...”

“Step aside...”

“*Step fethering...*”

“Leave me alone...”

“Calm down...”

“You CANNOT!”

“CANNOT I?”

“Categorically CANNOT!”

“And like that?”

“CANNOT, CANNOT, CANNOT, CANNOT, CANN-O-O-O-O-O-T!”

A morning bus is surprisingly empty. You can breathe, read, think, and relatively relax. The half-sleeping silence rests from importunate didactic reprimands. But not for long. An old wiry man in a tourist outfit and with a huge backpack barges into the bus. He has not managed to exhale when an unpleasant phrase has flown to his address:

“You should take off your backpack. You are not in a forest.”

The man pierces the worried matron with his glance. His chin bristle trembles.

“How old must I be in order not to be taught anymore?”

“You have achieved such a respectable age and do not know rules yet!” the lady hisses.

“Rules, taboos, norms. Pah! Personal immunity must be the most saintly rule in the human society!”

“H’m! Look at him! A philosopher from the jungles! He is showing off his intelligence and “good” manners, but is taking so much space with his backpack!” the attacking woman gets nervous.

“When will you Russians devour each other?” the passenger gets boiled. “It is only you who “peck” each other, prick, bite, morally and psychologically kill each other. No matter where you are, you begin to teach each other. How much hatred do your shallow souls contain?”

All the passengers begin to listen to him attentively and tensely.

“This might be the only nation in the world that devours itself from within! Damn it! When will you finally destroy yourselves? No civilized citizen will harass another person with unasked lectures or homilies. No one will ask, ‘Are you getting off?’ (he uttered it with a bleating voice) because they consider his intrusion into someone’s space as boorishness. Because it is a personal business to get off or not. If a boy sits, a civilized old man will not urge him, ‘Stand up, yield your seat for me!’ because this boy’s bad manners is *his* (the passenger makes a pause) *personal* crisis, and that person who forces and urges him to do what the boy does not understand, himself goes down the boy’s level. Here educators are everywhere. You should clean your own house first and be happy in it! Begin with yourself! Look for garbage in your own eye before seeing a mote in thy brother’s eye!”

The man speaks in the purest Russian, and in his outward appearance he does not differ from the surrounding crowd. He seems to be Russian, but blames it on his own blood. Maybe, he is a Russified German, Jew, or Latvian. Nowadays, all are mixed up.

The lady keeps silent, hiding in a corner and staring in the window. The passengers are silent. The tourist gets off the bus, no time having touched anyone with his heavy backpack. The wrangle is done, the words are flown away, and the lecture is completed. But everyone’s hearts have become one offence heavier, someone’s offence that hurts for some reason like your own.

July 5, 2000.

### **Plastic Bag**

Valya constantly needs to run like most women of her city and her country to be on time at work, at home, in a store, in a market, in a kindergarten, in a school, at her children’s desk, at her mother’s place, in the kitchen minimum twice a day to cook for her family, in the bathroom at least once a week to wash off her tiredness, in her husband’s night embraces, and sometimes in front of the mirror to make sure that she, Valya, still exists. More often with bags, plastic bags, paper bags, backpacks, always stuffed so that her family could eat permanently and would experience no nervous sufferings. Every second, Valya thinks about her relatives and serves them, crumbling and grinding her own life. None of her family sees anything special or heroic in her self-sacrifice. She melts, burns out, and dehydrates for her

family's sake. Valya is happy with their satiety, peace, and freedom from domestic problems, which she simply hauls on her shoulders.

A long time ago, Valya rammed her childhood dreams, maidenly illusions, fantasies, princess carriages, all fairies with magical pumpkins, and aristocratic princes with wise kings on the bottom of her laundry machine, which almost broke one day. It stopped being automatized and computerized after only four months of its exploitation. It could still whirl clothes in soapy water without rinsing and squeezing. Since then, Valya's tender hands have had to do it for the machine. Every day her family heaps up Valya's invisible and intangible made-up treasures on the machine's bottom with used underpants, shirts, skirts, dresses, pants, tights, socks, jackets, sweaters, bedclothes, and the treasures under the weight of human dirt stop exciting and inspiring Valya's head. From a dreaming woman, she turns into a woman-like robot for a period of total tidying up and laundry, which takes ninety nine percents of her life. Valya can only dream on her way to work and back home, which, fortunately, lasts the whole hour, in total, two. Valya tries not to use a bus to save her inner world, belonging to her only for two hours, from encroachments of alien swearing, frustration, squabbling, alien breath and scent. To be at work on time, she gets up early, washes her family, does their hairs, dresses, feeds, kisses everyone, provides them with lunches, and wishes them a nice day. Satisfied by her household's satisfaction, she flutters out of home holding in her feast a coloured bag of her imaginary metamorphoses. Citizens, who freeze in wintertime at bus stops waiting for a bus, consider Valya, walking a few kilometers to her work, odd, but she thanks God for these two hours of freedom from any of her duties and obligations.

She talks to herself, with someone, to be more exact, who revives in her mind, coquettes, make sheep's eyes at somebody, becomes puffed up, dances on a ball, graciously makes intricate reverences, fans her breast with a lacy handkerchief. Those who see Valya marvel, whereas she marvels at the world that becomes open to her among grey shabby buildings and asphalt potholes. In the evening, on her back way home she dreams with more difficulty because her petite figure becomes hung with plastic bags with food. Her fingers burn from handles of stuffed bags, her shoulders and her back ache, but Valya continues to dream despite any sufferings that her female lot presents to her.

Mostly, Valya dreads the railway bridge that she has to pass over twice a day. It is always overcrowded and bluntly returns her to the reality with hundreds of alien touches, pushes, or

peremptory shouts. Sometimes, she is simply caught by someone's hands and put aside like a log, blocking his way. Valya neither resists nor upholds her pinched dignity because a long time ago she realized the usefulness of polite and delicate attempts to evidence her own truth. She just tumbles out of her pink balloon, stupefied, at someone's whim pulled out of her wholeness.

Gradually, she has learned to return to the reality painlessly while approaching to this ill-starred bridge: step to step, leg to leg, heel to heel, back to back, Valya indifferently passes over the bridge together with a crowd of "shadows", sleepy in the morning and tired in the evening.

Tonight, Valya bears vegetables. Many vegetables, last autumn vegetables, the price for which she can still afford. Tomatoes, peppers, eggplants, cucumbers, squashes, and onions. Each vegetable is thoroughly chosen. Sellers always grumble, but she pays a little bit in excess, and the deal usually happens.

The crowd, gloomy, sullen, soundless, ten persons in ranks, goes up to the top of the bridge. Any clumsy movement can become a cause for exploding a boorish squabble. Valya shrinks in her black short coat and tries to hold the heavy plastic bag that she clasps to her breast in order not to take more space in the crowd than she is supposed to. Her hands grow numb; she counts steps to the end of the terrible bridge.

And suddenly, she feels lightness in her hands. Entirely. Valya rejoices for a second realizing that she has adapted to the heaviness as if her second wind has opened, but then she is startled. The handles of her bag could not bear, and red, green, yellow and purple balls and ovals begin to jump down the puddly steps among hundreds of mechanically stepping legs. Awe has seized Valya. She has not been frightened either for the fallen vegetables or for herself that in the following second will become the same dirty vegetable for the crowd, sternly marching around her. Valya has frozen waiting for the swearing that will concentrate around her and unsettle her illusory happiness for a few days. She grows in the concrete step of the endless stairway, staring at her wet boots and waiting for a first wordy or physical hit...

Nobody touches, curses, or breathes a word. Grey, sad people silently part, carefully stepping over bright vegetables, lift them from the steps and neatly pile them around Valya's boots.

She puzzlingly watches their friendly participation and cannot understand the reason for such actions.

The vegetable pile grows. People step it over cautiously, and Valya does not know what to do. She wishes they had smashed the vegetables and, as usual, she had gone offended by the whole world and had continued considering it, the city and all its citizens wicked and alien to her. Valya has been moved. The tears run down her cheeks. Now she looks like her favourite porcelain doll “Girl with Tears” that unsuccessfully has been on sale in a local store more than two years because of its high price. Every day even loaded with bags, Valya goes to that store after work to have a look at the doll. It resembles ‘Valya’ from her fantasies, but not her real: with red curly long locks, in a blue velvet dress, gracious black patent-leather shoes with a big golden clasp, with a plush teddy-bear in its right hand and brilliant thin stripes imitating tears under its eyes.

Valya gathers the vegetables and takes them in her arms. Her coat becomes dirty. All ten pounds do not fit in her arms. She could go and buy a bag, but who will look after the vegetables? They will be smashed by boots and shoes then, and Valya will not bear it.

From above, a hand with something dark and rustling approaches her.

- Take it, - someone unknown and invisible utters dryly and courteously, and the hand disappears.

- Thank you, - whispers Valya. – Thank you very much. Thank you. Thank you. Thank you.

Valya whispers “thank you” like a poem, like a pray, milling it in her mouth like pieces of her precious fantasies. Her tears drop on the vegetables that roll down from her hands in the plastic bag, on which the phrase shines “Aristocracy of heart is an ability to feel pain of the plants on which we step on.”

October 25, 1999.

## Looking For Love

*I really believe that the maintenance of individuality  
is so necessary to what we could call a true or lasting love  
that people who say 'I love you' and then do a Pygmalion number on you  
are wrong, you know.*

*Love has to encompass all of the things that a person is.  
Love is a very hard feeling to keep alive. It's a very fragile plant.*

Joni Mitchell cited in Luftig, 2000, p. 72.

*Our love is an island. The sea is a field.*

Jabès, 1973, p. 9.

**Love:** from Indo-European *'leubh'* – 'find pleasing', which developed 'praise', 'be satisfied with', to 'trust, believe'. Living, learning, becoming languaged, I find pleasing on road 'L'.

L-O-V-E is L[yticizing]-O[bject]-[through]V[isionary]-E[levation].

Loving, I lyricize They-world. I elevate it filling it with my trust, belief, and praise. I make it higher and in this way lengthen my own cognitive – life and learning - road where love creates leading lights. Love lyricizes life and learning, the two other essential Islands of being, and is the third Island. It lends wings to a human being in each of her various hypostases: spiritual, cultural, scholarly, or creative. Life and learning deprived of love, as the highest concentration of human feelings, become similar to a mechanical spending of the time of her earthy existence allocated to an individual. Academic life, or the life of a scholar in its wide meaning, with no love is barely able to *create* learning (and teaching). It may *do* learning (and teaching) with no creative basis. The presence of love in life and learning inspires them and, consequently, their two main partakers – the learner and the teacher. The learner who is able to 'love' (admire, be satisfied with, trust, believe) the teacher and 'be loved' by the teacher becomes psychologically and spiritually elevated, high-minded, and self-motivated. These qualities induce the learner to his

self-knowledge, self-discovery, and self-realization and together they form his self-esteem. Similar processes and metamorphoses happen to the teacher's I-world. The teacher who is able to 'love' (according to the definition above) the learner and 'be loved' by the learner goes up to another circle of her/his inner growth together with the learner. The principle of disinterest or neutrality, if it underlies the teacher-learner relationship, does not enable creation of that magical connection between the two personalities when a heuristic wonder is born. The learner and the teacher having interaction based on love can open previously closed doors leading to each other's psyches, souls, and minds. They can release inner sluice gates and through this self-other-discovery they can *free* themselves and each other. Love evokes inner freedom that, in its turn, stimulates creativity that ennobles the whole edification-cognition process. Freedom, especially inner freedom, is the essence of genuine ingenuity and ingenious genuineness that make life and learning creative. It is air for existence, the only possibility to be who you are and delight in being who you are. Joni Mitchell (cited in Luftig, 2000), poetically characterizes the notion of freedom:

Freedom for me is a luxury of being able to follow the path of the heart. I think that's the only way you maintain the magic in your life that you keep your child alive. Freedom is necessary for me in order to create, and if I cannot create, I don't feel alive. (p. 73)

Love enables forgiveness of the other, mercy to the other, understanding, respect, and gladness for the other, so it deepens learning and cognition of the other and at the same time of the self. When the self loves - trusts and believes – the other and be loved by the other, it is not afraid of self-exposure, self-unwinding, or self-opening. it acts as it genuinely feels and freely goes out from its hermitage. It unrolls the canvas of its imagination, mentality, thought, and

reflection without a dread of being ignored by the other. The latter, dialectically being the self on its pole, experiences analogous condition for its own self-realization.

Learning/cognitive processes cannot naturally be isolated from the life process of a human being; therefore, this process should also be considered as being penetrated by love to a similar degree. Looking for love in the process of becoming *languaged* and acculturated, is looking for lyricizing the studied object through visionary elevation of the other and the self. It is kindred to spiritualizing relations between subject and object, I-world and They-world, the *learned* and the *learning*. Looking for love makes exploratory practice replete with a sense and purpose beyond a usual data collection and analysis. It helps find invisible threads that connect a researcher not only with the entire community of researchers, but also with *human* community as a whole because a search for love a priori underlies any search.

The story *Endless Forgiveness* is about the winning power of love despite the power of any opposite feelings that fill human life daily. It is about the integrity of life, learning, and love. We live learning and learn living, but neither learning nor living could lead a human being to his development, improvement, and perfection without penetrating his life and learning processes with love. The heroine learns what her life is through mistakes of her life. She teaches herself what her life should be through analyzing these mistakes from the height of love. *To err is human; to forgive, divine*. She approaches a new loop of her inner growth through comprehending *forgiveness* and through her poignant learning how to be able to forgive. Love teaches her how to ascend to the new circuit of her self-discovery.



## Endless Forgiveness

*Whoever wants to write must be able to reach this lightening region that takes your breath away,  
where you instantaneously feel at sea and  
where the moorings are severed with the already-written, the already known.*

*Cioux, 1993, p. 59.*

The round gracious little wooden stool in the corner by the window is deserted again. It is one year younger than me, as the bold hand ink inscription on the backside of the stool-bottom tells. I am weary sipping my undesirable tea with gooseberry jam, staring at *nothing* that is sitting opposite me on this very stool. A dirty plate is spoiling the tea atmosphere, but I feel too lazy to take it away from the table. I did not taste my swallowed supper; I do not taste these sweets. Because the little stool is deserted. Because three allotted weeks have passed. Because four hateful days are ahead, maybe, five or six. For some reason the good yields to its opposite in power, in duration, in all values.

And I still remember, the words are still so fresh in my ears, the words, which were formed in a poem a long time ago, that have already left an imprint in my mind forever like “Jingle bell...”.

“Let’s try again,” a little spoon clinks.

“It won’t be repeated,” a little clock ticks.

“It won’t happen anymore,” my little heart beats in my chest, and my head echoes it, “It will happen, will happen, will happen.” While turning over the layers of my mind, I reproach myself with my new, but, in fact, such an old sulk, with my insult for that I am sitting in the same emptiness again, admiring the bent legs of my wooden peer.

Tea is endless, and in that there is its greatness and human weakness. I manoeuvre among human predilections, infusing the brown boiled water with jam and warming my frozen thoughts. The hot sweet moisture melts them. They revive inside me, pain, shake me, but I do not react to their exclamations and wait patiently when they leave me together with litres of tea. By finishing the tenth cup it happens, I give a wink at the stool and go to bed.

In the past after midnight, the telephone exploded and with a strange, abnormal voice echoed what the little spoon, the little clock and my little heart mentioned to me at supper. The offence was still clinging to my bed, but the broken phone repentance was already turning it

out. I surrendered myself to my sleep being calmed down and “blown off”. The host of the bent-wood chair reached the doorbell by dawn, fell onto the sofa and switched off completely, with his arms embracing the radiator instead of me.

In the morning my love was combed, patted on its little head, pampered, charmed for its temporal and spatial eternity, and I believed, bustled, scintillated delight, put the bent-wood chair under his beloved bum, cured my “adoration” with tea and forgave, forgave, forgave. And the little spoon sonorously clinked its theme for three weeks, the little clock ticked its pattern, my little heart beat its song, and I did not listen to my head and considered its stubborn “that will be, will be again” as my inevitable split personality in which *my happy ego* was constantly teaching the other, *my deserted one*.

The *nothing* keeps silent. It is goggling at my lackluster eyes and keeps silent. It is not able to speak. I do it instead of it, threading some phrases on its intangible body to enjoy the illusory dialogue. How hard to grab myself at the collar and return into the stagnant, fetid water from which I extricated myself recently! Three weeks have passed, oh, yes, this time it has just lasted three, not two weeks and a half like last time, and again I am on the eve of the idiotic waiting with the deserted stool, with my lonely sleep, with my distressing thoughts, compressed by my “adoration”. He will be coming to himself for four, maybe, five or six days and will be coming back to me slowly. And my head will be crying hysterically in the painful waiting that it was right with its “that will be, will be again”, and the insult will begin to grab me up in its arms, will be filtering my dreams, sifting out the rainbowed to please the grey, and *my deserted ego* will be puffing and panting, blaming my past forgivenesses on *my happy ego*. I will grow black, ugly, and pinched. I will bend down and swear no longer to believe the little spoon with its insinuating words “let’s try again”, the little clock with its pioneer phrase “it won’t be repeated”, and my little heart with its touching expression “it won’t happen anymore”. During these four days I will gradually become dumb, turn to stone, go through a metamorphosis from me angry, nervous, hassled to me spiritually bankrupt, absent-minded, and not existing. And I will charm myself not to forgive, NOT, NOT and NOT, not to admit his returning to my life. And I will loudly be beating my tea glass with the little spoon, wishing to muffle with these wild sounds the measured breath of the clock and the dry sobs of my heart. I will not forgive him, I will not let him come back into my life. I WILL NOT LET HIM IN AND WILL NOT FORGIVE HIM!

But I am afraid, I am so afraid to see these eyes in four, maybe, five or six days, the eyes that I will believe again, to hear the voice that I believe, to smell the scent that seems to be closer than my own.

I arrange the funeral of my love every three weeks when I stay alone with the deserted stool. They are so different, sometimes splendid, sometimes poor. I dig a hole with my nails and bury the lady-phantom. But each time she rises from the dead and hangs above me in the form of hundreds of small lights at night. I wake up and see her soaring, sometimes approaching, sometimes moving away from my body, rolled itself into a little ball. She does not want to die without me, she believes in my endless forgiveness, warms my loneliness and whispers: "Wait, wait, wait..."

And I am waiting again, staring at *nothing* on the deserted stool.

February 9, 2000.

### Looking For Language

#### *From the West to the East by Larisa Segida of 1998*

*The limits of language mean the limits of my world.*

Wittgenstein.

*Language is premised on a interweaving movement  
between what is there and not there.*

*Language is always an interweaving, a textile.*

Jacques Derrida.

*Human word is akin to hunger. It always has different power.*

Milorad Pavic.

**Language:** Middle English from early French *langage*, ultimately from Latin *lingua* tongue. I comprehend *language* as my *lingua* that develops together with my *age*-ing.

**Culture:** ‘piece of tilled land’ (French); Middle English via French from Latin *cultura*, from *cultus* care, adoration, past participle of *colere* to cultivate as opposite to *nature* from Latin *natura* birth, cause of things, etc, formed on *nat-*, *nasci* to be born).

**Translate:** ‘to carry is across’ from one language into another; from *translatus*, the past participle of Latin *transfere* ‘carry across, transfer, translate’.

Looking for language in language learning seems tautological. Why look for *what* I study or teach, what seems to be apparent and merely requiring my interaction with it in order to learn or educate it? The process of language acquisition and dissemination, learning and teaching would be too simple with the primary premise of its actuality that needs to be only approached for learning or teaching. Language is not an outlined body, visible, having clear contours and boundaries. It could be metaphorically comparable to a cloud constantly changing its lines and dissolving, dispersing in its culture like clouds, air clots, in the sky. If we imagine a seed as a formal structure of language and put it into soil, which is its culture, in a few days the seed will alter its original shape and give rise to a new biological form that will be modified again and again according to alterations of time and space during which indissoluble connection and interaction of culture and its language happens.

Looking for language means perceiving it as a living organism, acknowledging its changeableness and iterative-spiral development occurring together with its culture, thus, to look for language implies to look for its culture. Approaching language through its culture provides its user with a broader spectrum of tools for *natural* interaction with both language and its culture where the latter is vital activities of its language, its reification and epitome, its breath and heartbeat.

The philosophical comprehending of culture defines this term as products of human beings' activities. From this perspective, approaching language through its culture is enriched by everything that the language bearers have created for the whole duration of their culture's existence. Isolating language from its culture cannot give an integral picture of the language. In order to operate it on the level of its content, not only its form, users need to deal with it through its culture because the latter *is* its embodiment, the bridge to reality and *is* the languaged reality.

I perceive:

C-U-L-T-U-R-E as C[onnoisseurship]-U[biquity in *cultus* world]-L[ifer as educational type]-T[hey-world]-U[pbringing]-R[eification]-E[go];

L-A-N-G-U-A-G-E as L[iminality]-A[lienism]-N[aturalization]-G[nosis]-U[plift]-A[rtifice]-G[rafting]-E[go].

Language lives in its culture reifying in all products of human beings' activity. The presence of language may not be visible there, but it *lives* there. Language lives:

- in people, born, grown up in it or become/becoming languaged;
- in their products;
- in their relationships with each other, their language world and the other language world.

Language has an access to reality through its bearers, native and acculturated/languaged. It, embedded in its culture, forms its people's mentality, who sees I-world and They-world through *its language*, its structure, sound, musicality, and flow, and *its interaction* with *its culture*.

The concept of culture can be considered from different standpoints:

- as its broadest content – the all-embracing notion of *cultus* – cultivated – world, that is, culture as all products of human beings' activities;

- as customary beliefs, social forms, et cetera of a racial, religious, ethnical, or any other social group – the notion pertaining to *race/ethnos/socius* world;
- as its most specific content – the notion of *individuus* world, an unrepeatable, indivisible ‘I-world’ nucleus.

Speaking of culture, I utilize the first and the third definitions. My subjects - ‘I’, a human being, and ‘They’, human beings, - are representatives of *individuus* and *cultus* worlds. My search for language takes place in ‘I-culture’ and ‘They-culture’ where they are both dyadic: *I-They-native-foreign culture* in Russia (my native language culture enriched by foreign language cultures through my studying German and English) and *I-They-additional-native culture* in Canada (my additional, English, language culture enriched by my native language culture):

- Having possessed my native language through my I-They-native culture in Russia, I look for it all over again through my I-They-additional culture in Canada. I re-open the Russian language and its culture through the filter of the English/Canadian language and its culture.
- An analogous process happens within my interaction with my additional language in Canada. Having studied the foreign language, English, through my I-They-native culture and my I-They-foreign culture in Russia, currently I look for it all over again through my I-They-additional culture in Canada. I re-open the English language and its culture through the filter of the English/Canadian language and its culture.

The two languages become interwoven much more tightly when they pass through prisms of their own and the other’s cultures, there and here:

- cognition of the Russian language (1) through its culture and the English & German language cultures in Russia and (2) through the English/Canadian language culture in Canada;
- cognition of the English language (1) through its culture as a foreign culture and through the Russian language culture in Russia and (2) through the English/Canadian language culture in Canada.

It is not a linear immersion in language learning. It is rather a spiral ascending to cognition of I-world and They-world through comprehending Islands of those languages and their cultures. My continuous search for them and the exploration of them on the present point of my cultural intersection has passed on a deeper level where Socrates' motto '*I know that I know nothing*' has only strengthened doubts in my mind. This search is infinite in the scopes of an individual life as language and culture are infinite in their spiral development provided a human being, the producer of *cultus*, exists.

Looking for language, I look for I-world and They-world in it and through it. I investigate my perception of They-native-world and They-additional-world through my native and additional language cultures. They are dyadic: They-native-world interspersed by They-foreign-world and They-additional-world impregnated by They-native-world. It condenses opacity, depth, and complexity of I-world and They-world relationships. I am two-cultured-linguaged and They-world for me is two-cultured-linguaged. I am obfuscated by this dyadicity, which reminds me two parallel railways periodically crossing each other and continuing their further parallel stretch. Becoming linguaged I do *trans*-ing, that is, move *across*:

I-They-native-world to I-They-foreign-world;

I-They-foreign-world to I-They-additional-world;

I-They-additional-world to I-They-native-world again, but on a new loop.

*Trans*-ing implies translating, that is, carrying across. I carry 'I-world' across various languages, their cultures, their Islands, various They-worlds and in this way comprehend and develop it.

The song *From West To East* was written in February 1998 for my fourth album, which I recorded on the Moscow's recording studio *Soyuz*. It was psychologically a difficult and hardly bearable time for "old" Russians, encountering the dashing and arrogant capitalism of "new" Russians. A strange feeling of loss of something essential, which had been raised in the Eastern Russian mentality and culture for the years of socialism, seized millions of Russian minds. The Russian intelligentsia was targeted worst. It seemed that the misfortune was emanating from the prosperous capitalistic West. I, who loved the English language culture and considered myself a cosmopolitan, experienced that time dually. My life-learning-love-language-LedZeppelin wave continued to move forward between the two cultures, the Russian language culture and the English language one, but the reality pressed my ideality that used to reign in my attitude to the cognitive process. My country, my culture, my language, and my people, *those that I knew and loved*, did not exist in that present any longer. Transformation of 'They-world' entirely transformed its relationship with 'I-world'. Life, Learning, Love, Language, and Led Zeppelin left to be the key Islands in my being, but together with them I ascended to a further loop of my growth.

The heroine of the song *From the West to the East*, called 'guest', symbolizes that dashing and arrogant capitalistic spirit that burst into Russia and the Republics of the former Soviet Union in the 1990s. Most of the population was not ready for those changes either economically or psychologically. The iron curtain fell to the ground; the countries became open, but were not



prepared for such a lightning metamorphoses. Traditional foreign language teaching and learning revealed its failure in the new conditions. The feeling of patriotism was succumbed by the feeling of foreignism. Command of foreign languages, especially English, meant open roads to good jobs or international businesses, even international marriages, which was for some people the direct way to escape the mess of their homeland. The native language, Russian, began to experience the same symptoms of sickness as its culture as a whole; not the language itself as its grammatical and structural body, but the language as the mentality, the spirit, the mind of its nation/people. It was unbearably hard to continue to be proud of your culture and language when the Russian and foreign mass media were notifying the world that those seventy years of socialism was a time of lies. It was unbearably hard to continue to learn and teach foreign languages of economically successful peoples and keep your own dignity and pride in your language and culture. It was a new time for me to start to look for my culture and my language, for foreign cultures and their languages, for their worthy interaction and merited co-existence.

The lyric of the song given below is a translation from Russian, which more or less expresses the original text.

### **From the West to the East**

A guest longs to the threshold  
 From the West to the East  
 From the North to the Red South  
 And repeats 'I am your friend'.  
 The guest torments the door like a nerve  
 Like a thousand of Minervas  
 Presses the doorbell endlessly  
 Hangs around the threshold.

From the West to the East  
 From the West to the East  
 From the West to the East  
 From the West to the East

An alien mouth, an alien piece  
 The guest kisses the door gently  
 A rusty train crawls, a rusty rumble sounds  
 From the North to the South.  
 The guest worms herself into my mouth  
 Like Judas into Christ  
 As if I am without my hands and legs  
 Have swapped my land for drink.

From the West to the East  
 From the West to the East  
 From the West to the East  
 From the West to the East

The guest hangs around my threshold  
 Wants to eat a piece of my heart  
 To cover my body with honey  
 To lay me in bed  
 To hammer a blackthorn bush into my brains  
 I hear a measured crunch of old rails  
 A rusty train with a crying horn.

From the West to the East  
 From the West to the East  
 From the West to the East  
 From the West to the East

November, 1998.

## Looking for Led Zeppelin

*Sometimes all our thoughts are misgiving.*

Robert Plant, 1971.

**Psychedelic:** from Greek *psuchê* 'breath', *psuchoô* 'soul', *dêloô*, *dêloun* 'show' or 'mind-revealing' and *deleazô* – to entice or catch by a bait.

I perceive Led Zeppelin as

L[that]-E[mits]-D[reams of the]-Z[eitgeist that]-E[levates]-P[erfects]-P[roselytizes]-E[xteriorizes a new]-L[that]-I[nternalizes]-N[aturalness].

These two words embrace a sense of individually identified being, a gist of existence, a condition of mind, a dwelling of spirit, a residence of comprehensiveness, a presence of depth, conceptuality and completeness. What they embrace are Islands of Led Zeppelin's expanse of water, let it be a lake or an ocean.

Once upon a time, I fished a bottle with the message:

"Brown-Y-Air Stomp

August 15, 1994.

*Immigrant Song* sounds in every cell since I-world migrates to They-world through externalization and They-world migrates to I-world through internalization.

*Dazed And Confused*, I-world strives to identify its unique being in They-world.

*No Quarter* to be given if I-world loses its distinctiveness and amalgamates with They-world with no self-affirmation in it.

If it happens, repeat to yourself, "*Nobody's Fault But Mine*".

*The Rain Song* sounds in every cell as I-world comprehends They-

world through tear rain.

*Fool In The Rain* with *Friends*!

*When The Levee Breaks*, I-world ascends to a further loop.

*Four Sticks* point out to four directions. I-world's way circles them and ascends to a further loop.

*Stairway To Heaven* entices.

*How Many More Times* have you ascended, fallen, been *Trampled Under Foot*, and ascended again?

*Good Times Bad Times. Good Times Bad Times. Good Times Bad Times...*

*Ten Years* are *Gone...*

But *The Song Remains The Same*.

You are *Sick Again* with thirst for knowledge.

*Moby Dick* roars in you.

What do you choose, *Gallows Pole* or *The Battle Of Evermore*?

*Wearing And Tearing*, you do *Misty Mountain Hop Over The Hills And Far Away*.

*Black Mountain Side* of *Kashmir* comforts you.

*Tangerine* waters you.

*Houses Of The Holy* console you with the phrases:

"*Your Time Is Gonna Come*."

"You will meet your *Celebration Day*."

"It is only a *Communication Breakdown* between I-world and They-world."

"*Ramble On* to comprehend *What Is And What Should Never Be*."

"*Going To California, Bring It On Home*."

"*Whole Lotta Love* saturates I-world that fills They-world with love."

*In The Evening* and *In The Light*, you will mould your I-world again. *The Ocean* will revive your *Dancing Days*. It will be. Just look for *Led Zeppelin*.

*Thank You*,

with *All My Love*.

*Heartbreaker*.

P.S. *Since I've Been Loving You, Babe, I'm [not] Gonna Leave You. I Can't Quit You Baby."*

I read it, learned it by heart, thought over its sense for hours, days, and years, sang its musicality hidden in Led Zeppelin's pieces, lived its textuality embedded in Led Zeppelin's lyrics, tasted its apparition implanted in Led Zeppelin's spirituality, felt its crypticality rooted in Led Zeppelin's *Zeitgeist* to *understand I-world* and *comprehend They-world*. In the context of the thesis, Led Zeppelin is not a band. It is a common name, not a proper one. It is a symbol of a particular time, spirit, feeling, life, learning, love, and language. It is a cultural or spiritual stratum through which my internalization-externalization occurs, my bridging I-world and They-world is built. It comprises all phenomena that have raised my mind, soul, and spirit because they have enticed my psyche through externalization and revealed it through internalization. Psychedelia has been present in my I-world formation as a substance that saturates interactions with They-world. It is the space and the time in which my cognition by means of internalization-externalization takes place. My stairway to knowledge heaven is not linear, but spiral. My I-world moves in a circle while internalizing They-world and ascends to a further loop while externalizing itself to They-world. Such a scheme iterates and advance me on the stairway in my search for life, learning, love, and language. I have not bought the stairway as the heroine of the song is going to do. I have been constructing it from a variety of materials that I have been acquiring from my attained knowledge. The latter fills my I-world, becomes analyzed and comprehended and then re-forms and forms the stairway further. Doubts push the learner to a new self-other-mining. Socrates' '*I know that I know nothing*' pulses inside me turning at times

into more subtle Plant's (1971) phrases "Sometimes all of our thoughts are misgiving" or "Sometimes words have two meanings". They all motivate me to continue my cognitive process and not to rest on the laurels of temporary achievements. It is a kind of search that can be only completed with a question mark because:

There are two paths you can go by

But in the long run

There's still time to change the road you're on. (Plant, 1971)

There are two paths at least: right and left, up and down, ahead and back. There could be more in search-research reality. Researcher's paths can lead to different Islands and pass *through* or *by* them, interacting or not contacting to them. Islands may create researcher's new spirit-knots or may not depending on her ability to perceive them, that is, to see, hear, listen, smell, touch, and understand.

And if you listen very hard

The tune will come to you at last

When all are one and one is all

To be a rock and not to roll. (Plant, 1971)

If Islands create spirit-knots, then spiritualized internalization-externalization takes place and self-other-search-research becomes a psychedelic, mind-enticing-revealing, process. Looking for Led Zeppelin is to look for researcher-educator-learner-teacher's style, spirit, ideals, tastes, her cultural stratum by virtue of which her I-world interrelates with They-world. Understanding between the learner and the teacher that will likely result in producing new knowledge and perfecting an "old" world is possible if they both, the learner and the teacher, look for 'led zeppelins', that is, inner worlds of each other. Both the learner and the teacher are

not isolated from their human predilections when they choose paths for their inner growth. They influence their learning and teaching processes, and revealed they can relieve and perfect bridging between the learner's and the teacher's minds. Veiling spiritual/artistic/cultural content of I-worlds and exposing only 'the learner' and 'the teacher' masks in educational settings leads to establishing purely formal learner-teacher interrelations that may not enable them both to become psyched, or spiritually enticed, motivated by their interactions. Failed relations may lead to failed accomplishments for both because educational environment a priori implies mutual development. Spiritual/artistic/cultural content of I-worlds, deepening and enhancing learner-teacher relationships, may enable them both to achieve academic heights more prolifically than a common performance of their school roles does. Looking for Led Zeppelin is to search for a personality/individuality of partakers in the education process.

## CHAPTER 5

### Researcher as a Human Being

*Bibo no Aozora by Ryuichi Sakamoto, Jaques Morelenbaum & Everton Nelson/  
Endless Flight by Gustavo Santaolalla/Babel/Gustavo Santaolalla  
(soundtrack # 10 to the movie Babel)*

*Persons may come to feel the excitement of life when they free themselves to be totally human.*

Berman, Hultgren, Lee, Rifkin, & Roderick in conversation with Ted Aoki, 1991, p. 9.

Cixous (1993) notes, “Writing is not arriving; most of the time it’s *not arriving*.” (p. 65) and “...There is no ‘conclusion’ to be found in writing...” (p. 156). A search (research through writing and writing through research in my case) becomes a sense of a human being’s existence if the human being chooses a way of constant self-development, self-perfection, and introspection. Then being a lifelong learner becomes the main role among all other roles that a person performs in her life. In such a quest of the self and the other, *looking for L* in my case or *for A, B, C, et cetera* in someone’s case becomes that *perpetual mobile* that pushes from within for the self’s horizons exploration’s sake and its *self-identification/self-definition* in the *other’s* world. Mercantile and pragmatic temporary purposes and goals succumb the timeless purport: looking for a *human* in the self and in the other. Doing it I look for:

- the other in the self and the self in the other
- They-world in I-world and I-world in They-world
- the learner in the teacher and learning in teaching
- culture in language and language in culture
- inner world in social world and social world in inner world
- personality in identity and identity in personality
- emotion in mind and emotional in rational



- human being in spiritual, cultural, scholar, and creative beings, which are indicated in the Figures 1-5 in Chapter 4.

*Human* features should dominate in any personal/individual hypostases, relations, interactions, and activities. Then outcomes, conclusions, and implications of any doings of a person will be meaningful not only to a representative of the same professional circle. They will be understandable and important to another person, no matter what cultural, religious, social or ethnical layer s/he belongs to, who realizes her/his primary *human* essence. Adherence to humankind should buttress any social deed performed by an individuus in a *societas*. It is especially important in the sphere of education as its role and predestination is different from any other sciences. On the one hand, education is an independent science, the field of study that deals mainly with methods of teaching, and, on the other hand, it is the idea, conception, and processional wholeness that penetrates (1) all other sciences, (2) the process and action of educating or of being educated, and (3) experience, knowledge, and development resulting from it. It is the rod around which the cognitive process builds. It is the substance of learning and teaching in any fields of knowledge.

Whatever I do as a researcher should have a sense, a meaning, or a benefit for the society of *humans*, but not only for a circle of highly specialized professionals, because a *human* role is paramount among other roles of a person such as maternal, parental, professional, national, cultural, ethnical, racial, religious, et cetera. My cultural, linguistic, musical, literary, philosophical, educational, creative, scholarly, teacher's and learner's experience, transpired in the thesis, does not make any sense for another person if a connection between that person and me does not occur. How can it happen between me as a qualitative researcher and, for example, a quantitative researcher or a representative of exact sciences and an educator as well? Through

*human* values of our deeds, doings, activities, outcomes, findings, and implications. Through *human* likings that may reveal themselves in our deeds, doings, activities, outcomes, findings, and implications. Through *life, learning, love, language*, and, in my case, *Led Zeppelin* as a symbol of a particular cultural stratum. My I-world and its fruits can be understood by another person, or by the *other*, or by They-world, if a *human* rapport between us takes place.

A concept of ‘human’ should be comprehended as main among any other characteristics of a person.

H-U-M-A-N for me is:

H[allmark]-U[ndecidably]-M[esmerizing with its]-A[rtifice for achieving]-N[aturalness].

To develop and save this trait, given to a person a priori by nature, but capable of unfolding and blossoming only in terms of socialization, is the thorniest life task that arises in front of a person at the time of establishing ‘I-world’-‘They-world’ relationship. ‘I’ comes to the world with its genetic input of information and zero level of social habits. Initially, it possesses ‘I’-human form and undeveloped ‘I’-human content. From the first seconds of its life, ‘I’ (provided it is involved in social interactions) begins to internalize They-world while contemporaneously constructing its I-world from every brick of acquired knowledge, which condenses in *words* that, in their turn, fabricate *ideas* (Figure 5, Chapter 4). It is a stage of forming self-realization, or self-idea. ‘I’-bearer looks at They-world and gradually begins to see its self’s reflection in it. When one looks at the world outside through the glass of a window, at the same time one begins to see one’s self’s reflection on the glass. First the reflection is dim. The self’s reflection obtains clearer contours in They-world when the process of externalization takes place. Producing or creating ideas, I-world becomes able in definite conditions of its mind development to generate an *intellectual product*, which becomes part of *community of researchers’* intellectual ownership.

(Figure 5, Chapter 4). Then, an element of significance or importance of the intellectual product emerges on the level of interrelations between I-researcher as a representative of the community of researchers as a whole and They-world as a whole. What is thought over, created, written, and defended by the researcher as a *having the right to be a particle of community of researchers' intellectual ownership* enters into relations with They-world. The relations may take place or may not at a certain level of They-world's development that enables its willingness and ability to perceive, understand, and apply the intellectual product. The taking place interaction entails the product's influence on They-world and its further spiral development that, in its turn, will influence I-world and evoke the latter's further spiral development. As a result, the interconditional development occurs, and I-world and They-world ascend to another loop of their never-lasting improving/developing. In this case, the temporary mission of the researcher as a human being can be considered accomplishable since the key goal - changing the world for the better - is achieved.

Looking back at the beginning of my academic search/re-search and at the ideas that motivated my thesis and embedded in my writing, I should say that they have not turned into any straightforward and apparent findings, conclusions, or implications inherent to a traditional scholar work. They have stayed the same ideas with my better understanding of endlessness of my quest of their content. Looking for Life, Learning, Love, Language, and Led Zeppelin will continue on another loop/level of my 'I-world' development. My thesis has unfolded based on narrative analysis. While writing the thesis, I was opening and analyzing my key ideas, so writing and researching have happened simultaneously. One word gave rise to another word; one sentence entailed another sentence; one postulate evoked another postulate. The entire body of the thesis is the wavelength 'L' measurable with the length of my life. Within this academic

paper, I was looking for Life, Learning, Love, Language, and Led Zeppelin and have only found their facets that my 'I-world' is capable of perceiving, recognizing, and comprehending on the given moment of its development. I was looking for them, first of all, as a learner, premising that the learner must live in the teacher. Applying to my field of study, it means that:

- specializing and professing in Teaching English as an Additional Language can be accomplished only through cognition and comprehension of *Learning* English as an Additional Language;
- learning the *Language* is only possible through learning the language *Culture*;
- learning the language *Culture* should only go through a specific cultural stratum pertaining to a person, for example, *Led Zeppelin* in my case;
- learning *Led Zeppelin* as a cultural stratum takes place through learning *Life*;
- learning *Life* must be penetrated by *Love*, that is, learning *Love* must be a precondition for learning *Life*;
- learning *Love* fills the process of *Learning* with patience, sense, and completion.

Through this chain of the links listed above, *Teaching meant as Learning* unites with *Learning* ultimately: I start with *Learning* as the main principle of 'I-world'-'They-world' interaction, and I finish with it, but the chain does not close. It continues on another spiral circle where the researcher will begin her new search. As Persig (cited in Berman et al., 1991) stresses, "Sometimes it's a little better to travel than arrive" (p. 59). Berman, Hultgren, Lee, Rifkin, Roderick, & Aoki (1991) state:

Our students are wandering sojourners. Schools can be dwellings where their beings are restored and regenerated. In the process students may come to know more fully the meaning of being.

Teachers, too, are wandering sojourners searching for ways to make their own lives more fulfilling as they provide meaningful settings for those whom they teach. (p. 188)

During my life, I have alternated roles of a student and a teacher a few times, but always stayed a learner who has tirelessly been looking for teachers from whom I could learn. Teachers who could lead me out to light of new knowledge. Teachers of any age whom I could find in any spheres of life. Teachers whom I would want to follow even for a short period of time until they can lead me along the road in search for the self and the other, until they can inspire me in this lifelong journey. Putting the final dot in my thesis in the field of Teaching English as an Additional Language, I am asking myself: Can I be such a teacher whom I have been looking for?

## References

- A Smaller Classical Dictionary (1927). London: J.M. Dent & Sons.
- Acker, K. (2004). The killers. In M. Burger, R. Gluck, C. Roy, & G. Scott (Eds.), *Biting the error: Writers explore narrative* (pp. 14-18). Toronto: Coach House Books.
- Allen, W. (1993). *The illustrated Woody Allen reader*. New York: Alfred A. Knopf.
- Alexseev, M. (2006). *Immigration phobia and the security dilemma. Russia, Europe, and the United States*. Cambridge: Cambridge University Press.
- August, D., Carlo, M., & Snow, C. (2005). The critical role of vocabulary development for English language learners. *Learning Disabilities Research and Practice*, 20(1), 50-57.
- Baker, C. (1992). *Attitudes and language*. Clevedon: Multilingual Matters.
- Barber, K. (2006). *Six words you never knew had something to do with pigs*. Toronto: Oxford University Press.
- Barone, T. (1995). Persuasive writing, vigilant readings, and reconstructed characters: The paradox of trust in educational storysharing. *International Journal of Qualitative Studies in Education*, 8(1), 63-74.
- Barone, T., & Eisner, E. (1997). Arts-based educational research. In M. Jaeger (Eds.), *Complementary methods for research in education* (2<sup>nd</sup> ed.) (pp. 73-116). Washington, DC: American Educational Research Association.
- Barone, T., & Eisner, E. (2006). Arts-based research. In J. Green, G. Camilli, & P. Elmore (Eds.), *Handbook in complementary methods of education research* (pp. 93-107). New York: Lawrence Erlbaum Associates.
- Barthes, R. (1975). *The pleasure of the text*. New York: Hill and Wang.
- Barton, G. (2001). Music as a reflection of culture: Implications for music teaching and learning.

- Queensland Journal of Music Education*, 8(1), 71-75.
- Bateson, M.C. (2000). *Full circle, overlapping lives: Culture and generation in transition*. New York: Random House
- Bell, J. S. (2002). Narrative inquiry: More than just telling stories. *TESOL Quarterly*, 36(2), 207-212.
- Belmo (2000). *20<sup>th</sup> century rock and roll. Psychedelia*. London: Collector's Guide Publishing.
- Benjamin, J. (2003). *Construct validity of "motivation orientation & language learning strategies scales": for Spanish as a foreign language*. Paper presented at the 2003 Chinese American Educational Research and Development Association. Chicago, IL.
- Berdyaev, N. (2000). *Sudba Rossii*. Moscow: Izdatelstvo V. Shevchuk.
- Berlin, I. (2004). *The Soviet mind. Russian culture under communism*. Washington: Brookings Institution Press.
- Berman, L.M., Hultgren, F.H., Lee, D., Rifkin, M.S., & Roderick, J.A. in conversation with Ted Aoki (1991). *Toward curriculum for being: Voices of educators*. New York: State University of New York Press.
- Bernat, E., & Gvozdenko, I. (2005). Beliefs about language learning: Current knowledge, pedagogical implications, and new research directions. *TESL-EJ*, 9(1), 1-21.
- Bhabha, H. (1994). *The location of culture*. New York: Routledge.
- Bourdieu, P. (1993). *The field of cultural production: Essay on art and literature*. New York: Columbia University Press.
- Brandes, G. (1966). *Impressions of Russia*. New York: Thomas Crowell Company.
- Brown, Y., Feng, F., & Palulis, P. (2002). *Supping through silences: Philosophy as live(d) and enacted*. Retrieved August 2, 2007 from

[http://64.233.167.104/search?q=cache:jp7um\\_XJX5YJ:www.sixinteractions.com/archive/nw pes2002/f.doc+Pat+Palulis&hl=en&ct=clnk&cd=10&gl=ca](http://64.233.167.104/search?q=cache:jp7um_XJX5YJ:www.sixinteractions.com/archive/nw pes2002/f.doc+Pat+Palulis&hl=en&ct=clnk&cd=10&gl=ca)

Bruce, A., Feng, F., Nishizawaumiko, S., Palulis, P., Russel, B.D., & Worthing, C. (2003).

Provoking signs: Un/canny moments as curriculum theorizing. *Educational Insights*, 8(2), 1-20.

Bruner, J. (1990). *Acts of meaning*. Cambridge: Harvard University Press.

Bruton, A. (2000). Focus on form: A useless term? In *IATEFL 2000: Dublin Conference Selections*. Whitstable: IATEFL.

Buchanan, P. (2002). *The death of the West: How dying populations and immigrant invasions imperil our country and civilization*. New York: Thomas Dunne Books.

Bulgakov, M. (1967). *The master and Margarita*. New York: Knopf.

Bullough, R.V., & Pinnegar, S. (2001). Guidelines for quality in autobiographical forms of self-study research. *Educational Researcher*, 30(3), 13-21.

Burger, M. (2004). Introduction. In M. Burger, R. Gluck, C. Roy, & G. Scott (Eds.), *Biting the error: Writers explore narrative* (pp. 8-10). Toronto: Coach House Books.

Burgin, R. (Ed.). (1962). *Jorge Lois Borges: Conversations*. Jackson: University Press of Mississippi.

Cabral, M. (2002). Foreign students' attitude in Portuguese classrooms. An exploratory study. *Intercultural Education*, 16(3), 279-291.

Canada's Census (2001). *Winnipeg's ethnical population*. Retrieved April 30, 2007 from <http://www.40.statcan.ca/l01/cst01/demo27s.htm>.

Canagarajah, S. (2006). TESOL at forty: What are the issues? *TESOL QUARTERLY*, 40(1), 9-34.

Carrasquillo, A., & Rodriguez, V. (2002). *Language minority students in the mainstream*



*classroom*. Clevedon: Multilingual matters.

Carroll, L. (1896). *Alice's adventures in Wonderland*. Cleveland and New York: World Publishing Company.

Carmichael, J. (1968). *A cultural history of Russia*. New York: Weybright and Talley.

Casey, K. (1995). The new narrative research in education. *Review of Research in Education*, 21, 211-253.

Chen, J., Warden, C., & Chang, H. (2005). Motivators that do not motivate: The case of Chinese EFL learners and the influence of culture on motivations. *TESOL Quarterly*, 39, 609-633.

Chomsky, N. (1968). *Language and mind*. New York: Harcourt Brace & World.

Chomsky, N. (1997). *Language and responsibility*. New York: Pantheon Books.

Christoffels, I., De-Groot, A., & Kroll, J. (2006). Memory and language skills in simultaneous interpreters: The role of expertise and language proficiency. *Journal of Memory and Language*, 54, 324-345.

Cixous, H. (1993). *Three steps on the ladder of writing*. New York: Columbia University Press.

Clandinin, D.J., & Connelly, F.M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass.

Clarke, E. (2003). Music and psychology. In M. Clayton et al. (Eds.), *The cultural study of music: A critical introduction* (pp. 113-123). London: Routledge.

Clayton, M., Herbert, T., & Middleton R. (Eds.) (2003). *The cultural study of music: A critical introduction*. New York and London, Routledge.

Clement, R., & Kruidenier, G. (1985). Aptitude, attitude, and motivation in second language proficiency: A test of Clement's model. *Journal of Language and Social Psychology*, 4, 21-37.

- Clement, R., & Gardner, R.C. (2001). Second language mastery. In H. Giles & W.P. Robinson (Eds.), *The new handbook of language and social psychology* (pp. 489-504). London: Wiley.
- Cole, A.L., & Knowles, J.G. (2001). Qualities of inquiry: Process, form, and 'Goodness'. In L. Neilsen, A.L. Cole & J.G. Knowles (Eds.), *The Art of Writing Inquiry* (pp. 211-219). Halifax: Backalong Books.
- Cole, R., & Trubo, R. (2002). *Stairway to heaven*. New York: Harpers Collins Publishers.
- Conle, C. (2000). Thesis as narrative or "What is the inquiry in narrative inquiry?". *Curriculum Inquiry*, 30(2), 189-214.
- Connelly, F.M., & Clandinin, D.J. (1990). Stories of experience and narrative inquiry. *Educational Researcher*, 19(5), 2-14.
- Cook, V. (2003). *Effects of the second language on the first. Second language acquisition*. Clevedon: Multilingual Matters.
- Cortazar, J. (1986). *Around the day in eighty worlds*. San Francisco: North Point Press.
- Cruikshank, J. (1994). Participant in the panel *Learning from our elders' stories: Indigenous women and the narrative tradition*. Calgary: University of Calgary.
- Cruz, J., Mitchell, J., Pellarolo, S., & Rangel, J. (1999). A snippet between cultures. In J. Rodde (Ed.), *Conversations with Isabel Allende* (pp. 203-222). Austin: University of Texas Press.
- Daniels, D. (2002). Using the life histories of community builders in an Informal settlement to advance the emancipation and development of women. *National Academic Advising Journal*, 9(2), 76-85.
- Dass, R. (1971). *Be here now*. San Cristobal: Lama Foundation.
- Davis, A. (2005a). Learning and the social nature of mental powers. *Educational Philosophy and*

*Theory*, 37(5), 635-647.

Davis, L. (2004). Form as response to doubt. In M. Burger, R. Gluck, C. Roy, & G. Scott (Eds.),

*Biting the error: Writers explore narrative* (pp. 35-37). Toronto: Coach House Books.

Davis, R. (2005b). Music education and cultural identity. *Educational Philosophy and Theory*, 37, 47-63.

Deci, E.L., & Ryan, R.M. (1985). *Intrinsic motivation and self-determination in human behavior*. New York: Plenum.

Decoo, W. (2001). *On the mortality of language learning methods*. Retrieved on August 16, 2005 from <http://www.didascalie.be/mortality.htm>

DeCourtivron, I. (2003). *Lives in translation: Bilingual writers on identity and creativity*. New York: Palgrave Macmillan.

DeMello, A. (1980). *The heart of the enlightened*. New York: Image Books.

DeNora, T. (2000). *Music in everyday life*. Cambridge: Cambridge University Press.

DeRogatis, J. (2003). *Turn on your mind. Four decades of great psychedelic rock*. Milwaukee: Hal Leonard Corporation.

Derrida, J. (2002). *Writing and difference*. London and New York: Routledge Classics.

Derrida, J. (1998). *Monolingualism of the Other or the prosthesis of origin*. Stanford: Stanford University Press.

Dewaele, J.-M. (2003). *Bilingualism: beyond basic principles*. Clevedon: Multilingual Matters.

Dewaele, J.-M. (2005). Investigating the psychological and emotional dimensions in instructed language learning: Obstacles and possibilities. *Modern Language Journal*, 89(3), 367-380.

Dewey, J. (1938). *Experience and education*. New York: Simon and Schuster.

Dictionary of Word Origins (1990). New York: Little, Brown and Company.

- Diller, K. (1981). Natural methods. In H. Winitz (Ed.), *Native language and foreign language acquisition* (pp. 75-91). New York: New York Academy of Sciences.
- Dornyei, Z. (1994). Motivation and motivating in the foreign language classroom. *Modern Language Journal*, 78, 273-284.
- Dornyei, Z. (2001). New themes and approaches in second language motivation research. *Annual Review of Applied Linguistics*, 21, 43-59.
- Dornyei, Z., & Cziser, K. (2005a). The internal structure of language learning motivation and its relationship with language choice and learning effort. *The Modern Language Journal*, 89, 19-36.
- Dornyei, Z., & Cziser, K. (2005b). Language learners' motivational profiles and their motivated learning behavior. *Language Learning*, 55, 613-659.
- Duff, P. A. (2005). ESL in secondary schools: Programs, problematics, and possibilities. *Annual Review of Applied Linguistics*, 45-63.
- Duncan, A.C. (2004). What story will love you like I do? In M. Burger, R. Gluck, C. Roy, & G. Scott (Eds.), *Biting the error: Writers explore narrative* (pp. 269-273). Toronto: Coach House Books.
- Eco, U. (2001). *Experiences in translation*. Toronto: University of Toronto Press.
- Edel, L. (1984). *Writing lives: Principia biographica*. New York: W. W. Norton & Company.
- Ellis, R. (1994). *The study of second language acquisition*. Oxford: Oxford University Press.
- Erlmann, V. (1999). *Music, modernity, and the global imagination: South Africa and the West*. Oxford: Oxford University Press.
- Ervin-Tripp, S. (1981). Social process. In Harris Winitz (Ed.), *Native Language and Foreign Language Acquisition* (pp. 11-30). New York: The New York Academy of Sciences.

- Esling, J. (1994). Some perspectives on accent: Range of voice quality variation, the periphery, and focusing. In Morley, J. (ed.), *Pronunciation pedagogy and theory: New views, new directions* (pp. 49-63). Alexandria: TESOL.
- Feal, R.G., & Miller Y.E. (Eds.) (2002). *Isabel Allende today. An antology of essays*. Pittsburg: Latin American Literary Review Press.
- Feige, D.M. (1999). The legacy of Gregory Bateson: Envisioning aesthetic epistemologies and praxis. In J. Kane (Ed.), *Education, information, and transformation: Essays on learning and thinking* (pp. 77-109). New Jersey: Prentice Hall, Inc.
- Fine, M. (1994). Working the hyphens: Reinventing self and other in qualitative research. In N.K. Denzin & Y.C. Lincoln (Eds.), *Handbook of qualitative research* (pp. 70-82). Newbury Park: Sage.
- Frow, J. (1990). Intertextuality and ontology. In M. Worton and J. Still (Eds.), *Intertextuality: Theories and practices* (pp. 45-55). Manchester: University Press.
- Gabrielatos, C. (2005). Corpora and language teaching: Just a fling or wedding bells? *TESL-EJ*, 8(4), 1-35.
- Gardner, H. (1999). Assessment in context. In P. Murphy (ed.), *Learners, learning, and assessment* (pp. 90-117). London: Paul Chapman.
- Gardner, R., & Lambert, W. (1959). Motivational variables in second language acquisition. *Canadian Journal of Psychology*, 13, 266-272.
- Gardner R., & Lambert W. (1972). *Attitudes and motivation in second-language learning*. Rowley: Newbury House Publishers.
- Gardner, R. (1985). *Social psychology and second language learning: The role of attitudes and motivation*. London: Edward Arnold.

- Gardner, R. (2001). Language learning motivation: the student, the teacher, and the researcher. *Texas Papers in Foreign Language Education*, 6, 1-18.
- Gardner R., Masgoret, A., Tennant, J., & Mihic, L. (2004). Integrative motivation: Changes during a year-long intermediate-level language course. *Language Learning*, 54, 1-34.
- Geertz, C. (1988). *Works and lives: The anthropologist as author*. Stanford, CA: Stanford University Press.
- Gembris (2002). The development of musical abilities. In R. Colwell & C. Richardson (eds.), *The new handbook of research on music teaching and learning* (pp. 487-508). New York: Oxford University Press.
- Gladman, R. (2004). The person in the world. In M. Burger, R. Gluck, C. Roy, & G. Scott (Eds.), *Biting the error: Writers explore narrative* (pp. 46-48). Toronto: Coach House Books.
- Graham, C. (1986). *Small talk. More jazz chants*. New York: Oxford University Press.
- Graham, C. (1993). *Grammarchants. More jazz chants*. New York: Oxford University Press.
- Greek-English Dictionary (2003). Glasgow: HarpersCollinsPublishers.
- Greek-English Dictionary Online. Retrieved April 01, 2007 from <http://www.perseus.tufts.edu/cgi-bin/enggreek>
- Greek-English English-Greek Dictionary (2004). New York: Hippocrene Books.
- Green, L. (2005). Musical meaning and social reproduction: A case of retrieving autonomy. *Educational Philosophy and Theory*, 37(1), 77-92.
- Guba, E.G., & Lincoln, Y.S. (1998). Competing paradigms in qualitative research. In N.K. Denzin & Y.S. Lincoln (Eds.), *The landscape of qualitative research* (pp. 195-220). Thousand Oaks: Sage.
- Grumet, M. (1988). *Bittermilk: Women and teaching*. Amherst: University of Massachusetts Press.

- Halpern, R. (2004). Committing the fault. In M. Burger, R. Gluck, C. Roy, & G. Scott (Eds.), *Biting the error: Writers explore narrative* (pp. 55-62). Toronto: Coach House Books.
- Hancock, M. (1998). *Singing grammar. Teaching grammar through songs*. Cambridge: Cambridge University Press.
- Hardy, B. (1968). Towards a poetics of fiction: An approach through narrative. *Novel, 1*, 5-14.
- Hardy, B. (1975). *Tellers and listeners: The narrative imagination*. London: The Athlone Press.
- Harris, C. (2004). Bilingual Speakers in the Lab: Psychophysiological measures of emotional reactivity. *Journal of Multilingual and Multicultural Development, 25*, 223-247.
- Harris, S. (1977). *Milingimbi aboriginal learning context. PhD thesis*. New Mexico: University of New Mexico.
- Harrison, N. (2005). *The language is in-between: The search for a metalanguage in indigenous. philosophy of education society of Australia*. Oxford: Blackwell Publishing.
- Hegel, G. W. F. (1979). *Phenomenology of spirit*. New York: Oxford University Press.
- Heidegger, M. (1981). *The basic problems of phenomenology*. Bloomington: Indiana University Press.
- Heidegger, M. (1977). What calls for Thinking? In D.F. Krell (Ed.), *Basic writing*. New York: Harper & Row.
- Heo, H. (2004, October). *Inquiry on storytelling for the web-based environmental learning environment*. Association for Educational Communications and Technology. 27<sup>th</sup>, Chicago, IL, 19-23.
- Hicks, M. (1999). *Sixties rock. Garrage, Psychedelic, and other satisfactions*. Urbana and Chicago: University of Illinois Press.
- Hinkel, E. (2003). Simplicity without elegance: Features of sentences in L1 and L2 academic

- texts. *TESOL QUARTERLY*, 37(2), 275-301.
- Humboldt, W. (1836/1971). *The heterogeneity of language and its influence on the intellectual development of mankind*. Cambridge: Cambridge University Press.
- Jabès, E. (1973). *The book of Yukel. Return to the book*. Middletown: Wesleyan University Press.
- Jabès, E. (1991). *From the book to the book: An Edmond Jabès reader*. Hanover: Wesleyan University Press.
- James, C. (1999). *Seeing ourselves. Exploring race, ethnicity and culture*. Toronto: York University.
- Jeletzky, T.F. (Ed.). (1983). *Russian Canadians. Their past and present*. Ottawa: Borealis Press.
- Johansen, P. A. G. (2002). "And now for something completely different": Personal meaning making for secondary ESL students...and their teacher. In K.E. Johnson & P.R. Golombek (Eds), *Teachers' narrative inquiry as professional development* (pp.18-34). Cambridge: Cambridge University Press.
- Johnson, G.C. (2004). Reconceptualising the visual in narrative inquiry into teaching. *Teacher & Teaching Education: an International Journal of Research and Studies*, 20(5), 423-434.
- Johnson, K.E., & Golombek, P.R. (Eds). (2002). *Teachers' narrative inquiry as professional development*. Cambridge: Cambridge University Press.
- Jones, M. (Ed.) (2005). *Lovers, buggers & thieves. Garage rock, monster rock, psychedelic rock, progressive rock, folk rock*. Manchester: Headpress/Critical Vision.
- Jorgensen, E. R. (2003). *Transforming music education*. Bloomington: Indiana University Press.
- Kang, D. (2000). Motivation is such a complex process in the EFL foreign language classroom. ERIC Document No. ED 442284.



- Kanno, Y. (2003). Imagined communities, school visions, and the education of bilingual students in Japan. *Journal of Language, Identity, and Education*, 2, 285-300.
- Kasimov, N., Malkhazova S., & Romanova E. (2005). Environmental education for sustainable development in Russia. *Lomonosov Moscow State University*, 29, 11-59.
- Kellman, S. (2000). *The translingual imagination*. Lincoln: University of Nebraska Press.
- Kellman, S. (2003). *Switching languages: Translingual writers reflect on their craft*. Lincoln: University of Nebraska Press.
- Kendal, P., & Lewis, D. (1981). *Led Zeppelin in their own words*. London: Omnibus Press.
- Kerby, A.P. (1991). *Narrative and the self*. Bloomington: Indiana University Press.
- Kern, R. (1995). Students' and teachers' beliefs about language learning. *Foreign Language Annals*, 28, 71-92.
- Kierkegaard, S. (1989). *The concept of irony with continual reference to Socrates*. New Jersey: Princeton University Press.
- Killian, K. (2004). Poison. In M. Burger, R. Gluck, C. Roy, & G. Scott (Eds.), *Biting the error: Writers explore narrative* (pp. 92-102). Toronto: Coach House Books.
- Kissau, S. (2006). Gender differences in motivation to learn French. *The Canadian Modern Language Review*, 62(3), 401-22.
- Klosterman, C. (2006). *A decade of curious people and dangerous ideas*. New York: Scribner.
- Kofman, S. (1993). *Nietzsche and metaphor*. London: Athlone Press.
- 39). Cambridge: Cambridge University Press.
- Koopman, C. (2005). Music education, performativity, and aestheticization. *Educational Philosophy and Theory*, 37(1), 119-131.
- Kouritzin, S. (1999). *Face[t]s of first language loss*. Mahwah: Lawrence Erlbaum Associates.

- Kouritzin, S. (2006). Songs from taboo tongues: Experiencing first language loss. *Language & Literacy*, 8(1), 1-28.
- Kubota, R. (2001). Discursive construction of the images of U.S. classroom. *TESOL QUARTERLY*, 35(1), 9-38.
- Kumaravadivelu, B. (2006). TESOL methods: Changing tracks, challenging trends. *TESOL QUARTERLY*, 40(1), 59-81.
- Krashen, S. (2004). *The Power of reading: Insights from the research*. Portsmouth: Heinemann.
- Kundera, M. (1988). *The art of the novel*. New York: Harper and Row.
- Kundera, M. (2005). *The curtain*. New York: HarperCollinsPublishers.
- Kuntz, P. (1996). Students of “easy” languages: Their beliefs about language learning. ERIC Document, No. ED397658.
- Lakoff, G., & Johnson, M. (1999). *Philosophy in the flesh*. New York: Basic Books.
- Lallas, T. (1998). As a writer I was born two hundred years ago. An interview with Milorad Pavic. *Contemporary Fiction*, 18(2). Retrieved September 2, 2007 from [http://www.centerforbookculture.org/interviews/interview\\_pavic.html](http://www.centerforbookculture.org/interviews/interview_pavic.html)
- Langer, S. (1951). Abstraction in science and abstraction in art. In P. Henle, H.M. Kallen, & S.K. Langer (Eds.), *Structure, method and meaning: Essays in honor of Henry M. Sheffer* (pp. 171-182). New York: Liberal Arts Press.
- Larsen-Freeman, D., & Long, M. (1991). *An introduction to second language acquisition research*. London: Longman.
- Larsen-Freeman, D. (2001). Individual cognitive/affective learner contributions and differential success in second language acquisition. In M. Breen (Ed.), *Learner contributions to language learning: New directions in research* (pp. 2-24). London: Longman.

- Latomaa, S. (1998). English in contact with “the most difficult language in the world”: The linguistic situation of Americans living in Finland. *International Journal of the Sociology of Language*, 133, 51-71.
- Lauru, S. (1899). *Lectures on language and linguistic method in the school*. Edinburgh: Oliver and Boyd.
- Leary, T. (1965). *Turn on, tune in, drop out*. Berkeley: Ronin.
- Lee, C. (2005, April). *Different types of English to which Korean college students are exposed outside the class*. Online submission. Paper presented at the Korean Association of Foreign Language Education.
- Lerner, G. (1997). *Why history matters: Life and thought*. New York: Oxford University Press.
- Lesser, W. (2004). *The genius of language: Fifteen writers reflect on their mother tongues*. New York: Pantheon Books.
- Levina, A., Reves, T., & Leaver, B. (1996). In R. Oxford (Ed.), *Language Learning Strategies Around the World: Cross-Cultural Perspectives* (pp. 35-46). University of Hawaii in Manoa: Second Language Teaching and Curriculum Centre.
- Levita, R., & Loiberg, M. (1994). The empire and the Russians. Historical aspects. In V. Shlapentokh, M. Sendich, & E. Payin (Eds.). *The new Russian diaspora. Russian minorities in the former Soviet Republics* (pp. 3-20). New York: M.E. Sharpe. Armonk.
- Likhachev, D. (2000). *Reflections on the Russian soul. A memoir*. New York: Central European University Press.
- Long, R. (2001). *A motivation case study of English/Japanese language exchange partners using computer mediated communications and telecommunication*. Unpublished Master's Theses. Leicester: University of Leicester.

- Low, M., & Palulis, P. (2004). Laboured breathing: Running with and against internationalizing texts of *currere*. *Transnational Curriculum Inquiry*, 1(1), 12-27.
- Luftig, S. (Ed.). (2000). *The Joni Mitchell companion: For decades of commentary*. New York: Schirmer Books.
- Lvovich, N. (1997). *The multilingual self. An inquiry into language learning*. New Jersey: Lawrence Erlbaum Associates.
- Lyotard, J.-F. (1999). *The postmodern condition: A report on knowledge*. Minneapolis: University of Minnesota Press.
- MacIntyre, A. (1981). *After virtue. A study of moral theory*. London: Duckworth.
- Marchenko, T. (1994). The new social and cultural situation and the ouster of the Russian-Speaking population from the former union republics In V. Shlapentokh, M. Sendich & E. Payin (Eds.). *The new Russian diaspora. Russian minorities in the former Soviet Republics* (pp. 141-154). New York: M.E. Sharpe. Armonk.
- Marx, N. (2003). Never quite a 'native speaker': Accent and identity in the L2 – and the L1. *Canadian Modern Language Review*, 59, 264-281.
- McLaughlin, B. (1981). Difference & similarities between first- and second language learning. In H. Winitz (Ed.), *Native language and foreign language acquisition* (pp. 23-32). New York: Academy of Sciences.
- Miller, P. C., & Endo, H. (2004). Understanding and meeting the needs of ESL students. *Phi Delta Kappan*, 85(10), 786-791.
- Mitchell, J. (1967). *Both sides now*. Los Angeles: Siquomb Publishing Group.
- Moore, A. (2002). *Rock: The primary text: Developing of musicology of rock*. London: Ashgate Press.

- Morse, J.M., Barrett, M., Mayan, M., Olson, K., & Spiers, J. (2002). Verification strategies for establishing reliability and validity in qualitative research. *International Journal of Qualitative Methods*, 1(2), Article 2. Retrieved August 16, 2007 from <http://www.ualberta.ca/~ijqm>
- Nickerson-Crowe, K. (2005). An arts-based approach to conceptual educational practice. *Canadian Journal of Education*, 28(3), 534-580.
- Norris-Holt, J. (2001). Motivation as a contributing factor in second language learning. *The Internet TESL Journal*, VII(6). Retrieved February 15, 2006 from <http://teslj.org/Articles/Norris-Motivation.html>
- Norton, B., & Kamal, F. (2003). The imagined communities of English language learners in a Pakistani school. *Journal of Language, Identity, and Education*, 2, 301-317.
- Norum, K. (2000). *What stories tell: Storying and restorying public education*. Paper presented at the 2000 American Educational Research Association National Convention. New Orleans, LA.
- Novakovich, J., & Shapard, R. (2000). *Stories in the stepmother tongue*. New York: White Pine Press.
- Palmer, P. J. (2000). *Let your life speak: Listening for the voice of vocation*. San Francisco: Jossey-Bass.
- Palulis, P., & Low, M. (2005). The (im)possibilities of collecting conversation(s): a material event that refuses closure. *Journal of the American Association for the Advancement of Curriculum Studies*, 1, 125-145.
- Parry, A. (1991). "A universe of stories". *Family Process*, 30, 37-54.
- Pavlenko, A. (2002). Narrative study: Whose study is it, anyway? *TESOL Quarterly*, 36(2), 212-218.
- Pavlenko, A. (2003). "I never knew I was a bilingual": Reimagining teacher identities in TESOL.

- Journal of Language, Identity, and Education*, 2, 251-268.
- Pavlenko A., & Blackledge, A. (Eds.). (2004). *Negotiation of identities in multilingual contexts*. Clevedon: Multilingual Matters.
- Pavlenko, A. (2005). "Ask each pupil about her methods of cleaning": Ideologies of language and gender in Americanization instruction (1900-1924). *International Journal of Bilingual Education & Bilingualism*, 8, 275-297.
- Pavlenko, A. (2005). *Emotions and multilingualism*. New York: Cambridge University Press.
- Phelan, P. (1997). *Mourning sex: Performing public memories*. London: Routledge.
- Pinchbeck, D. (2002). *Breaking open the head*. New York: Broadway Books.
- Plant, R. (1971). *Stairway to heaven. Led Zeppelin IV*. New York: Atlantic Records.
- Polkinghorne, D. (1988). *Narrative knowing in the human sciences*. New York: SUNY Press.
- Polkinghorne, D. (1995). Narrative configuration in qualitative research. *International Journal of Qualitative Studies in Education*, 8(1), 5-23.
- Popova, A. (2003). Cultural and historical influences on the concepts of guidance in the late 20<sup>th</sup> century Russia. *British Journal of Guidance and Counselling*, 31, 325-342.
- Precht, K. (2003). Stance moods in spoken English: Evidentiality and affect in British and American conversation. *Text*, 23, 239-257.
- Proctor, C., August, D., Carlo, M., & Snow, C. (2006). The intriguing role of Spanish language vocabulary knowledge in predicting English reading comprehension. *Journal of Educational Psychology*, 98, 159-169.
- Regelski, T. (2005). Music and music education: Theory and practice for 'making a difference'. *Educational Philosophy and Theory*, 37(1), 7-27.
- Rice, D. (2004). 'Delirious, always becoming'. In M. Burger, R. Gluck, C. Roy, & G. Scott

- (Eds.), *Biting the error: Writers explore narrative* (pp. 88-91). Toronto: Coach House Books.
- Ricento, T. (2005). Considerations of identity in L2 learning. In E. Hinkel (Ed.), *Handbook of research in second language teaching and learning* (pp. 27-50). Mahwah: Erlbaum.
- Rifkin, B. (2005). A ceiling effect in traditional classroom foreign language instruction: Data from Russian. *The Modern Language Journal*, 89(1), 3-18.
- Robison, T. (2002). The art of drawing theory: A teacher's personal and professional sense making. In K.E. Johnson & P.R. Golombek (Eds.), *Teachers' narrative inquiry as professional development* (pp.18-34). Cambridge: Cambridge University Press.
- Rockwell, J. (1980). "Art rock". In J. Miller (Ed.), *The Rolling Stone illustrated history of rock & roll* (pp. 347-352). New York: Random House.
- Rodden, J. (Ed.). (1999). *Conversations with Isabel Allende*. Austin: University of Texas Press.
- Rodriguez, R. (1982). *Hunger of Memory. The education of Richard Rodriguez*. Boston: David R. Godine Publisher.
- Salusinszky, I. (1987). *Criticism in society*. New York and London: Methuen.
- Satter, D. (2003) *Darkness at dawn: The rise of the Russian criminal state*. Yale University Press: New Haven & London.
- Schrauf, R., & Rubin, D. (2004). The 'language' and 'feel' of bilingual memory: mnemonic traces. *Estudios de Sociolinguística*, 5, 21-39.
- Schwandt, T.A. (1993). Theory for the moral sciences: Crisis of identity and purpose. In D.J. Flinders & G.A. Mills (Eds.), *Theory and concepts in qualitative research: Perspectives from the field* (pp. 5-23). New York: Teachers College Press.
- Shaef, A. (1995). *Native wisdom for white minds*. New York: Ballantine Books.
- Shardakova, M., & Pavlenko, A. (2004). Identity options in Russian textbooks. *Journal of*

- Language Identity and Education*, 3(1), 25-46.
- Shields, C. (2005). Using narrative inquiry to inform and guide our (re) interpretations of lived experience. *McGill Journal of Education*, 40(1), 179-188.
- Shurin, A. (2004). Narrativity. In M. Burger, R. Gluck, C. Roy, & G. Scott (Eds.), *Biting the error: Writers explore narrative* (pp. 38-45). Toronto: Coach House Books.
- Shweder, R. (1982). Beyond self-constructed knowledge: The study of culture and morality. *Merrill-Palmer Quarterly*, 28(1), 41-69.
- Sinclair, J.M. (1991). *Corpus, concordance, collocation*. Oxford: Oxford University Press.
- Small, C. (1998). *Music of the common tongue. Survival and celebration of African American music*. Hanover: Wesleyan University Press.
- Song, S. (2002, March). *Motivation in foreign/second language learning: Some problems and applications*. Paper presented at the 2002 TexFlec Conference. Austin, TX.
- Sparks, R., & Ganshow, L. (2001). Aptitude for learning of Foreign language. *Annual Review of Applied Linguistics*, 21, 90-111.
- Sparks, R., Ganshow, L., Artzer, M., Siebenhar, D., & Plageman, M. (2004). Foreign language teachers' perceptions of students' academic skills, affective characteristics, and proficiency: Replication and follow-up studies. *Foreign Language Annals*, 37, 263-278.
- Standish, P. (2005). Lightning and frenzy: Music education, adolescence, and the anxiety of influence. *Educational Philosophy and Theory*, 37(3), 431-440.
- Stephenson, W. (1977). *A man called intrepid*. New York: Ballantine Books.
- Swan, M., & Smith, B. (2001). *Learner English. A teacher's guide to interference and other problems*. Cambridge: Cambridge University Press.
- Swan, M. (2005). *Legislation by hypothesis: The case of task-based instruction*. Oxford: Oxford



University Press.

The Oxford International Dictionary of the English Language (1958). Toronto: Leland Publishing Company.

The Penguin dictionary (2004). London: Penguin Books.

Tremblay-McGaw, R. (2004). Narrative transfiguration. In M. Burger, R. Gluck, C. Roy, & G. Scott (Eds.), *Biting the error: Writers explore narrative* (pp. 241-244). Toronto: Coach House Books.

Triolet, E. (1969). *La mise en mots*. Geneva: Skira.

Tseng, W., Dornyei, Z., & Schmitt, N. (2006). A new approach to assessing strategic learning: The case of self-regulation in vocabulary acquisition. *Applied Linguistics*, 27, 78-102.

Turner, V. (1990). Are there universals of performance in myth, ritual, and drama? In R. Schechner & W. Appel (Eds.), *By means of performance* (pp. 8-18). Cambridge: University Press.

Valdes, G. (2005). Bilingualism, heritage language learners, and SLA research: Opportunities lost or seized? *Modern Language Journal*, 89, 410-426.

Valery, P. (1970). *Analects*. New Jersey: Princeton University Press.

Verhesschen, P. (1997, April). *On judging the interpretation*. Paper presented at the 1997 American Educational Research Association. Montreal, QU.

Watkins-Goffman, L. (2006). *Understanding cultural narratives: Exploring identity and multicultural experience*. University of Michigan: University of Michigan Press.

Willis, J. (1996). *A framework for task-based learning*. Harlow: Longman.

Wilson, E. (1972). *A window on Russia*. New York: Farrar, Straus and Giroux.

Winitz, H. (Ed.) (1981). *Native Language and Foreign Language Acquisition*. New York: The

- New York Academy of Sciences.
- Wittgenstein, I. (1922). *Tractatus logico-philosophicus*. London: Routledge and Kegan Paul.
- Woodworth, J. (1999). *Russian roots & Canadian wings: Russian archival documents on the Doukhobor emigration to Canada*. Manotick: Penumbra Press.
- Wyile, H., & Paré, D.A. (2001). Whose story is it, anyway? An interdisciplinary approach to postmodernism, narrative, and therapy. *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 34(1), 153-172.
- Zimmerman, L. W., McQueen, L., & Guy, G. (2003, April). *Connecting women's voices: A symposium on the intersection of gender, race, and class*. Paper presented at the Annual Meeting of the American Educational Research Association, 84th, Chicago, IL.
- Zona, G. (1994). *The soul would have no rainbow if the eyes had no tears*. New York: Touchstone Rockefeller Center.
- Выготский, Л.С. (1982). Собрание сочинений в шести томах. Москва: Педагогика.
- Голубева-Монаткина (2004). *Русская эмигрантская речь в Канаде конца XX века. Тексты и комментарии*. УРСС: Едиториал.
- Мещерякова, О., & Мещеряков, А. (2005). *Информационные технологии в обучении иностранным языкам в ВУЗе*. Пенза: Пензенский государственный университет.
- Морозова, Е. (2005a). *Анализ подготовленности абитуриентов к входному тестированию по английскому языку для технических специальностей*. Пенза: Пензенский государственный университет.
- Морозова, Е. (2005b). *Взаимосвязь качества перевода технических текстов с уровнем подготовленности студентов, обучающихся по дополнительной квалификации «Переводчик в сфере профессиональной коммуникации»*. Пенза: Пензенский

государственный университет.

Павич, М. (2001). *Хазарский словарь*. Санкт-Петербург: Азбука.

Поляков, Ю. А. (1996). *Адаптация и миграция – важные факторы исторического процесса. История Российского зарубежья. Проблемы адаптации мигрантов в 19-20 веках*. Москва: ИРИ РАН.

Русский Торонто (2006). The data retrieved November 15, 2006 from <http://www.russiantoronto.com>.