

I-Migrations in Cultures and Languages

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

DOCTOR OF PHILOSOPHY

Faculty of Education

University of Manitoba

Winnipeg

Copyright © 2013 by Larisa Segida

Table of Contents

Abstract	i
Acknowledgements	iii
Chapter I: Pre-Theory	1
Introduction.....	1
Theoretical Frameworks	11
Vygotsky	11
Initial Externalization	14
Internalization.....	18
Second Externalization	21
French Intellectuals.....	27
Foucault	31
Deleuze	38
Lyotard.....	45
Kristeva.....	49
Derrida	52
Cixous.....	57
Literature Review	65
Research Objective	81
Methodology	82
Credibility	98
Significance	100

Chapter II: Theory	102
Abeyance	106
Becoming.....	112
Culture	118
Deconstruction.....	124
Externalization.....	130
Foreignization.....	135
Gestation.....	140
Home-zation	145
Internalization.....	150
Juvenescence.....	156
Kefirtation.....	161
Language.....	166
M-zation.....	171
Nativization.....	172
Other	182
Psychedelia	188
Qi	193
Rhizome.....	199
Storying.....	204
Translation	210
Ubiety	216

Voice	221
Writing	226
Xenos	232
Y	232
Zen	238
Chapter III: Post-Theory	243
I-Migrations: Psychedelic Story	243
References	272

Abstract

In the theoretical and epistemological frameworks of Vygotsky's cognitive theory and French intellectuals' written legacy (Cixous, Deleuze, Derrida, Foucault, Kristeva, and Lyotard), the research explores philosophical, psychological, and educational migrations of a second language (L2) learner among cultures and languages in her comprehension and further nativization of an L2 through her comprehension and nativization of the culture of the language. The role of Canadian culture in Canada's second/additional language education (SLE) is the research focus. In this research, the concept of Canadian culture is interpreted narrowly as literature, music, arts, and history of its people, and broadly as creations of its people. The dissertation consists of 3 parts: Pre-Theory, Theory, and Post-Theory. The Pre-Theory part is built according to the conventional thesis design: introduction, theoretical framework, literature review, research question, methodology, credibility, and significance. Narrative inquiry (Connelly & Clandinin, 2006) as the initial methodology of the research unfolds in innovative ways as literary-philosophical essays in the Theory part, and later as a music-poetry work in the Post-Theory part. The Theory part is a conceptual philosophy-arts piece of writing that develops based on the principle "writing as a method of knowing". The Post-Theory part is the researcher's music-poetry work "I-Migrations: Psychedelic Story" that is a practical epitome of her research theory. Based on her own way of learning English, first, as a foreign language (FL) in Russia, and then as an L2 in Canada, the researcher theoretically substantiates her postulate of the underestimated role of Canadian culture, in terms of literature, music, arts, and history in Canada's SLE and proposes to make Canadian

culture an integral part of Canada's SLE curricula. This research fulfils the gaps in the literature on an older L2 learner's experience across a lifetime and the inclusion of arts and culture alongside of language learning in SLE.

Keywords: second language, second language culture, writing, second language writing, second language education

Acknowledgements

It was a long journey of thousands of hours and miles.

I am grateful to my travel companions without whom the journey would not happen:

Dr. Clea Alexandra Schmidt: for your allegiance, constancy, fearlessness, depth, soul, heart, time, space, friendship, and universal love.

Dr. Esa Diaz: for your acceptance, patience, wisdom, understanding, and support.

Dr. Francine Morin: for your clarity, frankness, trustiness, knowledge, advocacy, and sapience.

Dr. Michel Ferrari: for your insight, challenging, and connoisseurship.

Ms. Kristina Shatova: for your immeasurable love, care, and precious being that fills my life with light.

Mr. Igor Kornilov: for your touching love and music that fills my life with spirit.

Mr. Justin Gereta: for your silent love and being that fills my life with peace.

Mrs. Liudmila Segida: for your endless love that fills my life with my imperishable childhood.

My all family and friends: for your being, no matter how far or close, that fills my life with love, light, and life.

I-Migrations in Cultures and Languages

Pre-Theory

Introduction

Coffey and Street (2008) stated that there are no studies about “how older language learners articulate their sustained engagement with foreign language learning across a lifetime” (p. 453); however, the duration of study and the diversity of milieus where second language (L2) learning occurs substantiate such research. My research is on my lifelong L2 learning that is not measured only by years of my studies in FL/L2 schools. My FL and L2 learning permeates my life and, therefore, I believe that the deep understanding of L2 learning should include all the layers of an L2 human life in which an L2 individual has been dwelling and developing as an L2 speaker-thinker-writer: not only educational aspects, but also emotional, psychological, intellectual, cultural, intercultural, ethnical, ethical, linguistic, philosophical, work-related, personal, and even climatical facets. An L2 learner should be comprehended as a complex individual bearing in her life a heavy double-weight luggage of (1) her native language and culture, and (2) her L2 and its culture.

To enhance SLE, SLE research should go out of the box of SLE as such. It should go beyond the walls of SLE class. It should expand the temporal and spacial span of its spotlight. It should dig deeply into the psychological, emotional, intellectual, and cultural core of an L2 individual beyond the average image of L2 learners as people with imperfect English, alien mentality, obscure inner world, strange manners, unknown past, unclear present, and impenetrable future. In my view, SLE is still missing such research.

It might be emerging sporadically, but it does not have a powerful voice yet. I hope that my research can contribute to a deeper comprehension of the dark horse that an L2 learner is.

My story and my case is *a* story and *a* case. I dedicated my life to the indefatigable study of my L2 and its culture to the same degree as I did towards my native language and its culture. I call myself a “person of culture” as I worship culture in the process of my becoming. For decades, my way to English, first, as my FL and, then, as my L2 has been going through its culture, first, as my FL culture and, then, the L2 culture in which I have already lived for 10 years; therefore, I wonder if L2 culture can and should be the foundation of SLE. I foresee objections that the key goal of SLE is to assist newcomers in their fast assimilation to their L2 homeland and job market because, first of all, immigrants are economical entities and are selected based on their L2 milieu’s economical demands. Thus, Canada’s SLE is mostly focused on L2 learners’ development of communicative skills for their normal functioning in the society. The majority of L2 learners finish their L2 study on levels 4 or 5 according to the Canadian Benchmark, the levels sufficient to fill the lower socio-work positions. Therefore, Canada’s SLE is L2 education. It is not L2 culture education, or education based on L2 music, literature, history, or arts. On the contrary, my FL and L2 education has been these languages and their cultures’ education and sowed in me the seeds of tireless self-motivation to my L2 learning that I want to share with others. I believe in the unique power of my L2 voice, my story, and my case that may be heard by those who are

desperately and creatively looking for new ways of learning and teaching second/ additional languages.

In the frames of my own sustained lifelong engagement with, first, my FL and, then, my L2 learning, my research can fulfil that gap identified by Coffee and Street (2008) mentioned above. My FLE and SLE experience as a learner and a teacher can be a fertile field for exploring FLE and SLE issues because I have *lived* them and *through* them with my body, mind, soul, heart, and spirit. My fairy-tale love of English began in Russia during my childhood in an era of the two government's TV and radio channels and the aroma of jazz of the 1940s and 1950s that my father listened to on vinyl. My love of English is still sincere and deep and moves me in my indefatigable study of it. My L2 learning experience is almost equal to my entire life experience in terms of its length. It has been *lived*, and now it is being *thought* about and *written*. During eight years of my research, I have been looking for the truth in the research of others, in the thoughts of others, and in the writing of others to make my own research, thinking and writing valid and justified.

My love of English began several decades ago and has not faded yet. First, I studied it on my own as my foreign language, the language of music I lived in like fish in water. For this language's sake, a decade ago I left my motherland and my native culture and fearlessly threw myself in the abyss of the culture of the language of my inexplicable and passionate love. In my L2 homeland, I have gone through the darkest tunnel of my life by having dragged myself from a social nothing to a social someone. Now, I think that I would never be able to repeat this way; however, I have done it and in this way I

have known my self more deeply; I have penetrated to the very core of my being. This journey from my *L1* self to my *L2* self to my *L1-L2* self that I am now has become my research invaluable data. This research humanizes and individualizes the L2 learner as such. It vocalizes the silence of thousands of L2 learners who buried their bright images and sound voices in the hardship of their years-long struggle for their not only physical, but psychological and intellectual survival and resurrection in their L2 milieu, not native to them and constructed not by them and for them, and based not on their familiar laws and regulations, customs and traditions, but only allowing them to assimilate somehow to it.

Besides the emotional side of my lifelong relationship with my L2, my academic and practical experience in FL education (FLE) and SLE substantiate my research as well. The duality of my homelands, citizenships, cultures, languages, and my learning and teaching experiences has given to me the unique opportunity to see the language of my love from two opposite sides, from two different angles, and in different cultural lights. It has brought me to a deeper understanding of the nature and specifics of FLE and SLE, their similarities and differences that are conditioned by (1) cultures in which the language study occurs, and (2) the presence of the language's culture in the study process.

In 2005, when I began my research on the relationship between L2 and its culture in SLE, I stated in my academic papers that I had not found any research on the crucial role of L2 culture in SLE, the culture not only understood as customs, traditions and holidays, but interpreted broadly, as L2 bearers' creations, or, at least, L2 history,

literature, music, and arts. In this research, the concept of L2 bearers is interpreted in its juxtaposition with the concept of L2 learners. L2 bearers are the people/s whose language of daily living and functioning is the language that is studied by L2 learners. While studying an FL in my motherland, I was taught literature, music, architecture, philosophy, history, geography, and fine arts created by that language's bearers, or creators of culture of that language. What was made by the language's bearers in their country comprises culture of this particular people, and based on and together with the culture of the language studied, my FL learning and then my FL teaching took place. I studied the linguistic world of Germany based on and together with German culture, that is, German music, arts, history, philosophy, politics, architecture, literature, and life style. Later on, I studied the linguistic world of the British Islands based on and together with English, Scottish, Welsh, and Irish music, arts, history, philosophy, politics, architecture, literature, and life style. Gradually, my meticulous FL/English learning resulted in my FL/English teaching, and years later, in my L2 milieu, my L2/English learning was crowned with my L2/English teaching; thus, the two sides of the same process have become the one coin for me: learning-teaching.

While doing the literature review on my Masters' level, I was looking for some justification of a similar way of L2 teaching in SLE as I experienced in FLE. In other words, I was searching for some support, suggestion, exemplification, proposals, or advocacy of L2 teaching and learning underpinned by and going together with L2 literature, music, history, and fine arts created by L2 bearers. I found no research on the necessity of L2 culture engagement in such a sense in SLE. Today, eight years later, I see

that some thoughts on the role of the culture of the language studied permeate current research, but mostly it happens in FLE research (Branch, 2012; Coyle, 2008; Dornyei, 2007; Fenner, 2008; Gardner, 2008; Musto, 2011; Schaeffer, 2011; Tang, 2006; Ter-Minasova, 2005), not in SLE studies. Schaefer (2011) noted that within the previous decade FLE research debated on what to teach regarding culture and how to teach it. For a few years, I have been wondering why the debate is not found in SLE research.

My experience of learning-teaching English in an FLE milieu in Russia and in an SLE milieu in Canada helped me realize that FLE and SLE are different in many parameters but the main one is FLE does not occur in the culture of the language studied, whereas SLE does. In FLE, the culture of the language studied stays *studied*, whereas in SLE the culture of the language studied becomes *lived*. Canadian immigrants upon their arriving in Canada from all over the world may know different Englishes and their different cultures. An L2 learner from Russia may know *a* Canada and *a Canadian* English different from what an L2 learner from China knows. They meet each other in an ESL/EAL¹ class in Canada having some vocabulary and some knowledge of Canada as an economically stable and peaceful country. In general, they know almost nothing about Canadian culture in terms of its history, literature, music, or arts and what they acquire in their ESL/EAL classes later does not extend that knowledge beyond their acquaintance with Canadian holidays and traditions accompanying them.

For a few years, to check their knowledge of English and Canadian culture, I have been interviewing well-educated, professional Russian-speaking people intending to

¹ ESL is the acronym for English as a Second language, whereas EAL is the acronym for English as an Additional language. The acronym EAL has replaced the acronym ESL in some parts of Canada and other jurisdictions to respect English learners who may speak more than one language before they begin studying English in Canada.

immigrate to Canada from various countries with the support of the Russian Cultural Association of Manitoba. Most of them have impressed me with their English, but not with their knowledge of Canadian culture. Those immigrants whose English level is low, probably find themselves in ESL/EAL classes upon arrival in Canada and receive some knowledge of Canadian culture from their ESL/EAL teachers; as a rule, such knowledge is limited by calendar holidays and some traditions accompanying them. Later on, L2 learners encounter some Canadian history and politics during their preparation for the citizenship test that comprises little information on Canadian culture. Where else do adult L2 learners encounter Canadian culture with no preliminary introduction to it in ESL/EAL school? How do they know what Canadian authors to read; what Canadian books to borrow in the library; what Canadian films to watch; what Canadian music to listen to; what Canadian artists to enjoy in art galleries; and what to do after work and how to grow culturally as naturalized Canadian citizens with no orientation to Canadian culture? A skeptical objection may arise: Does it really matter for Canada's economy and prosperity?

Two questions emerge:

1. How important is it for Canada to acquire new citizens, culturally educated in terms of their knowledge of Canada's culture, its music, literature, history, and arts?
2. Does multiculturalism as a feature of Canadian culture imply the eclectic coexistence of cultures or their harmonic unity as a national culture?

The questions have a few subquestions:

1. Should newcomers study Canadian culture to the degree it is studied, at least in Canada's secondary general school education?

2. Should newcomers be left on their own in their relations with Canadian culture or should they be directed by L2 teachers, at least at the very beginning of their life in their L2 milieu, and to what degree?

3. Does Canada need its citizens to be educated in terms of its history, literature, music, or arts?

As a matter of fact, newcomers undergo the pressure of the citizenship test that many Canadians, born in Canada, would not be able to pass. The test is replete with historical, economical, and political dates, events, and names that L2 learners must know to become Canadian citizens. The first two or three years, newcomers literally struggle for their survival as they have to find jobs, homes, and schools for themselves and their children. Often, they have to work at two jobs as in most cases they are only hired on low-paid or part-time positions. With their prior experience and education, in many cases they have to start on the social level not needing their prior experience or education. They find themselves in extreme psychological and emotional situations being pushed and driven by the only motto “to survive at any expense” in their new homeland. They have to work and study hard to catch up, even a bit, their own generation born in Canada. They miss a quality education on Canada’s culture in their ESL/EAL classes, but they are required to demonstrate a good knowledge of some of Canada’s culture, that is, its political system, geography, demography, and economy during the citizenship test. Does this fact place adult L2 learners in the condition of social, cultural, and educational discrimination? How moral and legal is it to require from such Canadian residents the comprehensive knowledge of what has not been taught to them, at least, within 12 years

of Canada's K-12 education system or even within a few years of ESL/EAL classes? All these questions mentioned above lead me to the following thoughts:

1. Canada's SLE should make the study of Canada's culture an integral part of its curricula to develop L2 learners' comprehensive knowledge of it.

2. SLE may borrow some FLE experience regarding the engagement of the culture of the studied language to develop L2 learners' knowledge of Canadian culture understood as Canada's music, literature, history, and arts and in a broader way as L2 bearers's creations or products of their daily activities.

From the L2 learner's perspective, L2 bearers are citizens/residents of Canada whose language of daily living and functioning is L2, and they are creators of Canada's culture, that is, everything that has been created/made by L2 bearers.

FLE accentuates the cultural component of its curricula, even though in this century with the influence of the communicative method of teaching, FLE calls for the intercultural nature of its education system, that is, the embrace of both cultures encountering in FLE: the culture of the language studied and the learner's culture (Coyle, 2008; Fenner, 2008). I deem that the intercultural component highlighted by the FLE researchers in the scopes of an L2 milieu leads to the creation of the third space that has features of both cultures but also has some distinct elements inherent only to it. This space, or intercultural betweenness, creates a specific individual in an L2 milieu, the individual performing in three hypostases: as (1) an L1 bearer, (2) an L2 learner, and (3) the individual who gradually becomes a naturalized L2 bearer different from native L2 bearers not only linguistically (specific pronunciation, phrase structure, and thinking), but

also culturally as an L1 culture bearer, an L2 culture learner, and gradually as a naturalized L2 culture bearer after a few years of living in an L2 milieu.

Despite the critique of the previous FLE focused mostly on the scholastic study of an FL culture embedded in books rather than in real life (Ter-Minasova, 2005), FLE researchers emphasize that FLE continues teaching foreign languages together with teaching cultures of those languages. FLE helps a learner reach FL comprehension through the study of its culture that is not given naturally in the FL learner's surroundings, but only in such sources as books, videos, CDs, or the Internet, whereas SLE accompanies L2 learners on the way of their L2 comprehension in the natural milieu of the language and somehow leaves L2 learners on their own in their encounters with L2 culture.

During my FLE years, my FLE teachers strenuously included many components of the culture of the language studied in the curricula. They taught me German and English as my foreign languages through its literature, history, philosophy, architecture, music, fine arts, cinematography, fashion, and life style. Later on, I taught my students English together with its cultures, mostly the cultures of the British Islands, but also American, Canadian, and Australian cultures: history, literature, music, arts, customs, traditions, and holidays.

The absence of natural access to the culture of the language studied in FLE engenders FLE educators' increased interest in cultural engagement in the process of FL study, whereas the supposed accessibility of the culture of the language studied in SLE expresses itself in the absence of comprehensive culture studies in SLE classes. I oversee L2 educators' objections and their referral to the SLE general curricula that includes

Canada's national holidays, at least, but it is only a small part of Canadian culture. In my research, I operate with the concept of Canadian culture broadly as creations of its people/s, or everything that has been created/made by Canada's people/s, and narrowly as literature, music, arts, and history of its people/s. L2 culture in my research is seen by L2 learners as a national whole of cultures of peoples living in Canada and creating this country's national idiosyncrasy.

Theoretical Frameworks

Vygotsky's cognitive theory and French intellectuals' philosophy by Cixous, Deleuze, Derrida, Foucault, Kristeva, and Lyotard are the epistemological paradigms that are the guides for conducting and justification of my research. Of the ocean of the literature read, I have chosen these two intellectual trends for (a) Vygotsky's brilliant theoretical explanation of children's cognitive processes that substantiates my understanding of L2 learners' cognitive processes; and (b) French intellectuals' philosophically deep approach to social issues; their avoidance of absolute truths and final definitions; their interpretation of my research's key concepts such as culture, language, and writing; their belief in the redemptive power of culture, and their unique writing style, academic, literary, and artistic at the same time.

Vygotsky. According to Vygotsky (1982), a human child is able to become a human only in the net of social interactions with other humans. The interactions that occur between a child and other humans on the stage of her development from her birth to approximately the age of 3 years old, when her self-awareness takes place, are vital for the child's becoming as a human. Only based on social interactions with the other, the self can become a part of the other through repetitions of actions of the other and keeping

her own difference from the other. By the age of 3, the child is able to reach the stage of her self-awareness when the individual consciously understands her own cognition. The child-society interactions enabling the development of the child's self-awareness are divided in three phases: initial externalization, internalization, and second externalization.

The first interactions necessary for the child's social development are external operations (Vygotsky, 1982) between the child and her social surroundings. The child watches, hears, listens, smells, touches, or tastes her external operations with her social milieu and in this way internalizes them. The process during which these operations mediated by human culture become internalized by a child is, first, the interpersonal process (Vygotsky, 2005), that is, the process taking place between the self and the other. Then, the interpersonal process transforms into the intrapersonal process (Vygotsky, 2005), that is, the process that occurs within the child, in her inner world. In other words, these processes take place between the self on one stage of its development and the self on the other stage of its development. Then, the child externalizes her developed inner world into her outer world. Vygotsky (2005) supposed that human culture through the assistance of adults provides the child with a variety of cognitive tools necessary for her development. He stated that:

- By means of communication and socialization, the child creates greater possibilities than apes can achieve through action; this is the stage of *initial externalization as socialization* happening on the *intermental/interpersonal* level.

- Through her relations to another person, an individual constructs a social attitude to herself; this is the stage of *internalization* happening on the *intramental/intrapersonal* level.
- The process of internalization of social speech results in the socialization of an individual and her intellect; this is the stage of *externalization as realization of the child's inner world developed* that happens again but already on the *intermental/interpersonal* level.

Vygotskian theory of cognitive development consists of three stages of human becoming: (a) unconscious/initial externalization; (b) internalization; and (c) conscious externalization. This theory attracted me many years ago while studying philosophy and psychology in a Russian university. When I found myself as an L2 learner after many-a-year being an FL learner, I realized that what I have been experiencing as an L2 learner was described by Vygotsky in his theory of cognitive development. What happens to a child during her psychological, mental, intellectual, educational, linguistic, and cultural development according to the scholar's tenet, can be applied to L2 learning and an L2 learner's development. The process of immersion into an L2 and its culture, the assimilation and adaptation to them is like an individual's second birth, not physical, but social. It is a birth and becoming as a new social entity in a language and culture unknown and alien to her despite possible positive attitudes towards them. To become such a new social entity functioning fully and equally with those who were born in this society is a complex social, psychological, linguistic, cultural, and educational process, much more difficult than a child's becoming as a child is generally under her caregivers'

care and in the light of the human society's sympathy to it. The L2 learner's becoming in her L2 milieu occurs at the expense of an L2 learner's efforts: financial, psychological, educational, linguistic, cultural, and social. It is a becoming accompanied by the luggage of the L2 learner's past in her native L1 and culture that exacerbates the L2 learner's becoming in her L2 milieu. I suppose that the L2 learner's self-awareness occurs after the L2 learner goes through (1) the stage of her initial external operations with her L2 milieu, (2) the stage of internalization of the L2 learner's external operations into the L2 learner's mind-psyche, and (3) the stage of her second externalization in her L2 milieu when the L2 learner actively externalizes herself as an L2 thinker-writer-speaker.

Initial externalization. According to Vygotsky (1982), to become a social entity, the child has to go through three stages: (a) unconscious externalization; (b) internalization; and (c) conscious externalization. During the first externalization, the child externalizes herself into the world, and makes her first contact with the world and with other humans. She enters external operations with others, or socializes with others on a very primitive level. She exposes herself to the world without analyzing that process. She watches others, listens to them, reacts to outer sounds in her baby language, likes or does not like something/someone, smiles or cries. She does not know consciously her self yet. She is not aware of herself yet. She mimics others in their movements, sounds, and emotions. Gradually, month by month, her external operations become more complex; her "going out" to the world occurs more often and lasts longer. Her eyes look more knowingly. She sleeps less while acquiring more interest in her outer world; more of her energy directs out than in. Her external operations become more

intelligent and thoughtful. Her “me”-addressing to herself, coming out from her possessive attitude to the world “it is for me”, “give it to me”, “feed me”, and so on, becomes replaced with “I”. The internalization starts.

At the stage of internalization, the child internalizes her external operations with the world. She thinks of them, analyzes them, juxtaposes her own actions with others’ actions and her self with others’ selves. She distinguishes herself as a particle of social interactions and as an acting person from others in her inner world. Vygotsky stated that during this stage a child’s self-consciousness occurs. The child’s external operations internalized enable the birth of her self-consciousness and becoming. Not only is she now aware of the world around her, but she also becomes aware of her self in the world and prepares her self for her conscious realization in the world, for externalization of her inner world in her outer world, which happens on the stage of conscious externalization.

At the stage of conscious externalization, the child is aware of her self as different from others and consciously externalizes herself to the outer world in various ways. Her inner world is enriched by her initial external operations internalized and consciously externalizes itself to the outer world. The child has grown up socially, psychologically, intellectually, linguistically, and culturally, and has become a social entity conscious of herself in the society.

I suppose that an L2 learner goes through the same three stages in her L2 learning. First, having no/minimum/some/different knowledge of her L2, an L2 learner has to enter her external operations with her L2 milieu to develop her available L2 knowledge. Unlike children, most L2 learners immediately develop their low-esteem or

an inferiority complex because they find themselves socially helpless due to their linguistic impairment. As a rule, more educated L2 learners experience more stress at the stage of initial externalization. Whereas the child enters her external operations with curiosity and interest and motivated by her natural instincts to the process of socialization, an L2 learner often does it reluctantly, being afraid of L2 bearers' evaluation of her based on her current L2 skills rather than on her individual qualities and personal achievements. An L2 learner's ego shaped over the years in her L1 milieu based on her education, experience, and social status, barely manages with her new status in her L2 milieu. Even after a number of years of living in their L2 culture, some L2 learners complain about a lack of possibilities for communication with L2 bearers. If an L2 learner fails to externalize herself fully in the stage of initial externalization, or external operations, or deliberately avoids it, or does not use such possibilities sufficiently, it may have a negative impact on her future life and self-realization in her L2 milieu. Though it may be a social tragedy for some L2 learners, it may be acceptable for other L2 learners. Not all L2 learners strive for their L2 comprehension, mastery, or excellent command. Not all of them are interested in the L2 culture comprehension and its possible future nativization. Some mature L2 learners prefer to stay on the virtual islands of their L1 cultures by means of the Internet, or on the surrogate cultural islands of their native cultures in their L2 milieu. Lvovich (1997) articulated:

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)

External operations are not offered openly and generously to an L2 learner in her L2 milieu as they are for a child in her stage of early social development, therefore, they are not used fully by an L2 learner. The stage of initial externalization is crucial for an L2 learner's development, assimilation, adaptation, and realization in her L2 culture. To succeed in her L2 learning and social realization in her L2 milieu, an L2 learner has to even look for any external operations by herself as in many cases they are not given, not visual, or seeming not welcoming for an L2 learner. Often, the available external operations are on a level educationally inappropriate to an L2 learner. Frequently, the L2 learner finds herself in the Hobson's choice situation that, in fact, offers no choice, and the L2 learner has to accept what is available or stay with nothing. The strongest L2 learner wins. Such a learner externalizes herself in her L2 milieu with any of her L2 knowledge. Such a learner embeds herself in her L2 milieu even silently using her drawing, listening, and gesturing similar to what a child does. She exposes herself in her L2 milieu by any means and without criticising herself, similar to what a child does. She is satisfied with any contact, or any external operation followed by her interaction with others. She asks L2 bearers about any silly things just for the sake of social contact. She creates a myriad of tiny external operations that can magnetize her and an L2 bearer to each other even for a moment. Such a learner is not afraid to become a child again, to watch and absorb the surroundings like a child without comparing the past and the present. Such a learner dives into the ocean of external operations fearlessly, even if she

is fearful, and swims in there like a fish. The more operations, the better. More practice leads to more results. Her L2 moves through a mincer of her tiny successes and failures, covered by L2 bearers' compliments and jokes. They see her stubbornness and persistence and open new external operations for such an L2 learner. Not only does she challenge her L2 on the stage of initial externalization; she also challenges L2 bearers' knowledge of their native language with her indefatigable passion for her L2 comprehension and nativization. It is psychologically and physically the hardest stage in the L2 learner's development process as it goes on the edge of her survival as a human being, an individual and as a person.

Internalization. According to Vygotsky (1982), at the stage of internalization, a child internalizes her external operations occurring in her outer world. Her mind works on analyzing her intermental/interpersonal connections with others. Such mental/intellectual work, juxtaposition, and comparison of herself with others develops the child's inner world, clarifies, and clearly outlines her own self for herself. She analyzes her self's interactions with other selves; she hears, sees, feels her self more transparently; she realizes her self as a core, as an entity, as a whole of her being. Vygotsky noted that within this stage the child experiences the process of formation of her self-consciousness.

At the stage of internalization, an L2 learner's inner world becoming as an L2 speaking-thinking individual occurs. On this stage, an L2 learner internalizes her external operations with L2 bearers and, moreover, those operations have a bi-cultural nature as they are mediated both by the L1 culture of the L2 learner and the L2 culture of the L2 bearer. Internalization for an L2 learner is the process of transitioning her outer

world into her inner world. An L2 learner internalizes the external operations between her and others mediated by her L1 culture and the L2 culture of the other. From interpersonal relations on the stage of initial externalization, an L2 learner comes to the intrapersonal level of her development. Gradually, the interpersonal process transforms into the intrapersonal process that occurs inside the self on the different steps of its development as a result of internalization of her external operations.

As the L2 learner's inner world develops during internalization, her developing self interacts with itself, but each time with a different one at a different time of internalization. In other words, the intrapersonal process reflects the inner interactions of the self with itself during internalization. An L2 learner's L2 culture as part of her outer world is internalized by her and enriches her self, originally shaped by her L1 culture. Enriched by her L2 culture that is internalized on the stage of internalization, the L2 learner analyzes, learns, and comprehends her L2 culture and her self in her L2 culture more deeply and naturally based on her external operations experience in her L2 milieu. From this point, the L2 learner (a) may begin to feel and understand her L2 culture and live in it more naturally similar to how she lived in her native L1 culture; (b) may develop her L2 self-consciousness; and (c) may begin to create her own creative products in her L2 and eventually make them part of her L2 culture.

The stage of internalization (a) turns an L2 learner to her self; and (b) returns an L2 learner to herself. Whereas at the stage of initial externalization, or external operations, an L2 learner goes through the polarity of the two processes: from seeming losing her L1 self to attempting to build her L2 self; during internalization, an L2 learner

may consciously restore her only self, the unchangeable, in principle, the 'same', or the 'id' through the re-evaluation and restoration of it in her L2 milieu. On this stage, an L2 learner may realize that developing her only self in a new cultural aura of her L2 is a natural and achievable process of her individual growth rather than creating a mythical L2 self on the territory of her uncomfortable L1 self. Ultimately, an L2 learner will stay with the same self, developed linguistically and culturally. Such an approach may help to avoid the painful division of the L2 learner into an L1 self and an L2 self in the process of SLE, the two different entities, alienated and alienating from each other rather than constructing the holistic unity.

When a person studies, for example, mathematics and music, she studies the specific language and culture inherent to mathematics and the specific language and culture inherent to music as two independent disciplines, but in this case such terms as her 'math self' or her 'music self' are not applied to her. Why does the self become divided in SLE? Even in FLE the terms 'L1 self' and 'FL self' are not applied, and FLE deals with an FL learner developing her inner world, her self together with her FL knowledge acquisition. Why does an L2 learner become dramatically divided into the two selves, often confronting each other?

I believe that Vygotsky's theory of cognitive development applied to SLE helps view the L2 learner's self as the one whole, not divided, but developing during the process of knowledge acquisition; in case of SLE, it is the knowledge of an L2 and its culture. At the stage of internalization, an L2 learner internalizes her external operations

with L2 bearers in her L2 milieu and develops her self with her new acquired experience and knowledge.

Second externalization. The stage of conscious externalization crowns Vygotsky's cognitive theory. The child consciously enters her external operations with her outer world. Her inner world is enriched by her self-consciousness. So are her external operations. She deals with the outer world by simultaneously analyzing her self and the Other's self, her actions and the Other's actions, her external operations and the Other's external operations. She has become a thinking element in her interactions with others; thinking not only of the Other's self, but also of her self. Thinking, she externalizes her self in her outer world. Externalizing her self, she thinks about her developing self during her conscious external operations with others. She begins to externalize her developed inner world in her outer world and in this way, she identifies her self in the world of the other. The more she identifies her self, the more she becomes an active element and a natural part of her outer world.

At the stage of second externalization in SLE, an L2 learner externalizes her inner world developed and enriched by the symbiosis of two cultures and languages: L1 and L2. On this stage, externalization is the process of transition of an L2 learner's inner world into her outer world. The previous stage, internalization, provides the L2 learner with some possibilities for the analysis of her self and her outer world, so that depending on the depth, the L2 learner may develop her self to a degree on which she may begin to create in her L2 and make it part of her L2 culture/milieu. If an L2 learner becomes able to externalize her creations into her outer world, she will interact with her L2 culture and

L2 in a different way and on a different level than during her initial externalization because at this stage she will have contact with her L2 milieu by means of her creations in her L2 and they become part of her L2 culture. An L2 learner externalizes her self through her creations and through them she comprehends more deeply her L2 and its culture. Eventually, her comprehension of her L2 and its culture may gradually lead to her L2 and its culture nativization, that is, ultimately, her L2 and its culture may become her native language and culture.

Through her bilingualism and biculturalism based on her creating in both languages and cultures, such an L2 learner may achieve the stage of uniculturalism when her L1 and L2 cultures harmonically become interlaced and enable her creative functioning in both languages and cultures, not separated and alienated, but united and boosting the L2 learner's further individual development: intellectual, mental, linguistic, cultural, and psychological. L2 culture nativization by an L2 learner as a possible height of her L2 learning-teaching can be accomplished provided an L2 learner's creative functioning in her L2 milieu. "Creative" functioning means functioning on any social layers with the full externalization of the self's potential in its milieu for the self's social realization and the human society's prosperity. "Creative" should not be interpreted only in terms of artistic creations. A human being can be creative in any spheres of her social life. To be creative means a thinking, self-unfolding, self-developing, and self-conscious co-existence with the outer world, or with others.

L2 culture nativization may be the crown of an L2 learner's linguistic-cultural development in her L2 milieu if the learner goes through the three stages of her

development and realizes herself fully on each stage: (a) initial externalization; (b) internalization; and (c) second externalization. Vygotsky's theory if applied to SLE can change the conventional views on such SLE constituents as (1) L1, (2) L2, (3) L1 culture, (4) L2 culture, and (5) L2 learner. Cultures become an integral part of the process of L2 learning-teaching when an L2 learner is considered an integral part of her external operations with her milieu/culture on each of three stages:

- An L2 learner externalizes herself while interacting with her L2 milieu/culture mediated by both L2 bearers and her L1 culture.
- An L2 learner internalizes her external operations and develops her self in the interaction of her two languages and cultures.
- An L2 learner consciously externalizes her self enriched by her initial external operations and internalization.

She externalizes her self in her L2 culture, which is always seen and perceived through the prism of her L1 culture as she brings her L1 culture into her L2 culture together with her self.

To summarize, L2 nativization entails:

- Initial externalization: an L2 learner's external operations with L2 bearers and their culture in L2 milieu.
- Internalization: L2 culture internalization by an L2 learner, its comprehension and L2 learner's self's development to the stage of her self-consciousness in her L2 milieu.

- Second externalization: externalization of an L2 learner's inner world enriched by her L2 culture internalization into her L2 milieu with possible further L2 and its culture nativization.

Vygotsky's cognitive theory applied to SLE can enable a deeper understanding of the nature of such phenomena as *language-zation* (language nativization) and *culture-zation* (culture nativization) of a human being. It provides the theoretical foundation for my research examining L2 learning-teaching through the comprehensive study of the culture of L2. The application of Vygotsky's paradigm to SLE substantiates the view of how the process of an L2 and its culture comprehension and nativization may occur: to accomplish the mastery of the L2, an L2 learner should (a) socialize/interact with L2 bearers in L2 milieu/culture, that is, enter external operations; (b) internalize the external operations to enrich her self with L2 culture; and (c) externalize her self, her inner world into L2 culture fully and creatively.

Besides his cognitive theory, Vygotsky's view on art, unfolding in his doctoral dissertation "The Psychology of Art" (1925/1971), is worth mentioning here despite the fact that this work is not considered so mature as his later works on cognitive development. Vygotsky called art a "psychological means for striking a balance with the environment at critical points of our behaviour" (p. 247). By proposing to include culture as music, literature, and arts in Canada's SLE, and being not a psychologist, but rather a philosopher and language educator, I find this definition of art by Vygotsky very topical and vital for the contemporary system of SLE in Canada. How else can the time of the L2 learner's acculturation in her L2 milieu be characterized if not as "critical points" of

her behaviour when all her old L1 world has vanished or become unnecessary something in her new L2 world and when from *someone* she has turned into *nothing*? Isn't it namely art that may help make the closest connection between the L2 learner's mind-psyche-spirit¹ that become lost in her alien L2 environment and the mind-psyche-spirit of the L2 land. Vygotsky believed that the artist independently "introduces into the work of art the element which was formerly generated by labour: the feelings of pain, torment, and hardship (which require relief) are now aroused by art itself, but their nature remains the same" (p. 245). In art, Vygotsky saw "powerful passions that cannot find expressions in normal, everyday life" (p. 246). The L2 learner, deprived of her connections with the L2 art's, music's, and literature's world during her first years in her new homeland, which speaks and thinks in a foreign language for the L2 learner, feels emotionally cold to her cultural surroundings that narrowed for her by her L2 teachers to the "culture" interpreted as jobs, banks, schools/daycares, stores, and official holidays.

Recently, the Winnipeg Public library added a new database to its website. It is called "My Canada" and means to be a helpful tool for new immigrants and learners in their new life in Canada. It leads a visitor to four chapters: History, Government, Geography, and Culture. While clicking on "Culture", one sees four sub-chapters: Sports, Health Care, Money, and Food. Those ones are supposed to be the constituents of *Canada's culture*. No arts. No music. No literature.

Vygotsky stressed that the transformative role of art is expressed when the "spectator or reader's feelings of anger, horror, regret, or grief as they witness the

¹ These three notions mean three different human constituents for me: the mind is a mental feature, the psyche is an emotional element, and the spirit is related to the inner power/will moving a person in her life.

struggle of the plot are transformed into hope, enthusiasm, and happiness at the moment of the protagonist's destruction" (p. 232). The scholar emphasized the key role of art in its enabling a "complex transformation of feelings" (p. 214). He interpreted the "art's true nature as transubstantiation" (p. 243). In Canada's SLE, L2 learners are not taught Canada's arts; their feelings and their transformation from the negative to the positive condition is beyond the scopes of the L2 class. The goal of SLE is to transform L2 learners into *functioning entities* of the L2 economy as soon as possible. The inner world of the L2 learner, her stress, depression, emotional vacuum, senseless emptiness, and her cultural isolation are not the matters of discourse in the L2 class.

Vygotsky articulated that art "opens the way for the emergence of powerful hidden forces within us" (p. 253). He called it a "tool of society which brings the most intimate and personal aspects of our being into the circle of social life" (p. 249). This element is missing in Canada's SLE. Art can be the bridge between the L2 learner's culture and the L2 teacher's culture. It can bring the most intimate and personal aspects of the L2 learner and the L2 teacher into the circle of their social lives in Canada. The L2 learner's first months and years in her L2 homeland, the hardest, the most stressful, depressing, and disappointing ones could be different, warmer, and more meaningful as the L2 learner is not only a functioning economical entity, but, first of all, a bearer of culture, interpreted as music, literature, and arts in this thesis; a bearer of humankind's cultural legacy; a "storehouse" of knowledge, experience, and images inherent to a particular time and space where that person was born, grew up, and matured. I believe that namely culture understood as arts, literature, and music, and merged in Vygotsky's

works with art can provide the whole that the L2 learner lacks both in her L2 class and her L2 life. Vygotsky assumed that art “introduces order and harmony into the psychic household of our feelings” (p. 248), and I fully support it. His cognitive theory and his interpretation of art as a key social tool leading to a positive social and individual transformation contribute to the solid foundation of my own theory together with the legacy of French intellectuals.

French intellectuals. Besides Vygotsky’s cognitive theory, the worldviews of six French intellectuals provide the epistemological structure and fundament for my theory. They are Cixous, Deleuze, Derrida, Foucault, Kristeva, and Lyotard. Their thinking and writing are close to my vision of what thinking and writing should be. It is deep, intellectual, philosophical, literary, and artistic. Their works encourage me to conduct my research in the unconventional way that I have chosen. The range of their interests, subjects and discourses is impressive. Their views and positions are challenging. They psychologically and spiritually support my steps into the unknown in the Theory part of my thesis. My admiration of their thinking-writing may sound too subjective and emotional but my self and my psyche-soul-heart are the main characters of the Theory and Post-Theory parts of my dissertation. The revelation of the author’s ‘I’ in academic thinking-writing is one of the goals of my thinking-writing. French intellectuals’ inimitable authorship and freedom of thought are brightly present in their individual writing. Their tenets, topics, themes, terms, and concepts provide me with a feeling of a thinker-writer’s strength and weakness coexisting and in such a way making thinking-

writing interesting, many-layered, trustworthy, authentic, and challenging both the reader and the writer.

Questioning absolute theories and truths, French intellectuals question themselves, their own and others' search for a/some/the truth. Their thinking-writing is pregnant with questions to the self and the Other. They challenge the reader as they challenge themselves. The presence of an unstoppable search permeates their works. They avoid final definitions and doubtless statements. Their vision of philosophical concepts wanders between their lines, words, and letters. They are not straightforward in providing definitions. Moreover, they hardly provide definitions, but the reader sees, feels, and understands their position regarding what they think and write about. Each reader finds her own answers in their works and may find some specific connections between her own thinking-writing and theirs. It is what inspires my academic work. The French intellectualists' understanding of truth allows me as their reader a gradual approach to it, a continual revelation of it, and a slow immersion in it.

The intricacy of their texts questions my mind. They provide me as a second language researcher with an endless philosophical understanding-interpretation of such key SLE concepts as language and culture. There is no succinct definition of those terms in French intellectuals' writing that I can post as a red flag on my research territory to defend my own theoretical statements but this is what my thesis is about and what these philosophers deliver to the world with their writing: the avoidance of final, complete, homogeneous, one-sided, and absolute definitions, theories, and views. Any individual thinking-writing is only one approach to the understanding of the essence of phenomena

or concepts. As no human being is perfect, there cannot be perfect and absolute truths said, written, sung, painted, or proved by humans. There may be the universal truth as the core of the universe to which we, humans and researchers, can only approach slowly, carefully, and gradually depending on our individual abilities to feel, read, smell, hear, taste, and perceive the world.

The French intellectuals approach education, language and culture in the complex net of other social phenomena such as (a) literature, creativity, art, and resistance (Deleuze); (b) writing, translation, poetry, and other (Cixous); (c) self, intellectual, writing, grafting, identity, text, and deconstruction (Derrida); (d) intellectual and forgiveness (Kristeva); (e) knowledge, power, lifelong learning, schooling, and prisons (Foucault); and (f) metanarratives, performativity, scientific-technical and narrative knowledge, change and development (Lyotard). As these philosophers belong to a social layer of intellectuals, they focus on the role of intellectuals in the human society not as passive, contemplative observers, but as active creators of ideas vital for social development. Foucault emphasized that the intellectual's social role shifted from placing herself ahead to reveal the truth of the collectivity towards the fight against the forms of power that transform her into its object. Deleuze stated that a theorising intellectual is not a subject any longer, not a representing or representative consciousness; the intellectual is no longer an individual speaker; she is part of a group; intellectuals are "groupuscules". Cixous and Kristeva still argue for the decisive role of intellectuals in a society. It is vital for me as a researcher, writer, and artist to understand the key role of

the contemporary intellectual to find my own role in my new homeland and my L2 culture.

While walking in the labyrinth of the French intellectuals' thinking-writing territories, I try to collect some coloured grains of their sand to make my inquiry mandala meaningful, inimitable, and significant for Canada's SLE. On Foucault's territory, my being trembles because of his omni-present panoptism and all-penetrating, mysterious power; on Lyotard's land, I am attracted by his performative learning; Deleuze's world charms me with his brilliant literary-artistic analysis and his worshiping creativity; in Kristeva's place, her for-giveness inspires me to search for a new self, a new time, and unforeseen ties; in Cixous's space, I am caressed by her waves of love, magical writing, and womanhood; in Derrida's grafted writing garden, I deconstruct my reconstructed construction while attempting to grasp the immensity of his interpreting interpretations. Through and based on the variety of their worldviews, I build my own. I take out some threads from their canvases to knit my own. I listen to their melodies to compose my own. I smell their aromas to create my own. Writing is grafting, said Derrida; hence, I believe that creating is a spiritualization of the created.

My choice of French intellectuals' philosophy as my second epistemological framework cannot be elucidated with one or two statements. It is so multi-layered and many-conceptual that I need to immerse into their polyhedral writing to catch some idiosyncratic threads inherent to each of the six philosophers and to weave the carpet substantiating my research. I will go through some of significant points of these scholars' views that theoretically support my inquiry.

Foucault. Foucault considered education and culture as permeated by power that flows around the adult education classroom and keeps oppressed groups in place. Foucault (1980) emphasized, “Power must be analyzed as something which circulates, or rather as something which only functions in the form of a chain” (p. 98). Power is “exercised rather than possessed” (Foucault & Deleuze, 1977, p. 26). He noted that an elite social group governs the education of others, subjugated groups. Power is omnipresent and “co-extensive with the social body; there are no spaces of primal liberty between the meshes of its network” (p. 142). This element of Foucault’s views is still topical as contemporary practices in the adult classroom in Canada’s adult schools, colleges, and universities reveal the invisible presence of power: the power of teachers above students; the power of the students belonging to the visual majority above those who are different by their appearance; or the power of the students, native speakers of English above ESL/EAL students. Foucault (1980) named this phenomenon “disciplinary power” and characterized it as “a type of power which is constantly exercised by means of surveillance” (p. 104).

Foucault (Foucault & Deleuze, 1977) clarified that “disciplinary power” is “hierarchical surveillance, continuous registration, perpetual assessment and classification” (p. 220). This phenomenon still exists. It is experienced in Canada’s classrooms by ESL/EAL students whose broken English is often perceived by teachers as a lack of subject knowledge or a lower IQ rather than as a temporary linguistic inability to express oneself properly. Foucault did not identify the power of native language speakers above non-native language speakers because multiculturalism was not

widespread in adult classrooms in his time. His observation and statements were regarding adult learners of different skin, physical appearance or less experience in academic circles, whereas nowadays Canadian non-native speakers of English experience invisible oppression, discrimination, or “disciplinary power”, in his words, that reflects in their lower academic results and fewer opportunities for professional careers. It is the power identified by Foucault but nowadays it poignantly reveals itself in “language power”, manifesting as invisible battles for a decent social position in the world dominated by the perfectness of English.

The adult EAL learners who belong to a visible majority but at the same time belong to a language minority find themselves in a complex situation regarding their social adaptation to Canada’s milieu as their phonetically, stylistically, or grammatically forever-broken English, prevents them from an array of opportunities open to native speakers of English or even to the EAL learners belonging to a visible minority and therefore having a few privileges according to the Canadian government’s equity policies. Foucault affirmed that panoptism penetrates any social phenomena, any human activity and especially education and imposes the power-holding elite group’s ideology on subjugated groups. The philosopher (Foucault & Deleuze, 1977) wrote, “A relation of surveillance, defined and regulated, is inscribed at the heart of the practice of teaching, not as an additional or adjacent part, but as a mechanism that is inherent to it and which increases its efficiency” (p. 176). Foucault supposed that power creates knowledge that, in its turn, supports that power. The knowledge, accepted by a society, strengthens the power of an elite group and in such a way subjugates even more other social groups.

Foucault (1980) stated, “The exercise of power perpetually creates knowledge and conversely knowledge constantly induces effects of power... it is not possible for power to be exercised without knowledge, it is impossible for knowledge not to engender power” (p. 52).

Brookfield (2001) stressed that namely educational institutions teach learners the official knowledge and standards for determining a/some/the truth. Almost all professional non-native speakers of English with foreign degrees have to go through Canada’s educational institutions to possibly find an appropriate social position in a Canadian milieu later. As a result, some of them may be lucky to find decent employment because, following Foucault, by that moment they will have learned the official knowledge and standards. Some others with foreign degrees but not upgraded in Canadian institutions often stay on the social levels lower than they could have been with their knowledge, degrees and experience provided the knowledge, degrees and experience were not foreign and were obtained in Canada. This fact engenders a question: Does any knowledge mean power or only the official one that is in relationship with the leading power? Commenting on Foucault’s view on the power-knowledge knot, Brookfield (2001) again raised the questions: Why are only some books published? Why are only some text-books chosen? Why are only some names leading in education? Brookfield noted that Foucault’s works on the relationship between power, truth, and discourse change the old understanding of the value of knowledge for knowledge’s sake. According to Brookfield (2001):

Foucault prompts us to ask why certain adult educational books get published, why certain questions seem to come naturally to the forefront in professional conversations, how contributors to handbooks of adult education are chosen, why certain adult educational journals become more venerated than others, and how it is that certain concepts and theories come to frame the research activities of others. (p. 19)

Roberts (2007) applied Foucault's vision of the power-knowledge tandem to explain how contemporary commercialization and marketization changes the status, essence and role of knowledge and intellectuals nowadays. The value of knowledge has changed towards its exclusive practicality and direct dependence on the global market demands. Intellectuals as a social layer that was important and influential in the era of the 60s, when even politicians listened to their views on the human society's development, stayed in the past, and contemporary intellectuals have become socially unnecessary elements living in isolation in their ivory towers.

Foucault warned not to overlook the presence of power in education as, instead of being repressive, it functions rather "as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression" (p. 119). The philosopher (1980) stressed:

If power were anything but repressive, if it never did anything but to say no, do you really think one would be brought to obey it? What makes power hold good, what makes it accepted, is simply the fact that... it traverses and produces things, it induces pleasure, forms knowledge, produces discourse. (p. 119)

Foucault considered that it is difficult to say who holds power, but it is easy to see who lacks it. Nowadays, when Canada's education is student-centred, in the reality of the classroom the power-education knot is still there on psychological, biological, mental, social, ethnic, or other levels: teachers' power above learners; more confident students' power above the shy ones; native English speakers' power above non-native speakers; non-aboriginal students raised in the culture of leadership above aboriginal students brought-up in the ethics of obedience and silent respect to the other (Chambers, 1992).

In his later work "Technologies of the self" (1988), Foucault identified his view on the self through the prism of his philosophy of power. He stated:

This contact between technologies of domination of others and those of the self I call governmentality. Perhaps I've insisted too much on the technology of domination and power. I am more and more interested in the interaction between oneself and others and in the technologies of individual domination, the history of how an individual acts upon himself, in the technology of self. (p. 19)

The term "governmentality" could be applied to the pressing governing mentality of the domineering other that the L2 learner is under during her acculturation in her L2 homeland where the domination of L2 others, especially on the initial stage of the L2 learner's externalization, leaves no space for the L2 learner's self-realization, or self-externalization that may occur on the second stage of internalization (Vygotsky, 1982). Within months, but mostly years, the domination of L2 others governs the L2 learner to immerse in her L2 to the degree of its comprehension that in the future may allow her to unfold/externalize her reborn, enriched, and renewed self in her L2 culture.

Foucault approached the self as a reflexive pronoun, having two meanings, as *auto* means “the same” and conveys the notion of identity. The philosopher sought for the plateau on which the identity can be found, rather than he looked for the self itself. This important point makes a bridge to my theory that postulates that culture and, particularly, L2 culture is the *plateau* where the L2 learner’s self *is born* and *becomes*. Foucault’s technologies of the self imply an approach to study the ethics of an individual that should know herself, and it does not simply happen; it should be practiced. Through her practices, an individual may approach her self. Foucault affirms that such practices:

...Permit individuals to effect by the own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality. (p. 18)

What is my theory of an individual’s search for her happiness, purity, wisdom, perfection, or immortality through her art-music-literature products in her L2 milieu if not the application of Foucault’s technologies of the self? The philosopher emphasized that the knowledge of the self does not just happen; it is earned by the individual’s practices, or experiences mixed with tears and wears. He adhered to the Delphic principle that to know oneself is not to suppose oneself to be a god or to be aware what one really asks when one comes to consult the oracle. Foucault wanted to comprehend the relation between self-care and self-knowledge found in Greco-Roman and Christian traditions. He noted, “As there are different forms of care, there are different forms of self” (p. 22).

The modern practice of the L2 learner's journey in her L2 life, culture, and language unites the two historical principles, indicated by Foucault: "Take care of yourself" and "Know yourself", as the L2 learner's birth and becoming in her L2 world interlaces her self-care and self-knowledge: she approaches her self-knowledge by taking care of herself to survive in her L2 alien territory, and she gradually understands how to take care of her developing and becoming self by comprehending of her different self in her L2 home. She develops some absolutely new knowledge of her L2 and its culture, and in the meantime she feels and cares for her body, mind, and soul more deeply than it was before. Her L2 and its culture sculpt her self in the shapes unexpected to her before. To know the shapes, she cares for them. To care for them, she gets to know them.

Foucault investigated the relationship between the language learner and the language culture that is a key point of my research. He approached foreign language learning as a dialectic and dialogic process (a) between the learner and her culture; and (b) between the learner and her foreign culture. Foucault articulated that not only is the learner influenced by her native culture and her foreign language culture, she at the same time influences these cultures. It is an active interaction between cultures represented by the teacher and the learner. They both learn from each other and cultures of each other, and they both teach each other. Foucault accentuated the importance of developing intercultural awareness both by language teachers and learners. He pointed out that the teacher cannot passively transmit the knowledge of her culture to the learner. At the same time, the language culture will not disclose itself to the learner without the learner's active interactions with it. Foucault looked at culture as a product of discourse

combining knowledge and power. Foucault (1979) affirmed, “I rely on cultural images as a rhetorical strategy to begin the continual process of untying the knowledge-power “knot” (p. 27). The philosopher adhered to the primacy of the aesthetic in educational research, which coincides with my vision.

Deleuze. A similar aesthetic approach to philosophical concepts was exercised by Deleuze who called for a poetic comprehension of language. This scholar (1997) wrote, “Language trembles from head to toe. This is the principle of a poetic comprehension of language itself: it is as if the language were stretched along the abstract and infinitely varied line” (p. 109). He compared such great writers as Beckett, an Irishman who wrote in French, and Kafka, a Czech who wrote in German, with stutterers:

Creative stuttering is what makes language grow from the middle, like grass; it what makes language rhizome instead of a tree, what puts language in a perpetuum disequilibrium: Ill Seen, Ill Said... Being well spoken has never been either the distinctive feature or the concern of great writers... There are many ways to grow from the middle, or to stutter. (p. 111)

Deleuze’s “creative stuttering” supports my creative endeavours as an L2 writer. The philosopher characterized it as a “ramified variation of language” and highlighted the two features of language: its tension and its limit because language is tensed and limited by itself. Language grows and develops like a rhizome, not a tree; from the middle, not the beginning; therefore, any becoming is always contemporary. Like a map, a rhizome has multiple entryways; so does language. Deleuze (Deleuze & Guattari, 1994) affirmed that one can enter a rhizome wherever one likes as the only thing that changes depending

on one's choice of an entryway is the map of the rhizome. Deleuze's view underpins my narrative inquiry as, I suppose language study, comprehension, and nativization imply multiple entryways. Moreover, narrative inquiry itself implies multiple entryways as well. The way I explore language and culture is rooted in French intellectuals' aesthetic approach to these philosophical concepts. Deleuze (2006) interpreted his philosophy through arts, particularly, literature and cinema, "Nobody needs philosophy to think" (p. 313); it exists because it has its own content; "I say that I do philosophy, that I try to invent concepts" (p. 314). Deleuze encourages me to invent concepts while doing my research, and they are 'nativization', 'language-zation', and 'culture-zation'. I elaborate on these terms in the Theory part of my research. In a nutshell, they can be defined correspondingly as 'making an L2 and its culture native and becoming native to them', 'immersion into an L2 and making it native', and 'immersion into L2 culture and making it native'.

Creativity is the foundation of Deleuze's contemplations that supports my research as well. The philosopher considered the creator as the core of any intellectual activity. He assumed that creators have something to say to someone else in the name of their creations. They are creators because what they do they absolutely need to do. In my auto-narrative inquiry containing my philosophical abecedarian tractate (the Theory part) and my music-poetry work (the Post-Theory part), I advocate the principle of necessary creativity in any kind of intellectual activity. Being a philosopher-artist-writer, I cannot perform my dissertation in any other way rather than a creative one. I do it because it is what I absolutely need to do, according to Deleuze's view on creators.

Deleuze reckoned that there is not much opposition between sciences and arts as everything has a story and expresses it in its own way: philosophy tells stories with concepts, cinema does it with “blocks of movement/duration” (Deleuze, 2006, p. 314), painting does it with lines and colours, music does it with notes, and science tells stories with its tools and ways.

Deleuze’s worshiping of arts substantiates my inclination to conduct my research in an experimental way as a piece of art-music-poetry-philosophy, which is still unconventional in educational research. In his writing, Deleuze articulated the closest and most mysterious relationship between human struggle and a work of art, which provides me with the strength to carry on my research in such a way that will enable me to meet human needs and community needs through the combined intellectuality-sensitivity of my academic work. Deleuze (2006) wrote, “There is no work of art that does not call on a people who does not yet exist” (p. 324). There are always humans who wait for a particular work of art, and I believe that my research performed as a piece of art-music-poetry-philosophy may be needed in both academic and non-academic communities.

Deleuze highlighted the indignity of speaking for others. In his view, an author, writer, or scholar should speak on her own behalf, express her own feelings, thoughts and ideas and should not speak for others or summarize others’ views and generalize based on that. She should not only refer to others, interpret others, quote others, and in such a way speak for others through the funnel of her own interpretation and lose her own original thinking and writing in the labyrinth of others’ thinking-writing. Deleuze liberated the

author's voice who should vocalize only on behalf of herself for others. The social system teaches one to speak others' teachings that have been read in books, watched on TV, or heard on the radio. In such an intricately and complicatedly knitted net of others' points, views, opinions, or theories during years of social education, it becomes hard to hear one's own voice. Deleuze noted that if protests of children were heard in kindergarten and their questions were attended, it could explode the entire educational system. This scholar stressed that children are submitted to an infantilisation, the phenomenon that L2 learners experience as well in their communication with L2 bearers.

The equation of the significance of cultures and languages in the SLE classroom is vital for the creativity and health of the learning-teaching aura in the class. The interaction of cultures in SLE classes often does not go further than discussions on ethnic foods or outfits. Would the unity of cultures-languages and their interaction in the SLE classroom be fully achieved through sharing the teacher's and the L2 learner's literature, music, and arts; through reciting poetry, listening to music, and watching movies in different languages; enjoying fine arts made by artists of different cultures, and bringing some cultural treasures of both the teacher and the learner to the SLE classroom even virtually? Would L2 learners then feel proud of their languages-cultures and not diminished by their limited English skills and teachers also feel proud of the culture whose language L2 learners need to learn to survive? Would it be better for SLE if L2 learners felt that they need to learn L2 not only to survive in an L2 milieu, but also for their better understanding of an L2 and its culture and for their more creative life in their new homeland? How do educators sow the seeds of interest and love of an L2 and its

culture in the hearts, souls, and minds of newcomers, or new children of their L2 homeland?

In his work “Difference and Repetition”, Deleuze unfolds the idea of the Self-Other encountering in the process of education based on the principle “do with me”, not “do as I do”. Deleuze (1994) indicated:

We learn nothing from those who say: “Do as I do”. Only our teachers are those who tell us to “do with me”, and are able to emit signs to be developed in heterogeneity rather than propose gestures for us to reproduce... When a body combines some of its own distinctive points with those of a wave, it espouses the principle of a repetition which is no longer that of the Same, but involves the Other - involves difference, from one wave and one gesture to another and carries that difference through the repetitive space thereby constituted. To learn is indeed to constitute this space of an encounter with signs, in which the distinctive points renew themselves in each other, and repetition takes shape while disguising itself.

(p. 26)

How much are teachers in Canada’s SLE willing to learn from their L2 students and do actually learn from them? How many of them teach “with me”, but not “as I do”? What roles are played by “difference” and “repetition” in Canada’s SLE? Are there any extremes of domineering the first above the latter depending on a particular politics inherent to a particular time throughout the history of Canada’s SLE that has been changing from the teacher-centred education to the student-centred one? Is the difference of L2 learners really in favour in Canada’s SLE? What result is expected by Canada’s

SLE: an individual L2 self still different from the total social Otherness or a self that has gone through repetition and finally merged with the social whole?

Deleuze showed how the concepts of difference and repetition are related.

According to him, difference implies divergence and decentring, whereas repetition is associated with displacement and disguising. Deleuze noted, “Difference in general is distinguished from diversity or otherness” (p. 38). If I apply the depth of his thought to my research, I can say that *a priori* the L2 teacher and the L2 learner are different culturally and linguistically, and the very important question is: How equally do they strive for understanding and comprehending the difference of each other? How harmonic is their interaction in the process of L2 learning and teaching? Deleuze raised the question: “The greatest difference is always an opposition, but of all the forms of opposition, which is the most perfect, the most complete, that which “agrees” best?” (p. 38). Following that I would dare to state that the L2 teacher and L2 learner are always oppositions, and SLE should look for the answer to the question: What oppositions should be to “agree” best?

The key task of SLE is not only to teach L2 learners to speak, write, and listen in L2; it must “polish” the difference of an L2 learner to make it applicable for the social system of repetitions. In this case, difference and repetition are not the opposite ends; they flow into each other. Deleuze noticed that the question “What difference is there?” may always be transformed into the question “What resemblance is there?” (p. 14). Ultimately, the “unrepeatable” may be repeated. Deleuze highlighted an interesting detail that reveals in the complex and maze-like destiny of L2 learners: “Indeed, repetition

always appears twice, once in the tragic destiny and once in the comic aspect” (p. 17).

What may sound as a tragedy for L2 learners at the very beginning of their journey in their L2 milieu, may sound as a comedy later after the SLE road is mostly passed and the L2 is acquired to some degree that will never reach the command of L2 by native speakers-thinkers-writers for whom the L2 is their L1. The comic aspect will always be present in L2 learners’ speaking, thinking, and writing. Through repetition, L2 learners become L2 speakers-thinkers-writers. They repress their initial, natural difference, brought to their L2 milieu from their L1 milieus, and they repeat their L2 milieu that does not need their L1 selves anymore. They polish their L2 selves by their repetition of the norms, rules, regulations, standards, and laws of their L2 territory. Deleuze wrote:

I do not repeat because I repress. I repress because I repeat, I forget because I repeat. I repress, because I can live certain things or certain experiences only in the mode of repetition. I am determined to repress whatever that would prevent me from living them thus... (p. 20)

It sounds like hopelessness and defeat for the L2 mind-psyche-spirit’s inner inclination to keep her individual difference but isn’t that the only way of her surviving in her L2 world? Deleuze gave the clear answer to this question: “If repetition makes us ill, it also heals us” (p. 21); it “constitutes by itself the selective game of our illness *and* our health, of our loss *and* our salvation” (p. 21).

The dialectical opposition and unity of difference and repetition how it was seen by Deleuze resonates with Cixous’s belief in the unifying entity, which love is. Cixous (1988) wrote, “Everything begins with love” (p. 147), let it be Deleuze’s “our illness” or

“our health”, “our loss” or “our salvation. The concepts of “difference” and “repetition” can naturally separate and forcefully unite the L2 teacher and the L2 learner until love becomes involved in the process of learning and teaching. If “everything begins with love”, can SLE begin with love of difference and repetition, with love of all languages and cultures engaged in it? Can cultures as music, literature, and arts, or the legacy of peoples who created them make SLE integral and holistic? Deleuze’s philosophical worldview permeated by arts enables us to see that through equating arts with any other human activity and by permeating education with arts, education as a whole and SLE in particular would be more humanized and cultured based on the equal participation of any languages and cultures engaged in the educational process. Arts are created by love, so I believe that by underpinning SLE by arts that are an integral part of culture, the development of L2 learners’ love and interest of an L2 and its culture can be naturally achieved in the SLE class.

Lyotard. Lyotard’s view on the role of intellectuals accords with Foucault’s and Deleuze’s. He expressed that knowledge stopped being a means for building a better society and became a route to a professional qualification and a better salary. He stated that the contemporary army of educated people are not intellectuals as they do not represent the universal subject in the field of their competence; the purpose of their knowledge is to perform the best in the company that hired them. Lyotard (1993) pointed out that the role of university graduates became measured by “the best input/output (cost/benefit) ration relative to an operation” (pp. 483-484). The scholar coined the term “performativity” to describe contemporary learning that serves the efficiency and

effectiveness of the social economy. In his view, knowledge stopped being acquired for knowledge's sake and human inner world development, but for the economic prosperity of the society. Lyotard (1979) wrote, "Knowledge is and will be produced in order to be sold, it is and will be consumed in order to be valorised in a new production: in both cases, the goal is exchange" (p. 2) and then, "Knowledge ceases to be an end in itself, it loses its use-value" (p. 3). The question about knowledge possession "Who will know?", or "Who will determine what channels or data are forbidden?" were identified by Lyotard as the most challenging in the postindustrial and postmodern era.

Lyotard questioned the redemptive power of culture and metanarratives as their time was over. The philosopher (1979) noted, "The old poles of attraction represented by nation-states, parties, professions, institutions, and historical traditions are losing their attraction... 'Identifying' with the great names, the heroes of contemporary history, is becoming more and more difficult" (p.12). He supposed that after societies had entered the postindustrial age and cultures had entered the postmodern age, learning merged with science, serving the efficiency of social economy, and replaced knowledge; learning turned into a set of statements and science became a subset of learning. The technical sense of knowledge became the most important part of education, and narrative knowledge and its abstract constituents such as justice, liberty, morals, beauty, ethics, happiness, virtue, self, other, and so on stayed in shade, though these notions could not be reduced to the scientific side of knowledge, or to true/false or efficient/inefficient statements. He accentuated that this is the role of intellectuals to question all social activities, as "scientific knowledge does not represent the totality of knowledge" (1979,

p. 5). Lyotard's interpretation of the self and its exclusively society-based development based on its interactions with the other underpinned my narrative inquiry. The philosopher (1979) stated:

No self is an island; each exists in a fabric of relations that is now more complex and mobile than ever before. Young or old, man or woman, rich or poor, a person is always located at "nodal points" of specific communication circuits, however tiny these may be. (p. 12)

His justification of the self-other social bond accords with Vygotsky's theory on the social nature of human development and cognitive processes. Lyotard (1979) wrote, "The human child is already positioned as the referent in the story recounted by those around him... The question of the social bond, insofar it is a question, is itself a language game, the game of inquiry" (p. 13). Vygotsky's theory of internalization-externalization as a kernel of children's cognitive development identifies similar processes occurring between the self and the other. The social self-other bound that was characterized by Lyotard as the "game of inquiry" implies Vygotsky's child's cognitive becoming that takes place on the stages of her initial externalization, internalization, and second externalization into her surroundings, or the world of the other.

Both Vygotsky and Lyotard adhered to the crucial role of social self-other interactions in an individual's development and becoming, though Vygotsky accentuated the cognitive facet of the self-other relations, whereas Lyotard focused more on the political and economical domains of the process of education. In the terms of capitalism blossoming in the 20th century, when the social self-other bound has been acquiring more

political and economical features, the French intellectuals reflected this phenomenon in their works: Foucault (1988), Lyotard (1979), or Cixous (Cixous & Clement, 1986).

Lyotard interpreted contemporary education as directly serving the market, which supports my similar vision of the issue. Lyotard's identification of the human child as the "referent in the story recounted by those around him" (1979, p. 13) evokes in my mind Foucault's "governmentality" (Foucault, 1988) of which the child and the L2 learner are targets. Ruthlessly and ardently, Cixous attacked capitalism and its hideous manifestations in human culture in general and in education, particularly:

Right now, I am pessimistic. There is, in a very generalized manner, a loss of voice in the world of writing, of literature, of creation. It symptomatic and it will have effects; it isn't by chance that reading is on the retreat in almost all countries of the West. So that means that all the governments united, whether right or reformist, are saying: "You, if you still have eyes, shut them, and intellectuals of all countries, your mouths, and don't start making analyses, and besides, it isn't worth the trouble." One sees the development of an international intrigue that is leading toward capitalist imbecilization in its most inhuman, most automatic, most formidable form. The selling out of all the countries, their handing themselves over the way France has done with the United States, is also done on the condition of a complicitous silence. And to achieve it, they will not only silence the bulk of the production of writing – of literature in general, whatever it may be – but they will also silence poetry, even though poetry isn't going to talk

about international relations. But somehow they fear it, and they gag it. (pp. 159-160)

Kristeva and Cixous adhered to the modernist belief in the redemptive power of culture, which permeates my research. Humankind's spiritual salvation through culture is a complex issue for French intellectuals. For example, Lyotard did not believe in the power of culture in the era of science and the total marketization of education, but all other French intellectuals looked for the role of intellectuals in contemporary human society to find other ways for human salvation in the world of destruction other than those offered by science idealized and idolized in the 20th and 21st centuries.

Kristeva. Kristeva (2007) focused on the concepts of intellectual and language. In her view, language transverses identities in every humanities discipline. She stated, "In studying literature, for instance, the specialist will experience how language transverses sexual, gender, national, ethnic, religious, and ideological identities" (p. 223). It is what happens in culture as a whole in the net of multicultural and intercultural bridges and knots nowadays. Kristeva called on intellectuals to search for language transversing in the humanities. Like Foucault and Lyotard, Kristeva highlighted the only honest and right way of thinking, writing and speaking if it goes on one's behalf, on self's behalf, but not on behalf of others. She accentuated that the role of intellectuals is to think, write, and speak in such a way no matter how difficult it can be today. In her view, in the contemporary mercantile human society, intellectual life is unproductive in terms of producing straightforward, marketable products. Intellectuals through their being, thinking, writing, speaking, or acting offer others to see phenomena that are not shown,

not verbalized, not pointed out to, not advertized, not told, or not broadcast by mass media. Roberts (2007) in his brilliant article on French intellectuals and the unfortunate process of the disappearance of intellectuals nowadays, stated the importance of intellectuals' silent and quiet life:

Indeed, it is perhaps more important than ever in today's world to defend the value of 'quiet' forms of intellectual activity, where the 'impact' of one's work is necessarily imprecise. One can make a profound difference in students' lives through intellectual work in teaching and supervision situations without one's influence even being recognised, let alone measured, appreciated or rewarded. The 'ripple effects' of one's efforts cannot be readily quantified and can often only be seen many years down the track, but they are significant for precisely this reason. Intellectual experiences in institutions such as universities should *work* on us, often in very subtle, unpredictable and gradual ways, through the rest of our lives, shaping the way we view the world and act within it. (p. 488)

This quotation about today's intellectual raises questions regarding other social concepts such as education, culture, language, academia, and social justice. Adult L2 learners encounter many issues regarding education, culture, language, academia, and social justice in their L2 milieu. Most of them arrive in Canada with rich experience, knowledge and post-secondary education. Some of them were intellectuals or belonged to the social layer of intelligentsia in their motherlands. Not all of them can find appropriate, decent social positions in their new homeland due to their foreign education, foreign culture, foreign language, foreign academia, foreign mentality, and inescapable

foreign accent. Some of them find themselves students in Canada's SLE system, and their adaptation to their new life significantly depends on the quality of SLE curricula and the cultural erudition of SLE teachers.

Here, three extremely important questions are raised, which penetrates my entire research:

- Should SLE teachers play the role of Canada's culture's guides for L2 learners?
- Should SLE teachers possess a good, deep, and sufficient knowledge of Canada's culture, its literature, music, and arts, and not only customs, traditions, and holidays, to teach adult L2 learners, especially well-educated L2 learners?
In other words, should L2 teachers be connoisseurs of the culture of the language that they teach?
- Should SLE teachers go through an additional certification process regarding the evaluation of their knowledge of Canada's culture?

Nowadays, there are enough teacher education courses on cultural awareness, but there is not one course on Canada's culture in terms of literature, music, and arts. French intellectuals' search for the social role of the contemporary intellectual is connected with my view on an L2 teacher as a connoisseur of the culture of the language that she teaches and not only as a language specialist. I believe that an L2 teacher should be a cultural ambassador or a guide for an L2 learner in her adaptation to her L2 milieu, consequently, culture. For most L2 learners, an L2 teacher is the only L2 interlocutor during their hardest period of adaptation to their L2 milieu/culture, therefore, I suppose that the L2 teacher's role should be broader than only language teaching. The L2 teacher should

represent and teach L2 culture. This task is intellectual and requires from the L2 teacher deep cultural knowledge in terms of knowing, at least, literature, music, and arts of L2 bearers. Looking at the L2 teacher from such a perspective, I find French intellectuals' paradigms supportive and providing my research with a firm theoretical foundation.

What unites the French intellectuals and underpins my research on the crucial role of culture in language education is their belief in the power of intellectuals in the human society's intellectual, spiritual, mental, psychological, philosophical, educational, and cultural development and prosperity, not limited only by economical parameters.

Derrida. In Derrida's writing, I focused on his contemplation on intellectuals, language, culture, text, writing, self-other, and deconstruction. The philosopher paraphrased Montaigne's saying and made it the core of his worldview, "We need to interpret interpretations more than to interpret things" (2005b, p. 351) because "there is nothing outside the text" (1976, p. 158). Following these statements, all the concepts mentioned above become interconnected as penetrated by the text. Language, culture, and writing are part of the text as "there is nothing outside the text". Everything finds itself in the text. Derrida affirmed that writing is grafting, and there is nothing beyond interpreting interpretations; interpretation complements signification and in such a way creates reality. His view on writing as such is close to Cixous's poetic interpretation and understanding of writing as not arriving (Cixous, 1991). Derrida considered writing as not knowing where it is going (Derrida, 2005b). Derrida called writing an "initial and graceless resource for the writer" (2005b, p. 11). This scholar (2005b) noted, "...Writing as the origin of pure historicity, pure traditionality, is only the *telos* of a history of writing

whose philosophy is always to come” (p. 13); and later, “To write would be to attempt to forget difference: to forget writing in the presence of so-called living and pure speech” (pp. 13-14). Derrida (1986) makes parallel between writing and reading that interprets interpretations as well through “readings by citations (necessarily truncated, clippings, repetitions, suction, sections, suspensions, selections, stitchings, scarrings, grafts, pastiches, organs without their own proper body, proper body covered with cuts, traversed with lice)” (p. 168).

French intellectuals’ writing for me is an example of the writing and thinking of freedom. They create their own territories, inimitable, original, and challenging others with the frankness and difference of their unique views on any social phenomena. Derrida’s thinking-writing survived numerous attacks of the academic world, blaming him for not meeting the accepted standards of clarity and rigour. Nowadays, the philosopher is a respected figure in academia. The historic fact of Derrida’s academic career may question the whole contemporary system of academic writing standards. How much novelty in academic writing is welcomed (Crotty, 1998; Siegel, 2006)? How much originality in the dissertation format is accepted? How much of the author’s voice is allowed among the tight net of refereed scholars on a student’s dissertation territory (Shin, 2011; Viete & Ha, 2007)? How many steps aside from standard research paths, conventional and understandable to professors, are allowably expected from a student (Abe, 2001; Belcher, 2007; Correa, 2009; Liu, 2004, 2008; Schleppegrell & Go, 2007; Shatford, 2010; Uysal, 2008)? The conventionality of academic writing puts a student-scholar’s thinking, writing and creating in jeopardy at the very beginning. Where else if

not in the university to learn how to become (a) a professional individual, but not just an element of the educational system; and (b) the educator who can be called a “Teacher” in Heidegger’s understanding of the profession, “The teacher who teaches thinking” (quoted in Derrida, 2005a, p. 19).

Derrida (1976) criticized the Western philosophical tradition of (a) blaming writing for abstractness and non-transparency; (b) diminishing writing versus speaking; (c) characterizing the written word as losing the spiritual connection between the self and the written text; and (d) idealizing speaking as alive, specific and more transparent. The tendency of simplification of writing in the Western academia may be connected to what was identified by Lyotard, Foucault, Deleuze, and Kristeva as a feature of the postmodern-postindustrial era: merging knowledge with science in public schooling and leaving no space for other knowledge, or non-scientific knowledge. Applying that to my narrative inquiry, I would like to note that in humanities, academic writing deprived of complexity and literariness and reduced to short sentences and facts-numbers-names listing becomes impersonal and losing the spiritual connection between the self and the written text. How ethical is it to teach an L2 scholar, whose mentality is rooted in her native language long-sentence literary traditions, to write with one- or two-line sentences? Does it not mean to deprive that writer of her voice, nationality, and spirit? As an L2 scholar, I have experienced such pressure from some Canadian professors, and, therefore, French intellectuals’ aesthetic, philosophical, artistic, literary, and poetic approach to academic writing provides an irreplaceable support to my dissertation.

Another point, valuable for my research and discussed by Derrida is that translation is a vital phenomenon for an L2 writer-thinker who is always, even unconsciously, building her L2 writing based on her native writing patterns. Cixous's definition of language as a translation (Cixous, 1988) contributes to this point. Derrida called translation a *condition* of the original text that must be translatable in order to be *original*. The philosopher (1985) stated, "The structure of the original is marked by the requirement to be translated" (p. 184). The one does not exist as such without the other, even supposedly. They are interconditional. Whereas, according to Derrida (1985), "Translation augments and modifies the original" (p. 58), the original can be 'original' provided it is translatable. Derrida suggested a new, deeper vision of translation, generally accepted as secondary to its original. His turn in the conventional interpretation of the relations between the original text and the translated text from original-secondary to original-condition, in my opinion, puts the L1-L2 relations in an unexpected angle. The L1-L2 relations from the 'primary-secondary' relations turn into the 'primary-condition' ones. In other words, an L1 to be original/primary must be able to be augmented and modified by an L2. To be primary, an L1 must have an L2 as a condition of this status. The same happens in the relations between L1 culture and L2 culture. An L1 culture must be augmented and modified by L2 culture to be L1 culture. Derrida's approach to the interconditionality of such connected phenomena as the 'original text' and the 'translation' brings to light the subtle and directly invisible interconditionality of an L1 and an L2 and their cultures.

Derrida's interpretation of the concepts of self, other, and identity is another significant part of his thinking and writing that provides my research with rigorous epistemological and theoretical support. My understanding of the concept of identity is based on the etymology of the term 'identity' that originates from Latin 'id', or the 'same'. In other words, no matter how much the identity internally and externally develops and changes, it keeps that 'same' as its essence that ultimately remains constant. I think that this point is overlooked in the contemporary SLE theories on identity more oriented on identity's changeability and omitting the essential 'same' that identifies, individualizes, personalizes, specifies, and differs one human from another and keeps her 'I' different from another 'I' for the whole life period. Derrida (1976) wrote, "The self's very origin" (p. 153), supposing that there is no identity, only identification since the process of the self/I/identity identification is always supplementing something to its 'same', which is secret and unknowable for the other and for the self itself. Derrida (1995) articulated that there is always "a secret of "me" for "me" (p. 134). The philosopher (1996) suggested, "An identity is never given, received, or attained; only the interminable and indefinitely phantasmic process of identification endures" (p. 28). Identifying itself, the self adds on, makes up, and is in place of. Identification is the affirmation of the self in the other and in itself. Affirmation is the core of deconstruction that, according to Derrida (1984), is "deeply concerned with the "other" of language" (p. 123). The philosopher stressed that identity issues are not resolvable because the "self is a semipermeable boundary" (2005a, p. 28) and "'we are (always) (still) to be invented" (1989, p. 61).

Derrida provides me as an SLE researcher with the deep inner peacefulness regarding (a) the appropriateness of unconventional formats of academic research and the researcher's right on the authorship and originality of her academic writing; and (b) the scientific non-resolvability, unknowability, and undefinability of my key research concepts such as language, self, other, and culture as they are not scientific, but philosophical terms and should be approached from philosophy perspectives that are multilayered, notional, open, literary/writing-ly no-ending, and scientifically/experimentally unprovable.

Cixous. Helen Cixous is the most influential philosopher for my inquiry. Her style of writing-thinking combines an intellectual depth, philosophicality, poeticality, literariness, naturalness, femininity, nerve, aestheticism, and the amazing nakedness of her voice, mind, soul, and spirit. Worshiping the woman who she wants to become in order to love her, Cixous explores the universe and its elements such as culture, language, self, other, and writing while travelling between the islands of other writers' works, loving and hating them, agreeing and arguing with them, resting on them and traveling farther. For her, writing is not arrival; writers do not arrive anywhere while researching and writing; it is a permanent moving and being in the moment. Like other French intellectuals, Cixous investigates the knowledge-power relations and highlights an eternal split between the possessors of knowledge and culture, on the one hand, and the occupants of mastery and the others, on the other hand. Cixous (Cixous & Clement, 1986) does not adhere to Foucault's or Lyotard's vision of knowledge merged with power, but she accentuates the danger of that relationship in which women have the worst

position ever as they mostly “aligned with no-knowledge or knowledge-without-power” (p. 141).

Cixous expresses her sadness regarding intellectuals’ status in the postindustrial-postmodern era. In her words, “capitalist imbecilization” contaminated the contemporary world, but she still believes in the redemptive power of culture. She believes that intellectuals have deeper-than-science knowledge as their only weapon against the contemporary imbecilization of the humankind. Therefore, for Cixous, writing is her voice, her instrument, her way of holding the world aside from the omnipresent hands of total mercantilism, consumerism and commercialization of human life (Cixous, 2008).

Writing is a beautiful, intricate, magical embroidery in Cixous’s works. Through writing, she breathes, smells, watches, and tastes the world. Writing is her other. Cixous (Cixous & Clement, 1986) noted, “Other-Love is writing's first name” (p. 99). Cixous (1988) treasures writing as a priceless reservoir of individual, inimitable thinking that becomes resurrected during reading, “Texts are not just things, dead leaves. They bear witness to life. Reading a text represents a desire to rediscover the human, something which in our world today we tend to forget” (p. 143). Cixous (1988) affirmed that every thinking-writing human senses the universe differently, through a different body and mind, through a different history and different experience, and in such an individual, inimitable approach to writing, every writer contributes to the “general treasure of humanity” (p. 143).

The creativity of writing highlighted by Cixous powerfully supports my narrative inquiry. Cixous (1988) stated, “I prefer thinking in a poetic overflowing” (p. 142).

Cixous's thinking-writing is a tandem that cannot be divided. Her writing is an example of the liberation of thinking creativity. Cixous (1991) stated, "I was raised on the milk of words. Languages nourished me... I let myself be fed only by voice, by words" (p. 20).

Cixous (1991) made a metaphorical parallel between writing and second language:

Since we learn to speak before we learn to read or write, the passage to writing can be experienced as a shift to a second language. In any case, it opens a division internal to linguistic practice: it requires translation, inevitably unfaithful. It provokes a defiant distancing, if not the total obliteration of all traces of an orality improper to the code of writing. (p. 56)

Cixous (Cixous & Calle-Gruber, 1997) called language the biggest thing in the universe. "Language: forest with all the roots/audible" (p. 84). She stressed that the human usage of language is infinite. The philosopher approaches language from an array of perspectives: linguistic, literary, artistic, aesthetic, metaphysical/philosophical, political, economical, geographical, and gender. Her writing is a poetry, and her words are tangible. While reading her writing, my being cries silently due to the catharsis caused by the beautiful and magical depth of her world, her amazing fragile inner power, her fearlessness of being herself in her works, her self and her other. Cixous is afraid of neither the openness of her feelings nor of being a woman. She emphasizes her belonging to womanhood in her writing. She is not a genderless thinker, researcher, writer, equal to others by her belonging to humanhood. Cixous (1991) accentuated that, first, she is a woman-thinker, researcher, writer, a hu/woman, a human with the womb, and her language is a woman's language.

Cixous is not afraid of being a foreign thinker, researcher, writer, born in Algeria and grown up in France. She highlights her foreignness as her idiosyncrasy, which provides spiritual support to me, a “foreigner” in my L2 academia. Cixous (Cixous & Calle-Gruber, 1997) wrote, “My foreignness is all-powerful in me. When ‘I speak’ it is always at least ‘we’, the language and I in it, with it, and it in me who speak” (p. 85). Cixous (1988) articulated, “In my language foreign languages are my sources, my emotions. ‘Foreign’: music in me from elsewhere: a precious warning: don’t forget that everything is not here... see the innumerable, listen to the untranslatable” (p. 114). Such a proud attitude to her own foreignness as an L2 writer, inspires me as an L2 writer with the ultimate inner strength that L2 researchers-writers often lack because SLE seems to be *a priori* preconditioned by L2 learners’ inevitable ‘broken English’, rather than by the individuality of their native languages-cultures contribution to English. L2 educators unconsciously look for grammatical imperfection in L2 writing-speaking rather than their own imperfection in the perception of L2 writing-speaking-thinking. L2 thought is different from a native speaker’s thought and will stay different no matter how much proficiency an L2 learner can accomplish in her L2, as she inevitably stays shaped by her native culture-language. The acceptance of ‘difference’ has become a political motto of contemporary life and especially in SLE, but has the difference of thinking, speaking, mentality, accent, pronunciation, cultures really become accepted?

Cixous (1991) noted, “If you do not possess a language, you can be possessed by it: let the tongue remain foreign to you. Love it like your fellow creature” (p. 23). The comprehension and nativization of an L2 and its culture by an L2 learner that I see as one

of the objectives of the SLE that I dream of may occur at this intersection, identified by Cixous, between L2 ‘possession’ and ‘being possessed’ by an L2 when all L2 learner’s efforts to possess her L2 will be empowered by L2 penetration into an L2 learner’s mind-psyche-spirit, or L2 possession of an L2 learner’s mind-psyche-spirit. It is the dialectics of learning indicated by Cixous. This philosopher (1991) articulated the inner dialectics of languages inside the process of language learning, “No serious declared language. In German, I weep; in English, I play; in French, I fly, I am a thief. No *permanent* residence” (p. 36). Cixous (1988) stated, “The presence of foreign languages prevents the author from establishing ‘ownership’ over her language, from appropriating it. Recourse to the signifier ‘With’ opens her language up and enables it to overflow in dialogue with other languages” (p. 115). It is a deep statement. The dialogue of languages inside an L2 learner-thinker-writer supported by the dialogue of cultures prevents such a researcher from the language ownership, that is, from a superfluous confidence, a tendency to absoluteness and finality in definitions and statements, from a redundant reliability on the sources referred, and from the unquestionability of one’s own self and the ignorance of the Other. When languages living inside an L2 learner can accord, they will not sound harmonically or dis-harmonically. They will create the peaceful silence, which is the true inner voice of an L2 learner.

Cixous (1988) confessed, “I want to arrive, to the end, to the place where the silence which all languages make, throwing themselves in the sea, echoes” (p. 119). The echo of languages and cultures is the fruit of nativization of an L2 and its culture. It is the echo of home/homes: (a) the home where an L2 learner was born once physically, and

(b) the other home/s where an L2 learner is born on and on spiritually and mentally. The other, otherness, “not-me-at-all” dwell in Cixous’s thinking-writing. The philosopher (1991) noted, “Everyone is nourished and augmented by the other” (p. 42), and “My voice is my other. I write and you are not dead. The other is safe if I write” (p. 4). Cixous offers a dialectical view on the other. The other exists not only outside the self. It is inside the self. It is what questions, challenges, and contradicts the self from inside. When the self does not understand the other as an object, another human, a phenomenon, and so on, the self does not understand its *own other*, that one that Derrida identified as an eternal secret of me for me. The ‘id’, the Latin root of ‘identity’, the ‘same’ is that unity of the self and the other, the *me* that I know and the *me* that is an eternal secret for me. By the limitation of my life and knowledge, I can only be constantly approaching this ‘secret me’, or ‘other’ in me that *a priori* stays somewhat transcendent and unknowable for me. It does not belong to the authority of science as the latter is in the authority of humans that are limited in the cognition of themselves *a priori* because of this “eternal secret of me for me”. Like Derrida, Cixous adhered to the mysterious, secret, or transcendent nature of the self-other relationship and the eternal secrecy of the self and the other for an other and a self

My inquiry looks for the role of L2 culture in L2 learning-teaching through writing as language, through language as culture, through writing as the self and the other, and through culture as the self and the other, intermingled and interlaced. All these key concepts of my research are permeated by each other and build the following logical chain:

1. There is nothing but the text, according to Derrida. The text is what is created by humans; culture is everything created by humans, consequently, the text is culture, and culture is the text.

2. Language is a translation, according to Cixous. Translation is a condition of the text as the original; consequently, language is a condition of the text, that is, culture.

3. Culture is a condition of language as well.

4. Returning to Derrida's phrase mentioned in p. 1, I paraphrase it according to this logical chain: there is nothing outside the text, that is, language; there is nothing outside culture.

To summarize my review of French intellectuals' thinking-writing and its role for my research, I should say that it allows me as a researcher to conduct my narrative inquiry based on their key principles: (a) the avoidance of absolute truths; (b) flexibility, endlessness, dialecticality, and interconditionality of definitions; (c) the poeticality of writing; and (d) the admissibility of the non-admissible. It helps me stay confident in my thought that there is the unknowable, transcendent mystery regarding a possibility of absolute cognition/knowledge of the self, the other, and the human mind-psyche-spirit because it is studied by the human. Human cognition is homocentric; it investigates the world from the viewpoint of the human being. Whereas the knowledge of the world seems to be acquired much more easily in the era of the technological progress, the human knower cannot ultimately know her/himself completely. It might be left for a species on a higher level of life development than humans.

Research like mine needs French intellectuals' theoretical support; another research may need another framework. What is really necessary for conducting narrative inquiry is a researcher's mastery in creative, artistic, literary, logical, powerful, original, and individual writing crowned with the researcher's inimitable voice. That voice should not hide behind a faceless "we", which is one of the requirements of academic writing. That voice should be "I", original, unique, fearless, and knowledgeable. French intellectuals' writing exemplifies such writing. Their writing is the art of writers-individuals. Their voices embroider their works. French intellectuals' philosophy liberates my thinking-writing. Their worldview provides me with the scaffold among the joints of which I build my own scaffold, adding my own crossbars and joints in search for my own research path. Their theories are flexible, controversial, many-layered, polyphonic, breathing, and alive. Their theories question themselves. Cixous (1988) noted:

We use theoretical instruments, but we use them as aids, as a means of advancing further. This is not a way of repressing or obliterating theory but of giving it a place which is not an end in itself. What I most try to avoid is the turning of theory into an idol. (p. 144)

Having dwelt in French intellectualists thinking-writing for the last 5 years, I feel a spiritual-intellectual-emotional connection with their thinking labyrinth, and in my educational practice follow their way of knowing through interpreting the text, interpretations, and writing. Applying to my research their approach to reality through the text-language-writing-culture-interpretation-self-other, I create my theoretical castle

based on French intellectuals' worldview and their interpretation of the notion of culture as spiritual-artistic-intellectual-creative-psychedelic culture, culture that creates human mind-psyche-spirit, culture as literature, music, and arts, and culture as text, sound, and image that accumulates the spirit, self-consciousness, and ethos of a nation, or people.

Literature Review

The concept of culture is mysterious. It is omnipresent in FLE and SLE research as a word, and it is misty regarding its meaning. Frequently, the term is used with no definition in academic writing, for instance, in such recent research as by Branch (2012), Huang (2011), Kazakbaeva (2011), Kovarzina (2011), Lee (2012), Nieves (2011), Rios (2010), Rocha (2011), Ross (2011), Shome (2011), Wanberg (2012), and Younce (2011). The notion of culture appears in combination with other terms such as 'native culture', 'learner's culture', 'language culture', 'foreign language culture', or 'second language culture' but often stays as the mysterious 'something', as if understandable to everyone, and in such a way implies a particular reader's own interpretation.

As a current SLE researcher with experience in Russia's FLE and Canada's SLE, I look at their advantages and disadvantages to understand how to enhance SLE to make the process of L2 learning-teaching more efficient, of a better quality, and more creative and fruitful for both an L2 learner and L2 teacher. By comparing FLE and SLE, I see the main component missing in Canada's SLE is the culture of the language studied, or Canada's culture. Whereas Russia's FLE is based on the broad study of foreign language cultures, for example, cultures of the British Islands or France or Germany in terms of music, literature, architecture, history, and arts of those countries, Canada's SLE limits to

the study of general Canadian customs, traditions and holidays. I should admit that this statement is based on my own years-long experience in FLE and SLE and my academic research, started in 2005, during which I have found no research discussing the importance of Canada's culture involvement in SLE in terms of understanding Canada's culture as literature, music, and arts of Canadian peoples. Culture is not an integral part of SLE; an L2 is not studied based on and through its culture as comprehension of literature, music, and arts. Mainly, L2 learners study L2 grammar interspersed with rare lessons on culture taught as national holidays and customs related to them. In this case, culture is mostly interpreted as a conglomeration of some social features inherent to a particular people or nation and its essence is reduced to some ethnic phenomena.

Etymologically, the word 'culture' originates from Latin *cultura*, *cultus* 'care', 'adoration' and means the world created by humans versus *nature* created by no humans; *nature*, which is 'birth', 'cause of things'. Everything with which humans deal is *born* (nature) and *cultivated* (culture). A particular nation, people, or social group cultivates nature in its unique way and in this way creates its own culture physically and spiritually. Following that, a language learner is a bearer of the nature *cultivated* by her nation, people, or social group both physically and spiritually. During language study, a learner becomes part of the relationship between her own culture and the culture of the language studied. As a bearer of her own culture, not only does she immerse in the language studied, but also she immerses in the culture of the language studied. It is the culture that does not envelop and penetrate an FL or L2 learner naturally as her native culture. This culture requires meticulous study together with language study. To learn, understand, and

feel another language is to learn, understand, and feel its culture, or “nature cultivated in a specific way inherent to a particular people”, or products created by a people, bearers of the language.

Philosophically, culture is interpreted as the spirit, self-consciousness, ethos of a nation, or people (Likhachev, 2000; Magistro, 2007); an individual’s or social cultural capital (Bourdieu, 1984); a conglomeration of high human values or artistic-aesthetic-musical-literary-intellectual products of human activity (Bauman, 1988; Cixous & Clement, 1986; Deleuze, 1997, 2006; Derrida, 2005a; Foucault & Deleuze, 1977; Kristeva, 1996; Merleau-Ponty, 2008; Roberts, 2007); the product of discourse that unites knowledge and power (Foucault, 1978); a conduit that mediates the process of learning (Vygotsky, 1982); a “living mix of varied and opposing voices” (Bakhtin, 1984, p. 49); and as 2 “M”s: Mind and Manifestations (Tang, 2006); the awareness of self and “otherness” (Coyle, 2008); or society, history, geography, institutions and literature (Fenner, 2008).

I deem that SLE would benefit from the etymological and philosophical approach to the concept of culture that offers a deep, broad and substantial view of the term. In my view, the commonplace SLE interpretation of culture misses the philosophical approach to the term and reduces it to a set of beliefs, customs, traditions of a particular nation, people, or social group; or frames it as a social structure based on economy and a set of customs, traditions, beliefs, and daily interactions of a particular social group. Such an understanding is present in SLE research by default as in most cases it provides no definition of culture. Further, SLE focuses on the culture of an L2 learner rather than of

an L2 teacher. For instance, research by Canagarajah (2008), Hall (2008), Harklau (2007), Lotherington (2007), Maybin (2008), Meyer (2007), Ndura (2004), and Norton (2008) stress the importance of exploring and understanding L2 learners' culture in the process of SLE. The culture of L2 learners is considered oppressed by mainstream culture, as ignored and insufficiently involved in SLE. This point is no doubt crucial for achieving a cultural balance in SLE in terms of the necessary presence of L2 learners' culture in the SLE class but this focus leaves in the shade (a) the philosophical understanding of the culture of the studied language as everything created by the language bearers, and (b) the necessity of comprehending it by L2 learners.

In the context of Canada's SLE, Canadian culture is not studied in SLE broadly and deeply, at least, to the degree of how it is studied in Canadian general secondary school education. I have encountered no research on the importance of L2 culture study in SLE, that is, on the vitality of studying Canadian literature, music, arts, architecture, ethics, aesthetics, sports, history, and life style beyond studying Canadian holidays, ethnic customs and traditions. I have found no research exploring the correlation between the formation of L2 learners' Canadian mentality, mind, spirit, or psyche and L2 learners' academic immersion and accomplishment in the study of Canada's culture. In my practical experience, I have not come across an ESL/EAL program studying Canada's culture on the level close to Canadian general secondary school education where culture is indirectly studied through all the subjects. In Canada, K-12 students more or less become familiar with Canada's cultural heritage and its well-known creators while studying History (Louis Riel, Laura Secord, Nellie McClung, Harriet Tubman, Timothy

Eaton), Literature (Margaret Atwood, Pauline Johnson, Lucy Maud Montgomery), Science (Frederick Banting, Alexander Bell), Visual Art (Robert Bateman, Emily Carr, Joni Mitchell, Leo Mol, Frederick Varley), Physical Education (Gordie Howe, Wayne Gretzky) or Music in school choirs (Leonard Cohen, Joni Mitchell, Anne Murray). Adult EAL students miss it in their L2 education. My observation in EAL classes in Winnipeg and my communication with ESL/EAL teachers and learners from Winnipeg, Ottawa, and Toronto have persuaded me that SLE curricula lack L2 culture in terms of its constituents such as literature, music, cinematography, arts, history, philosophy, religion, science, sport, and life style. My empirical experience has led me to the conclusion that the presence of L2 culture in SLE is commonly limited to the study of the most common Canadian customs, traditions, and holidays: Halloween, Christmas, Easter, Canada Day, maple syrup gathering and making, hockey watching, drinking Tim Horton's coffee, fishing and barbecuing. No other layers of Canadian culture are represented to L2 learners in EAL schools. L2 learners mostly comprehend a "communicative" L2 isolated from its cultural whole; therefore, learners do not develop love or interest of the L2 culture and stay on the isolated islands of the cultures of their native languages despite living in an L2 environment. The comprehension of L2 culture and following it the formation of L2 mentality, necessary for becoming an authentic citizen, may not happen at all as a result of such an education.

One decade of residence and study in Canada has brought me to the thought that the key goal of Canada's SLE is to teach L2 learners to speak English on a level allowing appropriate functioning in the Canadian society in terms of jobs, banks, medical

institutions, and consuming, which is doubtlessly part of Canada's culture as well. However, the immersion, comprehension and development of love and interest of Canada's culture in a philosophical sense, as products of Canadians' material and spiritual activities, is outside Canada's SLE. It is a complex question if SLE should teach newcomers Canadian culture in such a broad and deep sense. My own FLE (English, German and Kazakh) occurred through the cultures of those languages and my adherence to French intellectuals' (Cixous, Deleuze, Derrida, Foucault, Kristeva) belief in the redemptive power of culture encourages me to seek for the substantiation of my idea of the importance of L2 culture study in SLE.

Current FLE research (Branch, 2012; Coyle, 2008; Dornyei, 2007; Fenner, 2008; Gardner, 2008; Musto, 2011; Tang, 2006; Ter-Minasova, 2005) identifies a similar issue: How deeply should the culture of the language studied be involved in FLE? Branch (2012) supported the necessity of foreign language culture study but defined culture again through customs, traditions and values. Musto (2011) offered some strategies for the integration of culture in FLE curricula based on the assertion that "all competent language instruction is rooted in sound cultural objectives" (p. iii). By stressing that some language instructors are reluctant to teach culture and non-native teachers are not always knowledgeable regarding the target culture, the researcher (a) emphasized that culture remains a relatively nebulous concept; and also (b) highlighted some difficult questions in contemporary FLE: why teach culture, what culture should be taught and how should it be assessed? Schaeffer (2011) also discussed the "heated" and unresolved question of culture in a classroom setting and its relationship to language. The scholar

noted that the questions of what and how to teach culture have been the core of a decades-length debate in FLE.

The National Standards for Foreign Language Learning by the American Council on the Teaching of Foreign Languages (1999) identified that students cannot truly master a foreign language without mastering the cultural contexts in which the language occurs. The document pointed out to the two standards regarding the culture studied: (a) an understanding of cultural practices, that is, acquiring the knowledge of what to do when and where, and (b) an understanding of the relationship between the products and perspectives of the culture studied. The Standards described the framework of the Three Ps - Perspectives, Products, and Practices - as constituents of culture that should be studied in FLE. Fenner (2008) elaborated: "It is a matter of learning through culture as well as learning about it. Only by gaining insight into the Other can learners gain an outside view of themselves" (p. 274). Tang (2006) suggested reducing Three Ps to Two Ms: cultural *Mind* and cultural *Manifestations*. He approached culture as mind and manifestation, that is, the mind of a particular culture bearers and its manifestation as the culture's products. Tang compared FLE and SLE regarding culture and noted that whereas culture is a core curricular component of FLE, in SLE there is an argument about what category of culture to emphasize: (a) behavioural, informational, and achievement culture; (b) *big C* and *little c* cultures; or (c) cultural perspectives, products, and practices. The researcher proposed that culture should be understood as cultural mind and manifestations, and students should know not only the *what* and *how* about the target language culture, but also the *why*. Tang wrote, "It requires our teachers to be proficient

in the culture in which the studied language is spoken” (p. 97). It raises a question vital for L2 learners: How knowledgeable are Canada’s SLE teachers regarding Canada’s culture as products or creations of Canadians?

A position similar to Tang’s was proposed by Magistro (2007) who stressed that teachers in multilingual environments “may seriously influence their L2 students’ intellectual and personal growth” (p. 2) in the process of the intercultural exchange and teaching learners L2 culture. Magistro connected the depth of knowledge of L2 culture with the proficiency in L2 writing and identified a provoking idea: If successful L2 writing can be accomplished after an L2 writer becomes familiar with L2 culture, why do native speakers struggle with writing anyway? Could it happen because of those native speakers’ lack of knowledge of their native culture? If the answer is ‘yes’, it will establish an important parallel between native language education and SLE and substantiate the importance of L2 culture comprehensive study in SLE.

Another study on the role of culture in FLE was conducted by Fenner (2008). This scholar affirmed that most language teaching focuses on language skills development, whereas learning a foreign language is not only about achieving language proficiency, it is also about developing personality. Fenner referred to Foucault’s interpretation of foreign language learning as a dialectic and dialogic process between the learner and her culture, on the one hand, and foreign language culture, on the other hand: the learner is influenced by foreign language culture and at the same time she influences that culture. It is an interaction between cultures represented by the teacher and the

learner. They both learn from (a) each other and (b) cultures of each other, and they both teach each other as representatives of their cultures. Fenner wrote:

The learners encounter the foreign culture as members of their own cultural community, and the encounter thus implies two cultures... The development from cultural to intercultural shows a development of the view of culture in foreign language learning away from a focus solely on the target culture towards regarding it as an interrelationship between two cultures: one's own and the other. In order for learners to step back and reflect on a culture different from their own, they have to be consciously aware of the culture of which they are an integral part. Awareness of differences as well as of similarities between the native culture and the target culture is essential for the development of intercultural awareness. (p. 207)

FLE research (Coyle, 2008; Dornyei, 2007; Fenner, 2008; Gardner, 2008; Liu, 2008; Tang, 2006; Ter-Minasova, 2005) agrees that the exclusive focus on the comprehensive study of culture of the language studied in FLE classes was a feature of the past. According to Ter-Minasova (2005), in previous FLE, some FL learners knew about the culture of an FL better and deeper than native speakers but the FL learners did not have necessary communicative language skills. FLE scholars agreed that such education in the past led to learning an FL as a dead language similar to the study of Latin or Ancient Greek. Current FLE research aims at the "intercultural" (Coyle, 2008; Fenner, 2008) nature of FLE, that is, the interrelationship between culture of the studied language and culture of learners. Fenner affirmed that nowadays the notion '*cultural*' has

been replaced by '*intercultural*', and the "learners encounter the foreign culture as members of their own cultural community, and the encounter thus implies two cultures" (p. 277).

The study by Coyle (2008) suggests a similar approach to reassessing the role of culture in FLE. The researcher elaborated the Content and Language Integrated Learning framework in which she advocated the idea of "awareness of self and otherness" and defined intercultural awareness and learning as fundamental in FLE. Coyle pointed out to the current FLE's turn to "intercultural" understanding, learning, competences, and "an intercultural awareness through the positioning of self and otherness", which means that both cultures, the culture of an FL learner and the culture of the language studied, should be equal in FLE. In other words, learning and comprehension of a foreign language and its culture should go through the prism and with the appreciation of the specifics of an FL learner's native language and culture.

Close to Cole's intercultural awareness is Gardner's (2008) notion of the necessary openness to other cultures. The researcher called such a phenomenon integrativeness that emerges from integrative motivation to FL/L2 study, as opposed to instrumental motivation. The first motivation is rooted in FL/L2 learners' interest and love of the culture of the language studied and comes from FL/L2 learner's aspirations to assimilate with a target language community, whereas instrumental motivation limits learners' goals by acquisition of their FL/L2 elementary skills for surviving and functioning in their FL/L2 milieu.

FLE scholars assume that the goal of current FLE is not only gaining knowledge of FL culture as it was before, but also building upon that knowledge to develop conscious reflection through the prism of both the L1 and FL cultures. Therefore, the root 'inter' has become an important part of features characterizing contemporary FLE as integrative and intercultural.

I should note that the SLE approach to cultures involved in the process of an L2 learning-teaching (Canagarajah, 2008; Hall, 2008; Harklau, 2007; Lotherington, 2007; Meyer, 2007; Norton, 2008) draws attention to the intercultural aspect as well. Such concepts as intercultural communication and intercultural English emphasize the L2 learner's new dyadic role as both an L1 culture investor (Norton, 2008) in the L2 learning process and an active engager in L2 culture. SLE researchers look at an L2 learner as an intercultural communicator, a conduit connecting L1 and L2 cultures, the interaction of which influences the learner's linguistic and intercultural development.

Both SLE and FLE research comes out of the understanding of the intricacy of the culture-language interrelationship according to which culture is the chrysalis that breeds and rears its language, and vice versa. They are considered as being intertwined, interconnected, inter-conditioned, inter-existed, and inter-born like hen and egg. One is inconceivable without the other. They are the whole, and the cognition of this unity is impossible through the study of its constituents as separate entities. Both SLE and FLE admit that language learning isolated from its culture deprives the learner of a natural and holistic understanding of the language itself and its culture. The questions are: How

similar are the meanings of the notion of culture in SLE and FLE? How equal is the presence of the culture of the language studied in SLE and FLE classes?

A comparative view on the volume of culture of the language studied in (a) native language education, (b) FLE, and (c) SLE reveals that an L2 is taught mainly for communicative purposes. Its culture, that is, cultural practices and products created by Canadians, in terms of literature, music, history, philosophy, cinematography, sports, architecture, and arts, is not fully included in the SLE curricula. At the end of such education, we receive an L2 learner, a potential new Canadian citizen, able to communicate in English regarding her daily needs, but somehow left outside some learning possibilities for the institutional comprehension of her L2 culture. Unlike native speakers who absorb the culture of their native language through all school subjects and unlike learners of foreign languages who comprehend the culture of foreign languages through the FLE curricula saturated with culture of the language studied (literature, music, history, philosophy, cinematography, fine arts, sports), L2 learners in SLE are not exposed to Canada's culture in a broader aspect rather than its holidays customs and traditions (Segida, 2009a).

I suppose that educating L2 learners culturally would facilitate the development of L2 learners' love and interest of the culture studied and lived in, thereby boosting L2 learners' inner motivations to indefatigable L2 learning. Sowing the seeds of love and interest of Canadian literature, music, history, philosophy, cinematography, fine arts, sports, and life style in L2 learners' minds and souls would create authentic new citizens, not merely residing in Canada for the three years required for applying for Canadian

citizenship, but the citizens who feel, know, and love their new homeland's peoples' creations and products. To achieve that, SLE should extend its current operation of the term 'culture' as a set of beliefs, customs and traditions inherent to a particular people, nation, or social group to the understanding of it as creations of the culture's bearers, and based on that SLE should study an L2 *together with* and *through* comprehensive learning-teaching of L2 culture.

Some SLE research looks at the presence of culture in the SLE curricula from the angle of relationships between education and the L1 culture (Lipka, Sharp, Adams, & Sharp, 2006; MacPherson, 2005). For example, MacPherson (2005) discussed the interconnection of the cultures of the researched and the researcher, or the learner and the teacher in her research case. The scholar interpreted mother tongue as M/Other tongue, My tongue, or the self's tongue, and the Other's tongue. Her analysis implies interconditionality of the two central constituents of the education process: the learner and the teacher; their languages and their cultures, the L1 culture and L2 culture.

Such SLE researchers as Canagarajah (2008), Ndura (2004), and Norton (2008) emphasized the importance of L1 culture, that is, L2 learner's native culture, in SLE. They suppose that L2 learners' cultures are underestimated in SLE that is consonant, on the whole, with immigrants' status in Canadian social hierarchy. Their cultural, educational, and experiential legacy is underestimated, as evidenced by their lower social status. These researchers strive to highlight the role of L2 learners' native cultures and their interrelations with the dominant culture in the process of their L2 learning.

Some SLE researchers focus on culture as cultural artefacts and stress the role of arts in language education (Eckhoff & Spearman, 2009; Gregoire & Lupinetti, 2005; Henry, 2007; Parks, Huot, Hamers, & Lemonnier, 2005; Piazza, 2007; Sweeney, 2006). For instance, Gregoire and Lupinetti (2005) conducted a study in which they characterized arts as a great equalizer in education. The scholars substantiated their statement with their interpretation of arts as (a) fundamental to all cultures and time periods; (b) primary forms of communication; (c) avenues of accomplishment for students who might not otherwise be successful; and (d) entailing alternative forms of assessment. Another example is the study by Sweeney (2006) who discussed theoretical reasons of the use of movies as a literacy tool in the developmental reading/writing process. Calling movies narratives of a sort, the researcher proposed four principles enabling a student to become a better reader or writer: recontextualization, structure, intertextuality, and critical literacy. Research by Higgs and McNeal (2006) focused on exploring cultural artefacts as promoting historical thinking, literacy investigation, and cultural expression. Eckhoff and Spearman (2009) referred to Vygotsky's postulation about the importance of cultural artefacts in language learning. They called art objects central to teaching approaches to facilitate learning. Through them, educators foster the development of learners' repertoire of languages. This research evokes the following question: Is culture still broader than cultural artefacts?

I suppose that the role of culture in education in general and SLE in particular is deeper than only "promoting" (Higgs & McNeal, 2006), an "equalizer" (Gregoire & Lupinetti, 2005), or a "literacy tool" (Sweeney, 2006). Such a characterization of the

value of cultural artefacts as a demonstrative or facilitating tool leads to underestimating the role of culture as an object of study that should be considered equal to an L2 itself as an object of study. Such an attitude to culture positions it in SLE only as an interim chain/means for L2 learning. It deprives culture of its weighty central role in SLE that an L2 has as such. In this case, culture itself is not a goal of L2 learning. An L2 is the goal, and its culture is only a means for achieving the goal. The usage of cultural artefacts as a demonstrative means deprives the process of L2 learning-teaching of its foundation, which is culture. An L2 and its culture should be seen as oneness, and, hence, they should be learned as oneness because the comprehension of one leads to the comprehension of the other, and vice versa.

General application of cultural artefacts in SLE raises the question: What roles should L1 culture, that is, L2 learner's culture, and L2 culture, that is, the culture of the language studied, play in SLE? Mostly, current SLE researchers focus on L1 culture engagement in SLE. For instance, Henry (2007) suggested that L2 teachers should become familiar with the art of the students' culture. In other words, L1 culture should be present in L2 classes, and L2 teachers should learn their students' cultures and develop awareness of the latter. The same is discussed in SLE research in the studies of Canagarajah (2008), Hall (2008), Lotherington (2007), Norton (2008), and Ndura (2004). On the whole, SLE focuses on learners' cultural (L1 cultures) engagement in the process of L2 learning, but L2 culture still remains in the shade; whereas FLE researchers (Coyle, 2008; Fenner, 2008; Gardner, 2008; Ho, 2005; Tang, 2006) examined the relationship

between FL and L1 culture from the perspective of raising awareness that nowadays FLE should be accompanied with socio-cultural competence in both cultures.

Having looked at contemporary FLE and SLE research on the culture-language relationship to a certain degree they converge regarding their understanding of (i) the dialectical interconditionality of L1 and FL/L2 cultures in the process of FLE and SLE, and (ii) the importance of raising students' and teachers' awareness of the acquired knowledge of both cultures. To that, I would add the following:

- In the field of SLE 'acquired knowledge of both cultures' should mean learners' and teachers' *comprehensive knowledge of the cultures that they represent*. It is a premise of effective SLE that ultimately may result in proficient L2 command.
- L2 learners and L2 teachers should actively be engaged in external operations (Vygotsky, 1982) with the native cultures of each other. In other words:
 1. An L2 learner should be knowledgeable of her native language and culture.
 2. An L2 teacher should be knowledgeable of L2 culture, no matter if she is a native or non-native L2 speaker.
 3. Both L2 learners and L2 teachers should engage in the process of interactions between L1 and L2 cultures: (a) to develop an awareness of L1 culture, an L2 teacher learns L1 culture as much as L2 learners represent it; and (b) to comprehend and subsequently nativize L2 culture, that is, to make L2 culture as L2 learners' native one, L2 learners comprehend L2 culture as much as L2 teachers represent it and L2 learners immerse in it.

The SLE research articulates the importance of studying of both L1 and L2 cultures, but does not consider L2 culture as equally an important object of study as an L2 itself. Mainly, the position of L2 culture is limited by its role as a demonstrative means in SLE and facilitating the process of L2 learning-teaching, rather than an object of comprehension in itself. My postulate ‘L2 comprehension is L2 culture comprehension, and vice versa’, makes the role of L2 culture equal to an L2 in SLE. Ultimately, this process may result in an L2 and its culture nativization, which means:

1. An L2 learner’s gradual acquisition of feeling and understanding of an L2 and L2 culture similar to her feeling and understanding of an L1 and L1 culture.
2. An L2 learner’s natural living and self-realization/creation in an L2 and its culture.

I suppose that an L2 and its culture nativization is the highest outcome of SLE, and an L2 and its culture nativization follows the stage of L2 and its culture comprehension, which often occurs when an L2 learner lives in an L2 milieu (Dornyei, 2007; Gardner, 2008). Also, I presume that an L2 learner’s ability to create in an L2 and its culture as her self-realization, or conscious externalization in an L2 and its culture is one of the manifestations of the learner’s L2 and its culture nativization.

Research Objective

This dissertation derives my practical, theoretical, and academic experience in both FLE ad SLE and my personal experience of learning-teaching English as, first, my FL and, then, L2. In the Theory and Post-Theory parts of my dissertation, I investigate my inimitable journey to the comprehension and nativization of the culture of the

language studied alongside my comprehension and nativization of my FL/L2, first in FLE and then in SLE crowned with my resurrection as a creative person. I hope that my individual way of L2 learning-teaching may influence SLE, so that L2 culture as mind and manifestations of L2 bearers (Tang, 2006) becomes as integral a part of SLE curricula as the L2 itself is. I hope that my research may enhance SLE towards its depth and effectiveness.

Methodology

Dadds & Hart (2001) stated:

More important than adhering to any specific methodological approach... to create enquiry approaches that enable new, valid understandings to develop; understandings that empower practitioners to improve their work for the beneficiaries in their care... No methodology is, or should be, cast in stone, if we accept that professional intention should be informing research processes, not pre-set ideas about methods of techniques. (p. 169)

The methodological inventiveness is not an easy thing to pursue especially in educational research constrained by the standards of generally accepted methodologies. To make research valid, a researcher should support her research with a stable foundation of transparent criteria for her research evaluation that may ultimately create a vicious circle. How can research novelty fit the established criteria? Or vice versa, how can the existing criteria evaluate research novelty? A researcher should always fit herself in the Procrustean bed of established norms, standards, and criteria to be evaluated, understood, and accepted.

When I read some researchers' works and feel encouraged, inspired, and moved by the depth of their writing, I wonder what criteria enable this invisible process of trust between me as a reader and them as authors? I read such writing, become amazed, touched, and inspired. It wakes up my own thinking, so that I begin to create my own writing. Somehow, I trust the truth dwelling in particular authors' writing. I wonder if it is what academic writing is supposed to be for: to inspire new thinking and writing? I wonder if it is what my research is supposed to be for: to inspire others' new thinking and writing?

Initially, during my Master's research, I was looking for an appropriate methodology among the existing ones, and the only one that seemed to fit at that time was the narrative inquiry, or inquiry through the narrative. Based on my analysis of the works by Bullough & Pinnegar (2001), Polkinghorne (1988, 1995), MacIntyre (1981), Beattie (1995), Frank (1995), Edel (1984), and Connelly & Clandinin's (1988, 1990, 2006) and the adjustment of their frameworks to my research purposes, I conducted my Master's auto-narrative inquiry. Time has passed, and I still consider narrative inquiry the methodology providing my research with the most appropriate principles in terms of (a) the accessibility of novelty of approaches to phenomena investigated, and (b) the creativeness of writing-thinking, its literariness and naturalness (Cortazar, 1986). When I wonder what could make my thinking-writing valid, I think of its originality, stylishness, substantiativeness, imaginativeness, logicity, honesty, and openness. When I wonder what can make my academic research valid, I come to my connoisseurship, field knowledge, and experience, and its novelty, inventiveness, depth, and authorship.

My inquiry data collection is *auto-works anthology* (from Greek ‘flower gathering’) as my 26 philosophical-literary essays. My inquiry data analysis is *auto-reflection* (Bullough & Pinnegar, 2001) as my reflection on my experience in FLE and SLE. My research is an aesthetized arts-philosophy-informed inquiry (Barone & Eisner, 2006, 2011; Cixous, 1988, 1993, 2008; Marshal, 2008) where education is a ‘sound philosophy of experience’ (Dewey, 1938). Besides narrative inquiry methodology, my research applies writing as a method of thinking (Segida, 2009b) and knowing (deCarteret, 2008; Richardson, 2000), a method of discovery and analysis (Mantle, 2008), and an emergent methodology in itself and a sacred discourse (Josephs, 2008). I search through my narrative while writing the narrative. While writing my Theory part, I had only a blurry idea of its content and shape, and it was growing, developing, and unfolding together with my writing. I write as if compose music with no libretto. Letters and words appear on computer screen like tiny black living creatures and lead my thinking. My writing unfolds my thinking little by little, bit by bit. Periodically, they alternate their roles, but mainly, they are tightly intertwined and encourage each other, unfolding on the territory of my mind-psyche-spirit.

The only character of my Theory Part is “she” that accumulates the features of FL and L2 learners observed by me during my FLE and SLE learning-teaching. “She” amalgamates not only my own experience of FL-L2 learning-teaching but partly the experiences of other FL-L2 learners whom my life encountered. The “she” is the self combined from my self and the selves of others who, in my view, experienced similar phenomena in the process of L2 acquisition and L2 milieu acculturation. Through my

unfolding writing as a method of knowing (Richardson, 2000), I approach my understanding and comprehension of the self in its inseparable ties with the other. I do my search for the role of L2 culture in SLE through the L2 learner's self-understanding, self-interpretation, self-discovery, self-analysis, and self-comprehension that unfold in my narrative. MacIntyre (1981) saw the unity of a human life in the "unity of a narrative quest" (p. 203). He stressed that the "only criteria for success or failure in a human life as a whole are the criteria for success or failure in a narrated or to-be-narrated quest" (p. 204).

Ricoeur (1992) wrote:

Self-understanding is an interpretation; interpretation of the self, in turn, finds in the narrative, among other signs and symbols, a privileged form of mediation; the latter borrows from history as well as from fiction, making a life story a fictional history or, if one prefers, a historical fiction, interweaving the historiographic style of biographies with the novelistic style of autobiographies. (p. 114)

Narratives tend to find or approach the truth as they are lived and told. Narrative are confessions that are not afraid of being stigmatized or ridiculed. The inner world of the self becomes publicized for the purport of change that may make the world better. Ricoeur (1987) noted that narrative identity makes and unmakes itself. Following this thought, I would say that narrative identity dresses and undresses itself, likes and hates itself, and opens and closes itself to the other. It breathes inside the narrative; it lives in it; it unfolds in the form of narrative as a new painting on the canvas, sometimes totally unexpectedly for the narrator, or its creator. Ricoeur emphasized that "the practice of

narrative lies in a thought experiment by means of which we try to inhabit worlds foreign to us. In this sense, narrative exercises imagination more than the will..." (p. 249).

The narrator tries to stay objective in her telling and writing, but the subjectivity of the human nature, the subjectivity rooted in the individuality of a narrator's mind-psyche-spirit feeds the imagination's blossoming. As Bruner (2004) noted, "There is no innocent eye" (p. 709). I see, feel, taste, smell, and hear like nobody else but at the same time based on all the assumptions, statements, prejudices, formulas, tastes, hypothesis, versions, scenarios, opinions, and views that I have absorbed during my life. I am a subject under the cross-fire of all other subjects and objects that I have internalized (Vygotsky, 1982), so everything that I make, create, think, speak, or write is subjective. My identity and my narrative identity are both the same and different. Ricoeur affirmed that "narrative identity does not exhaust the question of the self-constancy of a subject, whether this be a particular individual or a community of individuals" (p. 249). The scholar stated:

Without the recourse to narration, the problem of personal identity would in fact be condemned to an antinomy with no solution. Either we must posit a subject identical with itself through the diversity of its different states, or, following Hume and Nietzsche, we must hold that this identical subject is nothing more than a substantialist illusion, whose elimination merely brings to light a pure manifold of cognitions, emotions, and volitions. (p. 246)

A person's identity may find its constancy and changeability, its repetition and difference (Deleuze, 1994) through the narrative that the identity creates and *lives in* at the same time. Some questions arise: What narrative to trust? What is a good narrator?

What should be criteria for evaluating a narrative? Can everyone be a narrator? Why does a person narrate? Who needs someone's narrative? Taylor (1989) stressed, "Making sense of one's life as a story is also, like orientation to the good, not an optional extra. ... In order to have a sense of who we are, we have to have a notion of how we have become, and of where we are going" (p. 47). The scholar supposed that values are key components of human experiences and, consequentially, narratives. Taylor (1988) expressed the selfhood's values through such notions as "moral topography", "moral maps", "moral space", "directions of a life", and "orientations to good". He believed that the narrative enables viewing a person's life as a whole and combines her differences in her unity.

Polkinghorne (1988) maintained 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). The researcher articulated three levels of narrative: experience, telling, and interpreting. In other words, to create a narrative, I should experience, or to live through a story, then to tell it to the other, and then to analyze, or interpret it.

Polkinghorne was confident that "the truth of a well-rendered autobiography is deeper than the life itself" (p. 16) and provided 14 guidelines for creating such a narrative.

Macintyre (1981) contributed to the narrative theory with the concept of selfhood that he described as "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).

The narrator uses her narrative as a string for the beads of her diverse and polyphonic experience that may shine for the other on her unique hand-made necklace.

Bruner (2004) articulated 2 theses: (1) there is no other way of describing “lived time” rather than in narratives; and (2) “narrative imitates life, life imitates narrative” (p. 692). He stated, with which I fully agree, that the reflexivity of self-narrative poses problems beyond verification and rationalization, except for one criterion “whether a life story ‘covers’ the events of a life” (p. 693). The scholar argued that a “life as led is inseparable from a life as told” (p. 708) and emphasized that the “only life worth living is the well-examined one” (p. 709). Based on that, I would not state that I conduct my research and unfold my Theory part to make my life worth living as I am *really well examining it* in that part if I paraphrase Bruner’s words. On the contrary, I am inspired not by my-self-examination but by my thoughts of the Other who, I believe, needs my story in order to together change the world into one better, kinder, and more sensitive to the things that are beyond the profit-at-any-expense economy that rules the world.

Bruner highlighted a cultural and linguistic aspect in which a narrative unfolds.

He identified the heart of his argument as the following:

... Eventually the culturally shaped cognitive and linguistic processes that guide the self-telling of life narratives achieves the power to structure the perceptual experience, to organize memory, to segment and purpose-build the very “events” of a life. At the end, we *become* the autobiographical narratives by which we “tell about” our lives. And given the cultural shaping to which I referred, we also become variants of the culture’s canonical forms. (p. 694)

According to Bruner, “Language constructs what it narrates not only semantically but also pragmatically and stylistically” (p. 696). I wonder what semantic, pragmatic and stylistic features are inherent to my narrative written in English but with the implicit

presence of my native Russian? Who am I as the narrator of my narrative that may be analyzed, according to Bruner, based on the Russian formalists' three cultural aspects of a story: the timeless *fabula*, the sequenced *sjuzet*, and the personalized *forma*, or theme, discourse, and genre: Am I a Russian narrator, or a Canadian one, or a Universal one? I grew up and become a thinker-writer, who I am now, in the aura of the Russian literature permeated and shadowed my life before my grown-up self-awareness, and in the aroma of foreign literature that came to me through the literary journal "Innostrannaya Literatura" ("Foreign Literature"). I have grown up on Russian and foreign literatures, so who am I now? Can I be just an Earth's child with no cultural, linguistic, social, national, ethnical or mental characteristics? I wish I could, but I cannot as there is, according to Bruner (2004), either no "innocent eye" (p. 709) or "life itself" (p. 693). I have been made, constructed, built, fabricated, shaped, or sculpted, probably, often against my will, against my inner, natural inclinations and desires just to live as a nature's child beyond politics, economics, or other "ics". For myself, I am a child of the planet; for the other, I am probably a *Russian* narrator-writer-thinker somehow acculturated in Canada. This "somehow" is defined by many factors, social and psychological ones. Berry (2005) stressed the individual character of cultural acculturation. The scholar assumed, "Those pursuing the integration strategy experience less stress, and achieve better adaptations than those pursuing marginalization" (p. 697). He defined acculturation as the dual process of cultural and psychological change occurring as a result of contact among cultural groups and their individual members. If I have to fit in his scheme, it implies that I pursued the marginalization or integration strategy. During my 10-year acculturation, I pursued only one strategy: to live simply and decently in the language I loved and its

culture but my love of them, my strong inner inclination to be a holistic whole with my L2 and its culture did not deprive me of the enormous stress I have survived during my L2 thinking-writing-speaking becoming.

In the space of love of narrative as a research method investigated in works by Berry (2005), Brockmeier & Carbaugh (2001), Bruner (2004), Bullough & Pinnegar (2001), MacIntyre (1981), McAdams (2001), Polkinghorne (1988, 1995), Ricoeur (1987, 1992), and Taylor (1988, 1989), Strawson (2004) expressed his critical attitude to the narrative's *fashionable*, in his view, idealization inherent to the modern academic research. He articulated 11 statements against the narrative as a reliable research method and summarized:

As for Narrativity, it is in the sphere of ethics more of an affliction or a bad habit than a prerequisite of a good life. It risks a strange commodification of life and time – of soul, understood in a strictly secular sense. It misses the point. (p. 450)

I agree with both sides of the narrative and accept them because any phenomenon has its light and dark sides. I address the narrative as the best method among existing ones as it fits my research, my writing style and myself with the many-year artistic background rooted in music and literature. I would like to emphasize that the concept of self is not the key concept of my dissertation. It is an interim term through which I approach, explore, and substantiate my main postulate on the crucial role of L2 culture in L2 learning and teaching. Therefore, my theory is inspired by the philosophical legacy of French intellectuals and Vygotsky's cognitive theory rather than by narrative psychology, though I am grateful to the latter in its contribution to my understanding of narrative inquiry as a methodology.

In 1990, Connelly and Clandinin first used the term ‘narrative inquiry’ in educational research based on the intellectual history of that notion (MacIntyre, 1981; Polkinghorne, 1988). They conceptualized narrative inquiry as a research methodology by identifying (a) the narrative as a phenomenon, and (b) inquiry as a method; and following Dewey’s (1938) interpretation of life as education. In their view, “lived experience” became the key subject of the type of research that brings “theoretical ideas about the nature of human life as lived to bear on educational experience as lived” (Connelly & Clandinin, 1990, p. 3). The scholars placed a human being with her inimitable life experience in the centre of educational research. They supposed that to understand one’s own education is to understand how to educate others (Connelly & Clandinin, 1988). Supported by their view, I am doing my research to understand my own L2 learning-teaching in order to understand how to educate others. I admit that everyone’s education is unique and may not be applied to the education of the other, but an individual’s education experience can bring to light the understanding of one of the ways of educating others.

In my narrative, I examine the phenomenon of L2 nativization and its culture nativization through the scrutiny of my becoming an L2 thinker-writer-creator in terms of my simultaneous continuous functioning as an L1 thinker-writer-creator. I draw out my tractate (from Latin *tractare* to draw out) as an educational arts-informed (Barone & Eisner, 2011) conceptual auto-narrative inquiry with its main purport to educate (from Latin *educere* to lead someone out, forth) my self and my other. My understanding of the term ‘education’ spreads beyond the walls of educational institutions and equates life

(Dewey, 1938) and self-development of both the teacher and the learner (Heidegger, 1967). I draw out my *lacrima-data* (Cixous & Calle-Gruber, 1997), my 26 essays in my Theory part; I analyze it by means of my writing as a method of thinking (Segida, 2009b) and knowing (deCarteret, 2008), a methodology itself (Josephs, 2008), coming to know (Elbaz-Luwisch, 2002), and a “method of inquiry, a way of finding out about yourself and your topic” (Richardson, 2000, p. 923). In my research, my L2 nativization as the fruit of L2 culture nativization process is triadic: it is (a) the subject; (b) the method; and (c) the outcome. As writing and knowledge dwell in the “spaces between words as the words themselves” (Mantle, 2008, p. 281), I word the world into my existence in my L2 and its culture (Richardson, 2000), and interlace my writing as a method and my knowledge as a process into my L2 writing creatively embedded in my Theory and Post-Theory parts as products of my L2 culture nativization.

By applying the Connelly and Clandinin framework, a few reasons prompted my choice of narrative inquiry as my research methodology:

1. It is research of *experience*.
2. It is research of an *individual* experience.
3. It requires *creative writing skills*.
4. It is research of *stories* coming from a *lived* experience.
5. It is research of a *narrative* (subject) by means of *narrative writing* (method)

for creating a *narrative as a research outcome* (outcome).

Following Polkinghorne (1988), Bullough and Pinnegar (2001) noted that authentic narratives should be based on the researcher’s honest stand and three stages:

experience, telling, and interpreting. Based on that, I can state that my research *interprets* my own *telling* that was *experienced*, and as the author of my research, I take an honest stand. According to Phillion and He (2007), narrative inquiry researchers join the flow of life. My research joins the flow of life:

1. By telling, interpreting, and analyzing my lifelong experience of learning-teaching languages and my individual L2 nativization through my nativization of L2 culture.

2. By creating my L2 writing products, or the Theory part and the Post-Theory part, as my theory embodiment.

Bullough and Pinnegar (2001) highlighted that such an inquiry may be called *self-study*, but I think that it is always *self-other* study, as the self identifies itself in the plexus with the other (Allen, 2008; Becker, 1996; deCarteret, 2008; Cixous, 1988, 1993; Derrida, 1998; Fenner, 2008; Josephs, 2008; Marshall, 2008; St. Pierre, 2006). As a narrative inquiry researcher, I have, according to Bullough and Pinnegar (2001), “an ineluctable obligation to seek to improve the learning situation not only for the self but for the other” (p. 18). Even if my search is not crowned at the end with the other’s acceptance of my experience and ideas coming from it, I should still conduct my research for both: for my self and the other.

Based on Polkinghorne’s (1988) three levels of narrative: experience, telling, and interpreting, I suppose that experiences and stories are bricks of narratives: a person lives through an *experience*, *tells* a story about it, and *analyzes* it in her narrative. I believe that people are experiences and, according to Feige (1999), people are stories. Stories are

like dwelling places: people live in them (Crites, 1971). Frank (1995) highlighted the cultural idiosyncrasy of narratives and stressed that narratives reflect cultural and personal preferences. He stated, "People tell their own unique stories, but they compose these stories by adapting and combining narrative types that cultures make available" (p. 75).

I would compare narratives with kaleidoscope images: cultures create narratives inherent to them; as one turn of the kaleidoscope creates a new picture, a culture creates its unique narrative types. In my case, I am a teller, a narrator, and a researcher. I am writing my narrative based on my own life story and L2 learning experience, and my story created in the format of music/sound, literature/writing, and videos/images.

Narrative inquiry requires more than three sides of approach to the world, necessary for triangulation, and needs crystallization (Richardson, 2000). Only after going through an analytical crystal, stories become narratives. In 1990, Connelly and Clandinin identified that storying is a process of moving simultaneously in four directions: inward (inside self), outward (toward community), backward (in time), and forward (also in time). The scholars noted that narratives capture and examine experiences as human beings live them in time, space, person, and relationship; consequently, a narrative inquirer should achieve a four-dimensional inquiry space in her research - the temporal (time), the spatial (space), the personal (person), and the social (relationship).

In 2006, Connelly and Clandinin replaced the four-dimensional inquiry space with three commonplaces of narrative inquiry: temporality (people, places, and events in process and in transition); place (locations that inquiry embraces); and sociality (relations

between participants and an inquirer). The third commonplace is less imperative when a researcher examines her own experience, but as any human being is a social creature, the presence of the Other is implied even in such research like mine. To these commonalities, I would like to add another commonality, which is *spirituality* that reflects the unique mind-psyche-spirit of the researcher because namely her mind-psyche-spirit, embodied in her narrative inquiry, inspires life to her research. The inner strength of the individuality of the narrative inquirer may or may not express the spiritual power of her mind-psyche-spirit and of her narrative inquiry that at the end may or may not inspire the other. Therefore, I consider *spirituality* a necessary commonplace of valid and rigour narrative inquiry. By applying temporality, place, sociality, and spirituality to my inquiry, I examine my self (spirituality) as the researcher-participant and the other (sociality), places (place), and events (temporality) in processes and transitions that have been involved in my becoming as an L2 thinker-writer-creator based on my comprehension and nativization of L2 culture in my L2 milieu.

In 2007, the methodological framework by Connelly and Clandinin was developed by Clandinin, Pushor, and Orr. These scholars created the theory of eight elements for designing, living out, and representing narrative inquiry that substantiates my research as well with my addition of an eighth element:

Element 1: Justification.

From three angles, a researcher should justify why her study is important:

1. Personally: a researcher should situate herself in her study.

2. Practically: a researcher should explain how her research will be insightful to changing or thinking differently about the practice of her self and the other.

3. Socially: a researcher should answer the “So what?”/“Who cares?” questions (Clandinin et al, 2007).

Element 2: Phenomena identification.

A researcher should name phenomena of her study - the “what” she researches into.

Element 3: Methods description.

A researcher should describe particular methods for studying the phenomena.

Element 4: The move from field texts to research texts.

Element 5: Positioning herself as a researcher.

A researcher should position herself as a narrative inquirer in relation to other research; related programs of research; and research conducted in different epistemological and ontological frameworks.

Element 6: The uniqueness of the study.

Clandinin et al. (2007, p.30) wrote, ‘What is it that can be known about a phenomenon that could not be known?’.

Element 7: Ethical considerations.

Element 8: Narrative inquiry writing.

A researcher should write creatively, authentically, and adequately. Connelly and Clandinin (2006) stated that narrative inquiry writing also requires “evidence, interpretive plausibility, and disciplined thought” (p. 485).

Summarizing the eight elements description, I should as a narrative inquirer:

- think narratively with my careful attention to temporality, place, sociality, and spirituality;

- use a range of textual forms;

- understand the writing of a research text as a narrative act. In other words, I should admit that a different research text will be created (a) at a different time, (b) in a different social situation, (c) for different purposes, and (d) by a ‘different mind-psyche-spirit’ to emphasize the importance and uniqueness of a researcher’s writing style;

- think of audiences, or my reader;

- be aware of judgement criteria; and

- think of the social significance of my work and the literature to which my narrative inquiry can contribute.

Though the frameworks by Connelly-Clandinin (2000) and Clandinin-Pushor-Orr (2007) provide a deep theoretical basis for rendering my research, I will still step into the not-known and not-researched in the frame of narrative inquiry methodology by using it together with writing as a method of thinking and knowing that allows me to examine my research question together with my narrative during its creating and writing. In the kind of research that I am conducting, unknown things and new explorative and analytical ways emerge. Using writing as a method of thinking (Segida, 2009b) and knowing (deCarteret, 2008; Josephs, 2008; Richardson, 2000) and through my L2 writing I vagabond between the known and the unknown while knitting my philosophy-literary narrative (Theory part) and exemplifying my L2 artistic creation (Post-Theory part).

Such a task doubles the complexity of my research because the subject study of my inquiry, which is L2 nativization embodied in my L2 product and L2 thinking-writing created the product, is at the same time my research method. I investigate my L2 becoming, embodied in my L2 thinking-writing, by means of my L2 writing.

My mind-psyche-spirit strives to implement its L2 thinking-writing-creating in two formats: (a) the Theory part as a philosophical tractate that is literary and artistically shaped in 26 essays according to the 26 letters of the English alphabet; and (b) the Post-Theory part as my music-poetry-video piece. My research methodology is a symbiosis of narrative inquiry (Clandinin & Connelly, 2000), writing as a method of thinking (Segida, 2009b) and knowing (Richardson, 2000; Josephs, 2008), living theories (Whitehead, 2008), and philosophical writing as a deep, faithful, and logical way of providing evidence (Cixous, 1988; Dewey, 1910; Derrida, 2005b). Dadds and Hart (2001) support my methodological inventiveness by stating that “for some practitioner researchers, creating their own unique way through their research may be as important as their self-chosen research focus” (p. 166).

Credibility

Taking into account narrative inquiry’s commonplaces, elements, and considerations identified above, I will be able to create *credible* and *rigorous* research. As to transferability (Guba & Lincoln, 1998) of my research findings and implications, I agree with Blair (2007) that it is not and cannot be assured, but rather “anticipated that such an approach may lead to broader applications within the diversity of its readership” (p. 2). The power of story extends the frames of thick description and

ascends new levels, as data collection and analysis take on novel characteristics, revealing and celebrating the researcher's voice within the situated context; narrative inquiry has the potential to transform both the reader and the researcher.

The trustworthiness of my narrative inquiry is rooted in the honesty, openness, authenticity, persuasiveness, coherency, width, depth, originality, insightfulness, innovativeness, novelty, elegance, artistry, aestheticism, and integrity of my thinking-writing that I expose as a researching writer and a writing researcher: my auto-narration originates not from my imagination, but from the factuality of my lived experience that substantiates my research castle and make it strong, or valid (from *validus* 'strong' in Latin). Bullough and Pinnegar (2001) characterized the truth of a well-rendered autobiography as "deeper than the life itself" (p. 16). Lather (2006) defined research validity as the problem, not the solution, as a "limit-question" of research, "one that repeatedly resurfaces, one that can neither be avoided nor resolved" (p. 52). Cole and Knowles (2001) stressed, "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) affirmed that narrative inquiry criteria should be judged beyond validity, generalizability, and reliability if it contributes to a change in the relations between theory and practice and in the professional knowledge context.

Narrative inquiry validity cannot be measured physically or mathematically, but it can be measured logically, spiritually, emotionally, philosophically, or psychologically. It can be measured by the power of its influence both on the self and the other and,

consequently, by the power of its contribution to the prosperity of both. SLE narrative inquiry validity can be measured by the power of its contribution to the prosperity of SLE. When an author searches for “the beauty of a sudden density of life” (Kundera, 2005, p. 19), her intentions originally have a right for being called faithful and credible. My theory presented in the Theory and Post-Theory parts is a “lived experience” (Connelly & Clandinin, 2006) and a “living theory” (Whitehead, 2008) as “an explanation produced by an individual for their educational influences in their own learning, in the learning of others and in the learning of the social formation in which they live and work” (Whitehead, 2008, p. 104).

I am telling, interpreting, and analyzing my lived and living experience, embedded and living in my Theory and Post-Theory parts for the purpose of: (a) the theoretical realization of my empirical experience of my nativization of my L2, and (b) sharing my experience with the Other who may consider it worthy, useful and seminal for her/his own life. That Other may only be one person in the whole world; however, for her/him my research will perform its vital educational mission.

Significance

The research on my L2 learning has occurred to my comprehension and nativization of L2 culture in a *natural* context. By bringing to light my research created in the form of various methodologies: (a) narrative inquiry, (b) arts-informed research, (b) a living theory, and (d) writing as a method of thinking and knowing, I exemplify my way of L2 learning-teaching and L2 writing-creating that may contribute to the knowledge associated with SLE and enhance it in an *institutional* context. My research vocalizes my

L2 learning experience that intertwined my FLE and SLE, intermingled my L1 culture and L2 culture, interlaced my L1 thinking-writing-creating and L2 thinking-writing-creating, and has been fruitful in my case because it has been permeated by my comprehension and nativization of L2 culture. I call it ‘fruitful’ because consider L2 writing-creating as the L2 learner’s most sophisticated and highest accomplishment of her SLE journey.

My way of achieving L2 writing-creating through my deep immersion in L2 culture may inspire other L2 learners, teachers, or thinkers-writers. My triadic knowledge acquired in (a) FLE institutional contexts; (b) my own system of learning-teaching in a natural context; and (c) SLE institutional context may contribute to SLE by reassessing L2 culture as a demonstrative means in SLE to acknowledging the importance of L2 culture comprehension-nativization and its status in SLE as equal as an L2’s status itself. I believe that SLE will benefit from hearing the voice of a person who has learned an FL and an L2 on two different sides of the planet and in two different domains of education, (FLE and SLE), and has become an L2 writer-creator slowly and finally recognized in L2 culture.

My way of L2 learning is a way of one individual and may neither have analogies nor be repeated because of the uniqueness of any individual. My research findings may not be indisputably implemented because my research case is a *particular* person’s case that has occurred at a *particular* time, in a *particular* place and in a *particular* social-individual context, that is, in a particular relationship between a *particular* individual and a *particular* society.

Different parameters of any of these elements will result in a completely different narrative, a different reflective analysis of it, and different outcomes, findings, and implications. My research can be an example of indefatigable L2 learning, but the effectiveness of it depends on an L2 learner's attitude to the culture of the language studied and her enduring desire to learn an L2 and its culture as deeply as her native language and culture.

Theory

The letters of the English alphabet are the knots of L2 learning scaffold. It is what an L2 learner encounters first while becoming an L2 learner. The 26 letters of the English alphabet can be compared with the essential cells or building materials for English language construction and development. I have chosen them as initial points or parameters for finding and defining the 26 key terms/concepts of my theory. On each of the 26 steps, in the ocean of words beginning with a particular letter, I was looking for some weighty criteria for the selection of my 26 research terms. Finally, I have stopped on 26 concepts that are main characters of this part of my thesis and help me, a researcher in the field of SLE and at the same time a lifelong L2 learner, to identify, express, explain, and substantiate my theory of L2 learning-teaching through an L2 culture comprehension-nativization. L2 learning is not arriving, as learning as a whole is not arriving but an endlessly unfolding process. Neither certificates, diplomas, or degrees obtained in an L2 nor social positions in an L2 milieu can characterize the completeness of the L2 learning process. As an L2 learner, I may indicate my approach to the language I have been studying since 1998, my approach to its culture comprehension-nativization

that I have loved since my childhood, but I may never be able to identify the point at which I can say that I have learned the language and I have comprehended the culture. My life in my L1 and its culture embedded in my knowledge-experience will always stay with me like the stone of Sisyphus (Camus, 1955) and will prevent me from catching up to the L2 native bearers' knowledge of their native language and culture.

As a narrative inquiry researcher, I play three roles in my research: researcher, narrator, and the only participant. My 26 terms scrupulously selected accumulate (i) my academic, writing, creative, and life experience; and (ii) my theoretical, literary, artistic and emotional knowledge. They are my tools for my theory building. From the 26 angels and on the 26 paths provided by them, the 26 terms allow me to entwine my abecedarian thinking-writing-creating lace.

Any human being's first theoretical introduction to a language begins with a primer, or an ABC book. My theoretical introduction to the English language began with its alphabet. My thesis reader's introduction, immersion and understanding of my tenet will begin with my 26 terms that are guides to my theory, building material for my theory's castle, and key knots of my theory's canvas. Each of them is individually important for my research, and together they make an accord that spiritualizes, vocalizes, and colours my theory. Of the four languages I have studied in my life, English has been easiest and logically clearest to me. The reason is my interest and love of its culture and, especially, music, and its influence on my individuality's becoming. The 26 key concepts chosen for my research reflect my relationship with the English language and its culture/

music, which I call *psychedelic* culture based on the etymological roots of the word ‘psychedelic’ for its gradual *making* and *revealing* my psyche-mind-spirit.

What happens to an L2 learner studying L2 based on the love of it and its culture, and what happens to an L2 learner studying L2 based on the necessity to survive in an L2 milieu? Cixous (1988) wrote, “Everything begins with love. If we work on a text we don’t love, we are automatically at the wrong distance” (p. 147). Are those L2 learners at a different distance from L2 comprehension? I suppose they are. Culture is endless in its spacial and temporal depth, whereas survival is limited and can occur based on possessing minimal language skills. An L2 learner, motivated in her L2 study by the love of L2 and its culture, is potentially and ultimately able to reach the stage on which she could create in her L2 and make her creations part of its culture, whereas an L2 learner-“survivor” prioritizes instrumental motivations (Gardner, 2001) and learns the L2 mechanically as a quantitative accumulation of minimum words and rules necessary to her normal function in her L2 environment. Whereas an L2 learner-“lover” strives for studying, comprehension and further nativization of her L2 and its culture, an L2 learner-“survivor” stays an indifferent dweller in her L2 and its culture. They both learn their L2, gradually begin to speak, write, and function in their L2 and its culture like native speakers, and finally become citizens of their new homeland, but can they both create in their L2 and its culture, not just function, but create and replenish their L2 culture with their own creations? This question leads to a myriad of questions relevant to my research that intends to define ways of integrally and indefatigably motivated *adult* L2 learning for achieving L2 proficiency: How far and deeply does SLE want and expect

L2 learners to study L2? Does an L2 milieu need fluently and proficiently speaking L2 learners? What percentage of L2 learners wants to achieve L2 proficiency? What is the correlation between L2 learners-“lovers” and L2 learners-“survivors” in SLE? How many of them created in their L1 and want to continue to create in their L2? How many L2 learners will benefit from my research?

Of the 26 key concepts presented and interpreted in my research, not all may find consonance with other L2 learners’ experiences and visions of what L2 learning-teaching should be but I believe that these concepts and my interpretation of them may contribute to other L2 learners’ and L2 educators’ reflection of their individual ways of L2 learning-teaching and may inspire them to search new ways for their L2 learning-teaching enhancement in L2 culture comprehension.

Abeyance



Dictionary¹: a state of suspension, a state of dormancy, a state of uncertainty, remission; pending, suspended, deferred, postponed, put off, put to one side, unresolved, up in the air; informal in cold storage, on ice, on the back burner.

There are some features that distinguish an L2 learner from an FL (foreign language) learner:

1. FL education (FLE) is a part of a learner's educational development that is not vitally essential for an FL learner's life, whereas SLE is an element necessary for an L2 learner to live and function in her L2 milieu;

¹ The Apple Inc. application "Dictionary" was used as an electronic source for providing dictionary definitions for all the 26 concepts.

2. Beyond the scope of secondary general school education in which foreign languages are studied to a certain degree, starting from elementary, middle, or high school depending on a particular school and a particular country, FLE at the university level or the level of professional development is related to prestigious education, whereas SLE stays general education at the secondary school level;

3. An FL learner tends to be an individual with a high social status in the society where she lives based on her university education and profession requiring the knowledge of a foreign language, whereas an L2 learner is often a person with a lower social status in her L2 milieu:

- L2 learners' degrees and knowledge are frequently not equally recognized in their L2 milieu; L2 learners are often not employed according to their previous education and experience;
- They tend to stay unemployed or hired in entry-level positions due to the lack of L2 mastery and work experience in their L2 milieu; and
- To have a social status appropriate to their knowledge, experience, and education in their L2 milieu, L2 learners may be required to update their degrees in university/college classes that often do not fit them in terms of age and knowledge. By the end of such upgrading programs, finally and poignantly having navigated the bushes of academic L2 language, an L2 learner sometimes realizes that she has acquired not so much knowledge regarding her profession, but rather has comprehended the gist and idiosyncrasy of her new homeland's education system. A problematic dimension of educational upgrading is that

Canadian degrees do not guarantee L2 learners' appropriate employment due to their age, imperfect English, discrimination, and minimal Canadian experience.

4. A command of the FL gives its bearer social respect among her compatriots who possess only their native language, whereas a command of the L2 may be accompanied with the formation of an inferiority complex that is supported in an L2 milieu with such employment process requirements as "excellent speaking and writing English skills" or "excellent communicative skills" that even native speakers often lack, or "bilingualism" that implies only French-English and diminishes any other languages living in Canada;

5. A command of the FL typically provides better employment for an FL learner compared to her compatriots without a command of the FL, whereas a command of the L2 does not necessarily mean better employment for an L2 learner compared to native speakers without command of another language.

These 5 points contribute to the development of an L2 learner's abeyance, the feeling and state she experiences during her first 2-3-5-7 years in her L2 milieu. Due to the mismatch between the L2 learner and her newfound reduced social status in her L2 milieu according to her education, experience, and knowledge, she finds herself in a state of suspension, dormancy, uncertainty; pended, suspended, deferred, postponed, put off, put to one side, up in the air; or, saying informally, in cold storage, on ice, or on the back burner. In this state, the L2 learner dwells in her L2 environment as if in an invisible cocoon. She cannot find herself in her new homeland as a specialist, a professional, a thinker, as *she is* with what she has accumulated during her previous life education,

knowledge, and experience. Her education papers are given reduced credit, for example, a Master's degree obtained after 5 years of full-time (6 days/40 hours of lectures/seminars per week) education is mysteriously equalized to a Pre-Master's one, which actually does not exist as such in the educational system of her L2 milieu. Her resume written even with the assistance of recruiting agencies, is sent out to many places with no reply. Her professional objectives and rainbow dreams finally melt and focus at the only point - how to survive, the extreme task that becomes resolved only at the level of lower skilled labour.

Within months, she mops floors and cleans toilets surrounded by similar professionals from all over the world until her supervisor's excellent reference pushes her out at a slightly higher level as a sales attendant, a clerk, or a library shelver. She watches the surroundings, polishes her university, old-fashioned FL English with the real, slanged one; she goes to university to obtain another Master's, watches the academic surroundings, writes her Master's thesis, graduates, works in a position requiring a high school diploma, goes to university to conduct doctoral research, watches another university's surroundings, works in a position requiring some university credits, writes her academic papers, gradually passes the requirements, and still silently watches, on and on. One day, she sits at the piano and composes a long piece, the story of her abeyance, written in her L2. It becomes part of her doctoral research; her creation in her L2 reflects her long, light, silent, and endless way to her L2 in her L2 milieu/culture; it becomes her subject study and the practical manifestation of her theory.

How many years a state of abeyance may take depends on an L2 learner's starting point. Paradoxically, such features as university education, a good level of English, and 10-15 years of professional experience that gave her as an immigrant the biggest score during her immigration process appeared to become the biggest obstacles during her adaptation period. In her case, the highest score resulted in the longest and hardest abeyance. Her rich initial education-experience reservoir resulted in her high expectations in her new environment, her more complicated assimilation, and her long abeyance state. She is overqualified for lower skilled labour and is not welcomed at higher level positions due to her eternally imperfect English. For most employers, she still stays a "dark horse" even after passing certification and graduation processes. The abeyance still stays her silent condition until some real connections occur among some native speakers who get to know her individuality and personality and become her referees, which is more important than her grades, degrees and certificates.

Each L2 learner may feel different being in the state of abeyance:

1. Someone actively builds connections, makes friends, goes out, externalizes her present self socially in her L2 milieu as much as she can;
2. Someone "kills" her past self and patiently accepts any job, any position, any social status, any new self;
3. Someone silently and stubbornly develops her self according to her L2 milieu's education and professional system: gradually obtains her L2 milieu's degrees, patiently and unsuccessfully looks for jobs on her level of education-experience, and experiences the longest abeyance of all these three types of learners.

She belongs to the third group and is a complex candidate for her social realization in her L2 milieu: she is (i) double educated in different education systems, and (ii) quite older for starting her career in her L2 milieu than her university classmates in her new homeland. Her abeyance state consists of three stages: (i) 'arrival' abeyance expressed in her past self's unacceptance in her L2 milieu; (ii) 'study' abeyance expressed in her obtaining the same university degree but in her L2 milieu; and (iii) 'career' abeyance expressed in her delayed professional realization in her L2 milieu.

Becoming



Dictionary: growing, getting, turning into, coming to be, getting to be, changing into, getting transformed into, getting converted into.

An L1 speaker-thinker-writer-creator *comes* to the L2 milieu to *be*. To be whom? To be what? She consciously changes her native environment, culture, language to *be*. Why could not she *be* there? Why does she *come* here to *be*? Can she stay to *be* here what/who she was there?

Yes and No:

1. Yes, because her 'id' defining her id-ntity stays the same, as Latin 'id' is 'same'. Her self stays her 'self' no matter how much it changes, grows, or develops; no matter how far she goes and *comes* to *be*. She moves. She changes. She comes to

become fully ‘she’, to understand it, to comprehend it, to express it completely while she is alive. Any motion is necessary and life-defining, any change is part of ‘be’, existence, life state, ‘id’ state, or ‘same’ state. In the union of ‘be’ and ‘come’, there is the dialectics of their relationship. The visibly standing ‘be’ is the condition of moving ‘come’, and vice versa. ‘Be’ is the state of life, so it is a moving state as well as ‘come’. She becomes, be-comes, she is ‘be’ and she is ‘come’. She *is to come*, and She *comes to be*. She *is* an L1 speaker-thinker-writer-creator who comes to her L2 milieu to *be* a diadic being: (a) an L1 speaker-thinker-writer-creator but in her L2 milieu and (b) an L2 speaker-thinker-writer-creator. She has come to become dialectically diadic. Her ‘L2-self is still ‘her self’ but discovered by her in her L2 milieu. She did not know it before, *there*. She gets to know it more and more *here*. She will never part with her ‘L1-self’. Her L1 culture is the spiritual material that she has been built of in her L1 milieu. In her L2 milieu, she preserves, treasures, and cherishes her L1-self as her unmeasurable and non-geographical home. She listens to it, she is comforted by it when her L2-self *becoming* temporarily be-comes psychologically unbearable. It feeds her when her search be-comes exhausting and seemingly meaningless because her tongue still stubbornly moves Russian-ly; her thoughts still line up Russian-ly, and her beloved English poignantly laughs at her. She silently cries at her clumsy L2-self until her seemingly helpless L1-self begins to whisper into her ear with her Grandma’s voice: “Float like a fish with your water”. Then, the warm feeling of inner peace comes back, recharges her, and returns her to the path of ‘coming to be’ where she must be strong, smiling, hopeful, inspiring, and coping with everything.

2. No, she cannot stay to *be here* what/who she was *there* because an L2 learner's 'id' comes to be multiplied, changed, and enriched by an L2 and its culture. She comes to be, or *be-comes* "a different she", and her former compatriots are the first who feel it when she comes back to her motherland for a visit. An interesting phenomenon happens to an L2 learner in her L2 milieu: she comes to her L2 milieu to *be* her self, unknown to her, and to *become* her other what/who she has never been before; she leaves her L1 culture to become her other, but after a while, after having become assimilated, accustomed, and adapted to her new homeland, she comes back to her self with more love and understanding of herself; she *be-comes* her self with more awareness of her self; she *comes* to her self to *be* what/who she is by birth.

She seeks, she searches, she looks for her self and her other in her self and in her other. She breathes in and out. She inhales and exhales. She walks miles watching, thinking, feeling, touching, smelling, listening, and staring at the side-in and the side-out. She thinks. She writes her thoughts in the air. She looks for light *here* remembering her search for light *there*. She *be-comes*, comes to be, *is* to *come* to her self and her other by daily reviving in the living English environment her bookish English acquired *there* as an FL, by comparing her ideals of her L2 culture derived from books, records, and movies with the real culture in her L2 surroundings. She talks to her L1-self and L2-self silently by twisting herself in agreements and disagreements with what she dreamt of *there* and what she has *here*. She points her self to the heights of English. She disappoints her other choked in English. She hears her L2 non-harmonical sounds. She mishears L2 bearers' natural sounds.

Years pass after her arrival in the L2 culture. She comes to a university class, listens to a professor's question, analyzes her classmates' oral answers or discussions, and thinks that she does understand their words and sentences but does not understand their thoughts.

Years pass. She immerses deeper and deeper into her academic English; she comprehends more and more of her daily, ordinary English speech. The wordy, polysyllabic speech of her classmates, native speakers of English, becomes less scary, but their thinking still seems to be transcendent to her. She comes to them, she be-comes like them, but she never becomes them based on her native language and culture that constructed her.

Years pass. She makes friends with her academic English; she understands her colloquial, informal English. Her classmates' speech still stays just 'their' speech, different from hers. Their thinking still stays a mystery to her. She does come to them, she does not be-come like them, she comes to her self and her other to be *her self-other* in her L2 milieu and the universe.

She watches her becoming from inside and somehow from outside by placing herself in someone else's shoes, and from their size, too small or too big, watches her own becoming. It happens in various hypostates: physically, mentally, intellectually, spiritually, and emotionally. All layers of her L1-self undergo contact with her L2 and its culture and, consequently, experience their influence. Her becoming goes through her L2, goes through its culture and together with them as they are living organisms for her *living* becoming.

The border between the L1 state as an L1 speaker-thinker-writer-creator and the L2 state as an L2 speaker-thinker-writer-creator is undefinable, as there is not the one without the other. The first one will not turn into the second one fully dissolving in it. The second one does not replace the first one completely. They constitute the one *becoming* essence. They co-exist creating the L2 learner's ultimate condition of betweenness. From now on, she is both and not either/or. She unconsciously restrains herself from becoming fully an L2 bearer's clone or copy. She has something else that identifies her 'coming-to-be' and 'being-to-come' betweenness: she is already neither red, nor blue; she is purple.

Traditionally, the concept of becoming is interpreted as development, growth, movement, change, or condition filled with new and unknown. The stable, same 'id' or 'be' stays in shade lit by the *perpetual motion* of becoming. It is the 'be', the existence, the id, or the being that is coming. No matter how much or how fast it is coming, it still stays the 'be', the existence, the being, the state, the status quo, the essence, the id, or the same because to *come*, it has to be the 'be'. Her becoming as an L2 speaker-thinker-writer-creator is a condition of her as an L1 speaker-thinker-writer-creator. There could not be her L1-self without her L2-self. A traditional look at their relations goes from the opposite angle: the L1-self conditions the L2-self, but, in fact, there would not be her L1-self without her L2-self. It would be only one self defined by the only language and culture and, consequently, not differentiating itself from any other selves. This view on L1-L2 selves' interconditionality is triggered by Derrida's (1985) unconventional interpretation of text-translation relationship in which translation is a *condition* of the

original text that must be translatable in order to be *original*, “The structure of the original is marked by the requirement to be translated” (p. 184).

Therefore, while becoming, she does not come to something that is not in her being initially. Becoming, she *comes* to her being to *be* what/who she *is a priori* but might still stay unopened, unknown to her at a time, at a space, at her L1 time, at her L1 space, at her L2 time, and at her L2 space.

Culture



Dictionary: the arts, the humanities, intellectual achievement; literature, music, painting, philosophy, the performing arts, intellectual/artistic awareness, education, enlightenment, good taste, refinement, sophistication, civilization, cultivation.

Culture as such can be segmented into many cultures depending on its creator: from the culture of humankind to the culture of a nation to the culture of a people to the culture of a human. Unlike nature that is given to the humankind *a priori*, culture is what created by humans. Living in her L1 culture created by her people, an FL learner also lives in her own individual culture created by her taste and the influence of the universal culture on her. Having been a native speaker of Russian, she might have read Norwegian literature, adored German philosophy, respected Tibetan religion, enjoyed Icelandic

painting, eaten South Asian cuisine, loved British music, and admired Danish cinematography. Moreover, all of that was milled by her L1 culture's millstones. She listened to British rock music through her friends' interpretation and American jazz music through her father's taste; read foreign literature and movies through her mother's recommendations; analyzed philosophy and religion under the influence of her teachers' intellectual paths; and looked for her favourite dishes via her Grandma's cornucopia of inventive cooking skills.

The blossoming of mass media at the end of the 20th century and economic globalization made impossible the extraction of the pure content of any particular culture. In such a plexus of various world cultures interpreted by and gone through a dominant L1 milieu in a particular country, it is questionable what culture can be called "L1 culture" as each individual L1 speaker comprehensively presents her own L1 culture depending on her education and life experience. One Russian-speaking L2 learner in her L2 milieu may represent a totally different L1 culture than another one. She may tell a different story about her motherland to an L2 native speaker than another Russian-speaking L2 learner. If she grew up on Tarkovsky/Bergman's movies, Nabokov/Beckett's literature, Kant/Hegel's texts, King Crimson/Satie's music in her L1 homeland, she will represent her native culture differently than another L2 learner who grew up in the same language and country but was surrounded by different cultural products. A complex question is raised: Does the same language mean the formation of the same culture in an L2 learner?

SLE operates with the concepts of L1 and L1 culture without questioning the diverse content of the latter. One of the examples of the multifariousness of L1 culture

can be the Folklorama, a festival of cultures, residing in Winnipeg. What speakers of languages other than Russian might perceive as an authentic L1 culture presented in the Russian cultural pavilion, Russian speakers originated from Russian culture and arrived from there may have different views on what they see in that pavilion. One can hear from some Russian speakers, “It is not Russian culture at all!”, but those Russian-speaking people who organize the pavilion must be confident regarding the honesty of their actions and the authenticity of the culture presented in their pavilion. Each community created based on the language uniting a particular people contains different individualities. Each individual bears a portion of her L1 culture gone through the prism of her mind-psyche-spirit and the universal culture as well to the degree of her exposure to it. Thus, the concept of culture becomes exclusively individualized in terms of particular culture definition and representation. Another example would be the term ‘Russian literature’, which is part of the concept of culture that is generally used but what does it cover? Quantitatively, it covers the literature written in Russian, but is it possible to define it qualitatively? It might be more or less correct to talk about the Russian literature of a particular century, a particular decade, and a particular region, but even then, with a final narrow definition it is impossible to define it qualitatively when each literary piece is different as different their authors are.

Not to fall into total relativism, I should emphasize that culture can be defined quantitatively, but I am doubtful regarding a qualitative characterization of it. Culture, or its constituents such as literature, music, and arts can be defined as a conglomeration of products made by humans or particular language bearers, but the qualitative definition of

culture and its constituents is barely possible without falling into generalization. I can relate Margaret Atwood and Gabriel Roy to Canadian culture/literature by the fact of their territorial birth, citizenship, residence, and creation in Canada, but I struggle to find some general qualitative features relating these authors to “Canadian” writers. Is there any uniting trend or idiosyncratic features inherent to Russian or Canadian literature, for instance? The same can be said with respect to Russian or Canadian cinema, fine arts, philosophy, architecture, sculpture, or music. Thus, how is it possible to properly talk about L2 learners as representatives of their L1 cultures as each L2 learner bears her L1 culture individually? Quantitatively, it makes sense, that is, as a Russian-speaking individual, I represent the reservoir of Russian-speaking peoples’ achievements though I might know only a tiny part of it but for bearers of other languages generally I represent what has been created by Russian speakers. In this way, I deem that the content of the concept of culture and its definition becomes generalized outside of its individual bearer’s vision of what her culture is.

One Russian-speaking L2 learner cannot have the same cultural characteristics and cultural content as another one. Each language bearer represents exclusively her individual cultural reservoir that she has collected during her life. I am culturally Russian to a degree of my learning and absorption of Russian language culture in Russian educational institutions and in my daily surroundings built by Russian-speaking people while I lived there. As an individual Russian goes through her particular Russian language educational institutions and is surrounded by her particular Russian language environment while living in Russia, she represents and bears only her individually

collected/learned/perceived Russian language culture. The same occurs in all other cultures and languages.

Contemporary education is gradually turning to a student-centred education. Accordingly, contemporary SLE is turning to L2 learner's culture-centred education. In this connection, a challenging question should be highlighted: How can L2 learners' culture be defined as a concept and can it be defined in principle if each L2 learner is an individual with her individual cultural reservoir? Can an L2 learner's culture be interpreted as a whole in terms of characteristics inherent only to it if, for instance, an individual Russian-speaking person is different from another one in terms of her cultural capital/reservoir that may even contain cultural products belonging to other cultures? What combines two persons speaking one language? The immediate answer is the language itself and the culture produced in the realm of the language but how much of that culture can an individual L2 learner represent? The answer to this question becomes important when the issue arises of the presence of L2 learners' culture in the SLE environment. Whereas contemporary SLE research focuses on the vitality of the L2 learner's culture presence in SLE, the following questions should be the focus of SLE researchers: What is an L2 learner's culture? What are her cultural features? Do two L2 learners speaking the same native language represent the same culture? The situation becomes even more complicated when L2 learners belong to different native cultures. For instance, are there general cultural features distinguishing a Vietnamese L2 learner from a Russian L2 learner if no individual can be generally characterized? Due to world cultures contact/communication in the era of economic globalization, those individuals

might even be culturally closer to each other than their former compatriots. I suppose that as L2 learner's culture is exclusively individualized, qualitative conceptualization/interpretation of it should yield to its quantitative definition as a reservoir of its native bearers' products within their history. The same is related to L2 culture to which an individual L2 learner approaches during her L2 study in SLE classes and her life in her L2 milieu, and applies her own individual way to learn her L2: What L2 culture should be taught and what is L2 culture?

Deconstruction



Dictionary: originally in the general sense ‘taking to pieces’.

This concept is based on Derrida’s usage of it as a critical analysis of text as such, implying the limitlessness of the text interpretation. Further, in my theory, it is not only a critical method for working with philosophical and literary language, but also a real physical/mental/intellectual/emotional process or L2 learner’s condition of ‘taking her self to pieces’ in the L2 milieu. The L2 learner approaches the L2 and L2 culture

quantitatively as a reservoir of L2 native bearers' products, or as a text that exists independently of its creators. Each L2 learner interprets the text of the L2 and its culture in her individual way. She arrives in her L2 milieu as an L1 speaker-thinker-writer-creator. Before that, she knows, hears, and reads about the critical change that she will go through upon finding herself in her non-native environment. She thinks and believes that she is ready for the change. She does this life step deliberately. She loves her non-native language, her L2: its text spotted by the articles 'a' and 'the', non-existing in her native language, and especially its music embroidered by the charming English alphabet in the songs by Ella Fitzgerald, Shirley Horn, Joni Mitchell, King Crimson, Led Zeppelin, and Pink Floyd. Singing her beloved tunes without knowing lyrics, she invented her own "sound-like-English" language as a set of freely-connected syllables. She knows music, books, movies, and history of her destination culture. She is a spiritual pilgrim surely departing into the relatively known unknown. She looks for her self and her other in another language and another culture. She starts off in search of her inner peace and reconstruction. She does not expect her deconstruction. She thinks that she is strong. She supposes that she is a harmonic whole. She deems that she is not afraid of change, newness, unknown, incomprehensibility, inscrutability, or suspense. She leaves calmly what she has lived.

She goes.

She comes. To this beloved language but different. To this beloved culture but different. As an L1 speaker-thinker-writer-creator, she is wanted neither in this language nor in this culture. As an L2 speaker to the degree that she was by the time of her arrival,

she is not wanted either on the level she would like to be or on the level she can speak, think, write, create, and decently work. She knocks at all doors as she was taught by wise books but none of them opens to her. Her English is better than ESL school levels. She crosses the city from north to south, from west to east. She explores houses, buildings, streets, people, clothing, shoes, faces, speeches, manners, bicycles, birds, trees, grass, asphalt, sky, and air. She watches, hears, and smells. She realizes that her L1 speaking-thinking construction, as she is, is not wanted in her L2 milieu. Consequently, she concludes that the re-construction of what is not wanted is meaningless.

She deconstructs her self. She takes it to some pieces, visible and tangible. She offers her pieces as parts of her L1-self to her L2 milieu. No result.

She takes her self to more and smaller pieces, almost invisible and intangible. Her self becomes almost silent and unfeeling. She goes to work that provides her with money for a roof, yogurt and tea. She tries to discuss arts with her co-workers but they call it 'bullshit'. She questions their native-speaker-linguistic structures such as 'She don't know' or 'I don't have nothing' but they laugh at her "old-fashioned English".

She takes her self into tinier pieces, invisible and intangible. Nobody notices her self; nobody hears her self though she is here, walking, talking, eating, fleeting, drinking, blinking, sipping, skipping, washing, squashing, hiking, biking, watching, and searching for her self in her L2 milieu. She does not feel, does not analyze, and does not think. She breathes in and out. She lives taking her self to more and more pieces. Silently and calmly. She experiences her deconstruction. She waits for nothing. She lives. In her previously beloved language. In her prior beloved culture. She still loves both. No

matter what. Despite her taking her self to a million pieces. Despite her absolute deconstruction that turned her self upside down and inside out. Deconstruction beats her love of her L2 and its culture, tortures her, exhausts her, dries out her tears, whips her emotions but cannot deprive her of her love of her L2 and its culture.

Going through the millstones of her self's deconstruction, she falls on the very bottom, on the unchangeable 'same', 'id', her 'same', her 'id' that defines her essence that speaks and thinks in the language of silence like hermits. There, she finds all answers to her thousand questions. There, she understands that all her answers live in her questions as her L2-self lives in her L1-self, and vice versa. No reconstruction is needed. Everything has been in her 'same', her 'id', her essence, it has been given, seen, and heard since the moment of her birth. She just needs to interpret her self again and again from numerous angles, heights, and depths; interpret her past interpretations, interpret interpretations of others and stay calm, silent and patient in that multilayered interpretation space.

Once, on a wall, she sees and reads:

... Be patient toward all that is unsolved in your heart and try to love the questions themselves like locked rooms and like books that are written in a very foreign tongue. Do not seek the answers, which cannot be given you because you would not be able to live them. And the point is, to live everything. Live the questions now. Perhaps you will then gradually, without noticing it, live along some distant day into the answer.

Rainer Maria Rilke.

She finds in those lines the gist of deconstruction: to cleanse her self from her made up social images, statuses, positions, or connections demanded by ego, not self. Ego is a socially created phenomenon, whereas self is given by nature and developing in human society. She cleanses her self till reaching her 'id', unchangeable 'same'; she returns to her pure self through deconstruction of her social construction made in her L1 milieu. Then, no incompatible, fighting, and adjusting pieces are left in her self. All of them are gone. She has taken her construction to the tiniest pieces, invisible and intangible. Her authentic same accepts everything. The need to fight disappears. The longing for immediate change, adaptation, and assimilation to her L2 milieu melts. She needs the purification of her self to the point of returning to her authentic self, speaking neither L1 nor L2, but the language of nature, silence, humanity, heart, and soul. Then she can see her self, her life, her L1 and L2, her L1 culture and L2 culture as a child, as a *tabula rasa* free from social norms, aims, and supposed images according to her education and experience. She has lived through her questions and now gradually lives into the answer.

She begins to absorb her surroundings naturally, easily, calmly, and peacefully. She does not construct her social construction any longer. She simply lives inhaling her many-language milieu and exhaling her endless interpretations of it. She is a many-language and many-culture being. She interprets her self through L1, L2 and other languages she studied in the past and all those languages' cultures. The unstoppable deconstruction of her self and her other, or her indefatigably interpreting interpretations of essence and existence help her live in harmony and love with her L2 and its culture.

Sometimes, when her ego resurrects and rebels, she silently sinks it in the waves of her endless interpretations, in the ebbs and flows of her vigilant deconstruction.

Externalization



Dictionary: from ‘externalize’: give an external existence or form to.

The L2 learner does not externalize herself in an L2 milieu on the stage of abeyance. She lives in the cocoon as she knows neither her L2 milieu nor her other self, that is her other, the-unknown-to-her-self other in her L2 surroundings. She watches, listens, and absorbs her L2 world that was idealistically beloved since the time of her childhood and realistically and unexpectedly became foreign and alien to her now; unfriendly and not loving her at all. Slowly and gradually, she transforms her known self to understand her other self according to her L2 milieu’s rules, regulations, procedures, manners, laws, etiquette, fashion, habits, customs, traditions, norms, standards, aura, spirit, and mentality. She feels alien in her L2 milieu despite her appearance merging with the majority of her L2 milieu’s population. Her body and mind-psyche-spirit

wander in her L2 habitat in search of that culture that she knew or thought that she had known before she arrived here. In her cold, both literally and figuratively, surroundings, she looks for that beloved culture built in her imagination by books, movies, CDs, and images. Often, she thinks of a parable: nightly, a nun walks from a well to her monastery with a wooden bucket full of water and enjoys the reflection of the moon on the water, supposing that it is the real moon, not its reflection; once the bucket falls apart, the water pours out, and the moon reflection disappears; the nun looks up, sees the real moon in the starry sky, and becomes enlightened.

She sees some resemblance between the imaginary culture that brought her here and the moon reflection perceived by the nun as the real moon. The “moon effect” happens to her as an L2 learner in her L2 settings. Before arriving in her L2 milieu, she was confident that she had known it well as a beautiful and impeccable culture from all the informative sources that she ever encountered. Now, having found herself in the real L2 milieu, she realizes that before she only saw “the moon reflected” as the nun did. Has she become immediately enlightened as the nun did? Not at once. Not till the moment of her inner readiness for her externalization/realization in her L2 milieu. It took years of her internalization of her L2 culture before she engendered and established some necessary conditions for her external existence in her L2 culture.

The process of externalization is an L2 learner’s enormous inner work on her inner world (I-world) adjustment to her L2 surroundings. At the very beginning, she realizes that her self created in her L1 milieu is not constructed for its proper functioning in her L2 milieu. She needs somehow to withdraw herself from her L1 milieu’s rules,

regulations, procedures, manners, laws, etiquette, fashion, habits, customs, traditions, norms, standards, aura, spirit, and mentality, which seems to be impossible to her initially because all above mentioned is tattooed in her skin and mind and embedded in her entire being. Poignantly, she realizes that she needs to live in her new world, in her L2 culture, not the perfect “reflected” one, but the imperfect real one, and to live means to externalize herself in her L2 milieu to become an integral part of it. She understands that she needs to contact, function, work, make friends, compete, cooperate, collaborate, or just simply talk at ease with L2 culture’s bearers the way they do it with each other; but she is not them: her mind is different; and her tongue is heavy and awkward. Because of her “white” appearance, intuitively, L2 culture’s bearers perceive her like one of them until she opens her mouth and pronounces one word. The reaction is different from a stunned one to an interested one. It is expressed on their faces, and she wants to disappear at such a moment. Even years later, when the structure of her speech has already adjusted itself to Canadian speech patterns, her native language structures stand like shadowy columns on her linguistic field.

She wanders on the territory of her L2 culture-language and wonders if her externalization is her re-birth in her already matured body and matured mind or if it is just her continuing becoming as an individual; if she experiences her *other* self growing in her existing self or if it is still her self but growing; if it is the birth of *somebody* who will be living in her own body or if that is the re-birth of the same one? This process is not governed by nature; it occurs in the realms of culture. She inclines to think that it is her becoming, unfolding of her same, or her ‘id’ enriched by another cultural milieu. It is

the enhancement of her mind-psyche-spirit in the same physical shell. It is not the birth of another individual in the existing one; it is the unfolding of the existing one.

To focus on the emphasis of the co-existence of different selves, or, for instance, the L1 self and the L2 self in an L2 learner implies her duality, her division into two individualities that struggle with each other and tear such selves' bearer apart. The 'L1self-L2self' division leads to an L2 learner's division, whereas a view of an L2 learner as a whole with one developing self enables exploring the harmonic, enriched, deep, emotional and intellectual development of an L2 learner in terms of her two or more languages and cultures that create her as a holistic unity. She unwinds like a ball of yarn her 'id' (i) given to her at birth, (ii) manifested in her L1 culture, and (iii) developing further in her L2 culture. While unwinding, she crosses the border between her inner world, I-world, and her outer world, They-world; she externalizes her 'id' through the tangled net of the new and unknown that she encounters in her L2 surroundings. The extravert manages it easily and joyfully. Any opportunity to reveal her 'id' is met with excitement and willingness to make a new step ahead into the new and unknown. The introvert, a psychological hermit, a creative person who is constantly working on unfolding her inner world and her ideas/thoughts materialization, or externalization, paradoxically suffers during the process of her forced externalization in her L2 milieu because her ideas/thoughts are still shaped by her L1 culture and alien and obscure to her L2 culture. The key tool is missing. The language. Her L2 language. It is undeveloped, broken, imperfect, weird, and different the way it is structured and the way it sounds. Her heart squeezes from pain as the perception of her thoughts is distracted by her sound

different from the norms and standards of her L2. It sounds on the peculiar frequency wave that is perceived by L2 bearers as wrong, disturbing, and non-beautiful despite the fact that she is covered by such compliments as “Your accent is so beautiful!”. The helpless and useless beauty...

Her forced externalization stabs her mercilessly. The encouraging motto “Take it easy” does not help. She thinks, deems, reckons, contemplates, and analyzes her culture-language metamorphoses and in such a way only complicates her changing being. The educated, intelligent, respected, and socially acclaimed individual in her L1 culture-language, she became the uneducated something in her L2 culture-language. She wanders among streams of people and feels invisible like a ghost. She knows that her salvation is in her self, and she drags her out to people naturally speaking her L2. She silently repeats, paraphrasing Lao Tsu (1997), that the road of one thousand miles begins with one step, and she does it every day, every hour, and every minute. Her patience is dramatically and drastically being tested. Sometimes she wants to cry and scream and yell and roar, and she does it silently while smiling to others in that world where she needs to externalize her growing self. This externalization begins a new count in her life that divided it into life before and life after with her self, her same, her ‘id’, developing, unfolding, unwinding, and externalizing.

Foreignization



Dictionary: the strategy of retaining information from the source text; it involves deliberately breaking the conventions of the target language to preserve its meaning.

In the context of L2 learning, foreignization is an L2 learner's gradual alienation from her L1 culture in terms of her living in her L2 milieu. It is the process accompanied by (i) an L2 learner's initial isolation from her L2 culture, and (ii) her estrangement from her self and the world. It is a stage of spiritual and inner emptiness. Foreignization makes an L2 learner alien to her old culture, to her new culture, to her self and to the whole world. She experiences a condition of the complete loss of herself for her self and for the Other. Her excitement caused by her anticipation of the new upon her arrival in her L2 milieu has gone. Her depression caused by her unforeseen and full of obstacles adaptation to her L2 milieu has gone as well. Only the inner emptiness has stayed in her mind-psyche-spirit. No emotions, no thoughts. Only the complete estrangement from

herself. She has become foreign to everything and everyone including herself. She feels a vacuum inside and outside. She has stopped reacting to pain. Her senses have dulled. Her mind has ceased analyzing. She has turned into a leaf floating with a river current or the wind. No desire, no plans, no goals. Just a biological survival.

First, the nostalgia for all she left and the idealization of her past overwhelmed her. Within 18 months of her life in her L2 environment, she was saving every cent of her miserable salary to visit her motherland that had been her home and, she thought, was still her home. She landed there and did not find her home there any longer as the 18 months of her living in her L2 milieu alienated her from her L1 milieu. They went in different directions: she had been moving together with her L2 surroundings, and her former homeland had continued growing according to its own principles, norms, laws, regulations, and mentality. She was staring at what she had left and had not felt what she felt before. Her new L2 world was still foreign to her; her old L1 world had become foreign to her. She stopped understanding herself and became foreign to herself. A powerful wave of her spiritual loss washed over her. She felt lost in cultures and languages as she could not have made her home in her L2 environment yet, and she felt that she had already lost her subtle bounds with her L1 previous home.

She landed on the land that engendered her and sadly saw her prior native space gone together with the time. She was looking for something she had left in the faces of pedestrians, in their words, manners, emotions, clothes, and motions. They became foreign to her and *something near and dear* was not already around. She became foreign to her friends busy with their own lives, cultures and languages. They did not bother to

ask her about her new life, cultures and languages beyond the meaningless ‘how are you?’. Her world and their worlds stopped interacting and stayed in their own spaces and times. They thought that she had changed and become different. She thought that they had, too. Oddly, those changes and differences stopped being interesting to each other. She and her previous motherland became different within those 18 months, and the invisible *something near and dear*, uniting them once, suddenly disappeared. The motherland and her child became foreign to each other.

Her reevaluation of some previously valued things, objects and subjects, in her L1 milieu poignantly tingled her while she was wandering among them during her visit. All of a sudden, everything stopped being native: people, streets, and aura. She began to think, ‘What makes things *native*?’ She began to wonder if a particular human’s presence, existence and being in a particular space and time make that person’s particular surroundings *native* to her. Not the fact of birth on a particular land, but the length of being on it, or the magical combination-proportion-union of the Time and the Space. A specific length of being at a specific place makes things accustomed for a person one day, so that she becomes *accustomed/used* to something or another someone after she has *used* or practiced or employed it a specific number of times inherent only to her. For some things, a few times, for others, many times. Things become foreign for a person when they become deprived of this person’s recurrent usage of her space. Her 18-month absence in her L1 milieu interrupted the invisible line, broke the non-tangible bound, tore the imperceptible thread between her and her previously native world, and the latter turned from *native* to *foreign*. For 18 months, she had been “out of doors” (*ferren*,

foreyne from Old French *forain*, from Latin *foris* “outside”, “out of doors”) and turned into *foreign* upon entering her previously native doors. She was walking in the air of her native language and was wondering: What is native? What makes things native? She stopped feeling the culture of her native language as her *native* culture. For her L2 milieu, she was Russian, a bearer of the Russian language, and a representative of Russian culture, but ‘What is Russian culture?’ - she asked herself while supposedly walking in the realm of it. If it was what she saw, heard, and felt around, she became foreign to it. She read or heard of others’ stories of nostalgia and she did not feel it to what was around. Her mind and soul were attacked by a myriad of obscure questions, the meanings of which were not transparent to her at all: What am I in what is around me? What is around what I am? What is native, natural and cultural? What makes them foreign?

Since the late fourteenth century the term ‘native’ started to be used in the meaning of “natural, hereditary, connected with something in a natural way,” from Old French *natif* “native, born in; raw, unspoiled” and from Latin *nativus* “innate, produced by birth”. Wandering on her L1 land, she wondered if there was something native left for her, an L2 learner “produced by birth”, according to the etymological meaning of the term. Yet she lost connections with it in a natural way while her living in her L2 homeland and becoming gradually accustomed to her L2 milieu. She only had one feature “produced by birth”, remaining; the other one, “connections with it in a natural way” was already missing. An opposite thing was happening to her in her relations with her L2 milieu: she was not produced by birth in her L2 habitat, but over 18 months she

was connected with it in a natural way by living, functioning, breathing in and out there, talking in its language and absorbing its culture and its bearers' mentality. Therefore, she raised a question: Can *native* be something that becomes, and is not only produced by birth?

Her departure to a foreign country and her continuous being there alienated/foreignized her from everything that was native to her by birth. Her seconds-minutes-hours-days-nights-months-years began to flow in a foreign space and started to fill her L2 space with her presence, breath, heart beat, steps, motions, her body temperature, her voice, sounds, colours, tastes, her thinking, her being, and her living. She began to connect to her L2 surroundings in a natural way and disconnect from her L1 environment in a natural way as well, that is, in a way of not being/living there. Foreignization estranged her from all that was native to her by birth, even from herself, emptied her, turned her inside out and upside down, disheveled her thoughts and emotions, splintered her into million pieces and dispelled them between her languages and cultures. First, she became foreign to all, then through time and space and accustoming herself to what was initially foreign to her in her L2 milieu, she stepped into nativization of it accompanied by simultaneous foreignization of what had been initially native to her in her L1 milieu. She tried to see in these intermingled processes the dialectics of her being in the alternating polarities: from foreignization of everything to nativization of her L2 and its culture.

Gestation



Dictionary: the development of something over a period of time.

How does an L2 writer-thinker-speaker-creator germinate in an L1 writer-thinker-speaker-creator? What promotes and what hinders this process? Does any L1 writer-thinker-speaker-creator become an L2 writer-thinker-speaker-creator? What lies at the heart of this process? What brings an L1 writer-thinker-speaker-creator in the condition of gestation of an L2 writer-thinker-speaker-creator? Where and when may it happen? What fertilizes an L1 writer-thinker-speaker-creator by a seed/egg of an L2 writer-thinker-speaker-creator? What happens with an L1 writer-thinker-speaker-creator in the process of gestation? Does it dissolve in an L2 writer-thinker-speaker-creator or does it stay like a mother besides her child after its birth and during its growing?

She hates her mature mind, clumsy, tough, firm, and reluctant to changes. It brilliantly absorbed the grammar and structure of her L2 even years before her arrival in her L2 milieu. While living in her motherland, she taught her current L2 as a foreign language; she educated students; she enthusiastically passed to them her unlimited love of this language and its culture: music, literature, fashion, philosophy, history, cinematography, and any arts. They believed her; they excitedly perceived her knowledge and her love of the language and its culture. They achieved high marks in school. They learned how to come to the language based on love of its culture. They became inspired by what they watched, heard, or read based on her guidance and moved far ahead in their own knowledge of the language and its culture. They were her baby birds whom she taught how to joyfully fly in their FL and its culture.

She arrived in her L2 territory and her L1 mind locked her ears and tongue: she did not hear what L2 bearers said around her. Desperately, she was looking for the known grammar patterns in their speech and did not manage to find them. Her mind translated it as noise for her. She did not give up and was patiently waiting for the gestation of something new in her mind that would allow her to understand her L2 surrounding with her senses. Sometimes, she asked people to write what they had just said to her and felt double awkward upon seeing how simple the phrase appeared to be. In her mind, she was repeatedly turning back the spoken to compare it with the written and in such a way was building tiny bridges between what she heard and what she saw on paper. The spoken and the written were exactly the same words, but when they flew out of L2 bearers' mouths, she visualized them differently.

When she opened her mouth to speak up, a friendly expression on the face of her occasional interlocutor became replaced by some tension caused by surprise that a lady with Caucasian appearance spoke so strangely. She hated her sound in her L2. It was not her. It was someone else settled down in her inside. It sounded like an ugly creature with broken structure and false tones. When a passer-by asked her, ‘Do you know what time is it now?’, and she clumsily pronounced, ‘It is fifteen minutes before six’, she was ready to go down the drain with shame for her voice, but the passer-by had already disappeared in the crowd.

Her inner condition reminded her of the condition of a woman eagerly wanting to become pregnant and being not able to achieve it. Everything necessary for her gestation was seemingly available: (a) her L2 bearers chatting around, (b) her L2 authentic surroundings, not bookish or imaginary ones, and (c) her real immersion in her L2 and its culture: she initiated her contacts with L2 bearers everywhere (stores, bus stations, buses, or libraries) and tried to visit as many interesting places and attend as many interesting cultural events as possible. She was surprised how easily and shamelessly other L2 learners spoke English replete with grammatical errors. She was building a grammatically correct phrase in her head before speaking, which made her communication clumsy. Being a teacher of a foreign language in her motherland, she could not allow herself to speak with mistakes. Her mind controlled her. Once, she tried to become drunk in a bar to turn off her mind and let her English go freely, but instead, her native language unconsciously filled all the space in her mouth. Such a method did not work either.

She compared her extremely slow, almost failed, metamorphoses from an L1 writer-thinker-speaker-creator to an L2 writer-thinker-speaker-creator with the progress of others and could not find a reason for her infertility. Her inner voice tried to comfort her with some clever advice of sages read in her past: “Do not compare yourself with others”, but for a human being, a social creature such as she, it was not simple to follow such a thought, no matter how deep and helpful it could have been for her. She watched her gradual deconstruction as an L1 writer-thinker-speaker-creator and foreignization from everything and everyone, and was waiting for a magical moment of gestation that she believed could resurrect her.

She continued absorbing life in her L2 surroundings. Her L2 listening and speaking skills were improving. She stopped perceiving every English-speaking person as an extremely important messenger and a very knowledgeable person. She learned to differ an English ‘blah-blah-blah’ monologue from an essential statement. Her shame as a perfectionist for herself unable to articulate her thoughts and ideas properly, literarily, and eloquently started to be replaced by her self-forgiveness and self-acceptability. Gradually, she allowed herself to be imperfect in her L2 and found a fragile beauty and authenticity in that. Her idealization of her L2 culture constructed based on her bookish knowledge crumbled to pieces. It stopped to seem better, cleaner, righter, and more human than it appeared to be upon her encountering her L2 milieu. Everything calmed down in her soul and mind, and she learned to see the reality as it was and accept it as it was with all its flaws, injustice, incorrectness, and non-ideality.

She accepted her outer and inner, and the gestation of an L2 writer-thinker-speaker-creator in her as an L1 writer-thinker-speaker-creator occurred smoothly and even unnoticeably for her. She did not recall the date when it had happened or an event associated with that. She felt as if some tiny and transparent mountain brooks caught her like a fish and with their fresh and cool water carried her to a sea, unknown and entailing. Her mind-psyche-spirit began growing like a belly of a pregnant woman. The inner peace followed her acceptance of everything, everyone, and herself. She felt herself as a daughter of the Earth and the universe, but not only of a particular country. From that very point, she belonged to languages and cultures no matter how they sounded and looked. Her L1 mingled with her L2, and her L1 culture fused with her L2 culture. Then, numbers of languages and cultures stopped mattering. She realized herself as an earthling coming to life for some purport. Namely, this purport, not particular languages or cultures, became the most important thing, thought, and search for her. She asked herself: Why had everything happened in her life exactly like that? Why had she changed lands, languages, and cultures? Why she? Why had it happened in her life?

Gradually, she learned to feel and understand the people living in her L2 milieu. She learned to see and hear around what was unseen and unheard to her before. Silently, she questioned if her L2 culture and language were worth her immigration and her life's dramatic perturbations. Insensibly, her L2 peacefully and graciously settled down in her mind, her ears, and her tongue. Her L2 culture became her routine surroundings and stopped being as enticing and alluring as something inaccessible which it had been before. Her life became *her* life again.

Home-zation



Dictionary: no entries found.

Home-zation is an L2 learner's search for home in languages and cultures.

Generally, dictionaries define 'home' as a place of residence; the place where one lives permanently, but it is a definition of the outer having nothing in common with the feeling of home that only a human heart or soul can value. A physical permanent residence-dwelling-living indicates only the fact of the body's physical staying or location. "I don't know where my home is", the phrase that pierces probably any human mind, at least, once a life. The concept of home embodies the condition of peace, happiness, comfort, and the feeling of belonging-to-oneself-and-nobody-else and being-oneself-and-not-like-anyone-else. Home is a magical combination of the Time and the Space where a human wants and loves to be the most of her time and of all other places.

An L2 learner becomes deprived of home for a long period of time: from the moment when she decides to leave her L1 home and move to a non-existing L2 home to the moment when she may call her L2 residence *home*. Such a period in her life took years *there* when L1 home stopped being home and turned into a waiting station for her immigration papers arrival and *here* during her tiring search for *home*. Not a place for residence, not a house, not an apartment, not a condo, but *home* where she could be and feel herself. Home-zation, a search for home, is poignant, excruciating, tearful, grey, cloudy, seemingly impenetrable, lonely, and replete with ennui.

When one is a child, one's parents give one a home.

When one marries, one's love gives one a home.

When one is a matured adult, deliberately leaving one's home and stepping in the unknown, nobody and nothing give one a home. Money can buy a place for residence, but not a *home*. *Home* cannot be purchased or earned or deserved. *Home* can only be lived through with one's life, experience, thoughts and feelings.

She leaves everything in her L1 home: books, paintings, and other invaluable belongings. She leaves her *home*, that is, herself connected to it. Her spirit and mind are already faraway. Her body waves 'goodbye' to her prior home and leaves, following her spirit and her mind. Her mind is so confident that this step is right. Her mind has read many books on her future L2 homeland to be confident in making such a decision. Her body trusts her mind; her body follows. She does not believe that her mind can be full of illusions-delusions. She trusts literature and music. Good literature and good music.

They told her many stories about her future L2 homeland, and she believed them. Good stories, beautiful stories, sincere stories, and different stories. Written and sung.

She listened to Joni Mitchell's stories from her albums "Night Right Home" and "Turbulent Indigo" over and over. "Canada, Oh, Canada!" - Joni sang, and she wanted to run away from all awes and fears of her homeland to Joni's Canada. Her homeland stopped being the kind, peaceful, and secured homeland as it was before 1985. Her child was born in that year when the total political, economical, and cultural mess overwhelmed her motherland. Thirteen years later teenagers born in that year were called the "lost generation" as "perestroyka" destroyed all ideals, ideas, dreams, ethical and moral principles, and beliefs in culture and in education, everything that inspired her youth. "Perestroyka" replaced it with nothing but the Money King. People with university degrees, knowledge, and experience became nothing. People with abilities to make fast money at any expense became everything. Money began ruling human relationships. Who had more money meant more socially and yielded power. The well-educated layers found themselves unnecessary social elements, garbage, out-of-date products of stagnation and were swept from the social arena by the means of jobs cuts in closing and closed factories, plants, research institutions, and other organizations. The non-educated social layers led territorial wars by killing each other in their fight for power. The ultimate sadness like a black shade stamped her compatriots' faces.

Ordinary people became victims of terror attacks in exploded apartment blocks, in a captured school or a theatre. She could not sleep at night waiting for a possible explosion of her apartment block. Daily, she sent her daughter to school with invisible

tears and inaudible heart pain being frightened not to see her child again. She could not live-write-think-create in such a nightmare. Her home stopped being home and was filled with discomfort, anxiety, depression, insecurity, and “tomorrow” phobia. She was dying spiritually and mentally. She turned into a frozen fish hidden among other ice-covered food packages in the dark remote corner of the freezer.

Every morning, she watched her teen-child’s blank eyes that silently questioned her higher education, knowledge, experience, and a sudden inability to live with dignity in their motherland that turned into a loveless step-mother for her. She knew that she must find a way out to save her life’s continuation, her off-spring, her only child from the total deconstruction of perestroyka, which literally means ‘deconstruction’. She could not live according to the new anti-moral social norms and regulations and did not wish to deal with job candidates over 35 years old, well-educated, thinking, and prioritizing other human values than money. Everything, all moral values and concepts, had turned upside down. Her non-hurrying metaphysical mind did not fit the hurrying rhythm of the money fever that gripped her motherland. The time of total trust to each other, belief in education and kindness, and faith in the light of the future disappeared. Instead of door keys under door rugs with naive notes on the door “Mama, the key is under the rug”, iron bars on windows of any floors and unfriendly extra metal doors appeared. Everyone became unfriendly and mistrustful to each other. Peace and gladness left her motherland.

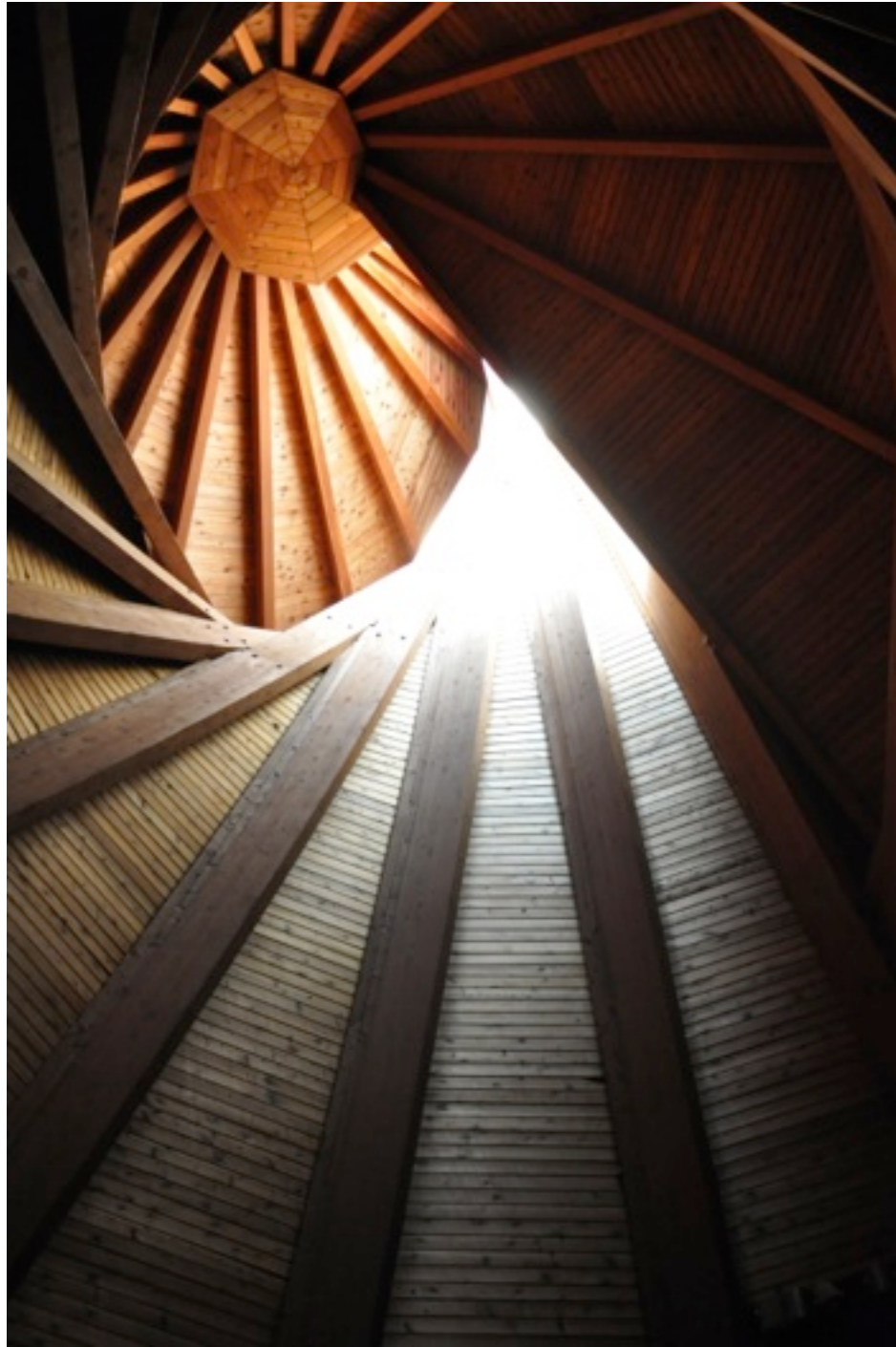
With her belief in the preservation of those human values among which she grew up, she goes to the unknown, or seemingly known through books, records, movies, or arts. She migrates from East to West. On her arrival, she sees the streets not so clean as

she saw in pictures, the people not really so friendly/helpful as she read, and the job market not so welcoming as she hoped; and there was no *home* for her waiting for her except for a tiny and old out-of-date apartment for one half of her monthly salary and a modest basket of food for the other half.

Once, after a few weeks of living in her L2 milieu, she heard a fire-alarm in her block, which occurred for the first time in her life. It was loud and really scary. She went into the hallway to figure out what was going on but saw only people's backs moving to 'Exit' signs. Immediately, her memory returned her to that horrible time of recidivous terror attacks in her motherland and a chilling wave of fear overwhelmed her again. She rushed inside and hectically started to collect all her invaluable belongings such as photographs, recordings, videotapes, and letters and throw them into two huge suitcases with which she had arrived in Canada.

She was the last tenant who came downstairs with what was namely her *home*. She looked ridiculous loaded with her stuff, but she was happy that her "*home*" was with her in case of real fire. Someone began to politely reproach her for her delay and her suitcases and teach her what to do upon hearing a fire alarm, emphasizing that "life is the only thing that should be saved during fire". They did not understand that her *home*, put in the two suitcases, was her life.

Internalization



Dictionary: internalize means ‘acquire knowledge of’; consequently, internalization is acquisition of knowledge coming from the outer world into the inner world.

She goes through multi-wing mills and multi-layered millstones located on her way between languages and cultures. It is a painful, poignant, tiring, exhausting, grueling, and frazzling process ultimately testing her mind-psyche-spirit. Externalization, foreignization, and home-zation are part of the process of internalization: (i) she initially *externalized* her self in her L2 milieu to claim her physical presence in it through the net of her first established contacts with the L2 bearers and, consequently, the L2 culture bearers; (ii) she experienced the condition of being *foreign* to her L1 and L2 milieus; and (iii) she struggled in her search of her *home* between languages and cultures.

Now, she internalizes her externalization, foreignization, and home-zation. She acquires knowledge of them with her mind-psyche-spirit, with her skin, and with her cells. This knowledge bites her, stings her, and stabs her. It pierces and tattoos her non-pierced and non-tattooed skin with the unknown, unanticipated, and unexpected. She internalizes without choice. The unknown, unanticipated, and unexpected is around, good or bad, pleasing or repulsive, desired or unwelcome, and she absorbs and digests it. She finds herself in the prison of her dream; immigrating to her L2 culture, she submitted herself to her dream fully and now the reality of the dream demands she accept it as it is with its tastes, aromas, shapes, norms, rules, regulations, laws, and standards. It is her L2 nation's culture, the nation's products and mentality (Tang, 2006).

She walks hours daily while silently observing her L2 settings. She is not afraid of "bad" or notorious areas and crosses them inch by inch. She says "hello" and smiles at dwellers of those areas and melts their morose faces with her smile. She watches the devastation of human life that she has never seen in her motherland: ugly houses, broken

fences, dirty streets, rusty cars - the poverty that she has never encountered before. She studies people's faces. They are bearers of her beloved L2. Why do they live like that? - she wonders. She came to her L2 homeland with almost nothing. No friends, no relatives, no connection, no money, just nothing. She survived by fearlessly diving in the abyss of her L2 culture and starting her new life on the very bottom of the social hierarchy. It took her years and tears to climb up and not to allow to herself to live among ugly houses, broken fences, dirty streets, and rusty cars. Why do they, born here and having friends, relatives, and unbroken language, live like that? - she wonders. Why do they line up for free food or social assistance, whereas she polished their public toilets with her degrees, experience, and knowledge to earn the right to live among ugly houses, broken fences, dirty streets, and rusty cars. Why was her intellectual wealth, for which she was chosen as a successful immigrant, not so favored by her L2 milieu as those people's begging? - she wonders.

She realized that to survive mentally, spiritually, and humanly in her L2 milieu, she needed to stop asking herself questions as questions hurt. She realized that she needed to accept the relative injustice in which she found herself in her L2 milieu. And she did. She accepted. She stopped seeing injustice, stopped measuring everything from the height of 'fair' or 'unfair', stopped differing colours, tastes, or aromas, and stopped suffering for her L2 life different from her dream. She wrapped her L1 life in plastic and put it in the remote and dark corner of her freezer. She made herself a new-born. She ceased comparing her L2 life with her L1 life as the latter stopped existing for her. Frozen in the remote and dark corner of the freezer, it lost its aroma and rainbow images

for her. She ordered herself, “No comparison anymore!” and turned into a survivor with a present and no past. It helped. It cleansed her mind, rejuvenated her soul, resurrected her psyche, and refreshed her spirit. She accepted herself in any social form and layer. She accepted her L2 environment and began internalizing it like a machine. ‘Do not look back, only ahead!’ - she repeated it to herself as a prayer. ‘Go! Go! Even if you cannot! Get up! Eat and go again!’ - she whispered to herself. And she kept walking, and she kept talking to rain, to snow, to help her grow. She kept believing, she kept conceiving with wind and rainbow so she could go “where snow falls on some days, rain cries on some days, hail drums on some days, but the sun warms always” (Segida, 2012).

Internalization is the absorption and digestion of the outer world by the inner world. In her case, it is the absorption and digestion of her L2 milieu by her mind-psyche-spirit. By default, it requires acceptance of everything and everyone. Based on her own experience, she realized that any resistance or hostility to the unknown, foreign, strange, or unaccustomed only worsens the process of her ‘physical’ acculturation. She was sure that she had passed her ‘spiritual’ acculturation even in her early youth by falling in love with English language music and then by her gradual discovering all treasures of English language culture including its literature, arts, cinematography, history, philosophy, and mentality. Before her arrival in her L2, she had built the relations-of-love between her and English language culture.

At that time, she did not focus on similarities or differences among English language cultures. English-language-sounded or written works of art evoked her interest. There was some magic in the sound of English that magnetized her. Her ‘physical’, or

real, acculturation in the milieu of English, appeared to be unexpectedly different, but she did not yield to her depression and reconciled with it through her acceptance of what could have caused her depression. She believed in knowledge and began acquiring it through her internalization of her L2 laws, standards, regulations, rules, norms, manners, customs, traditions, behavior, communication, and even silence. The last one was the best teacher. She liked watching, observing, and surveilling silently without asking and being instructed. Her internalized knowledge was joining her already-existing knowledge and tingled it with what seemed initially to be an indigestible pulp. She felt as if she was swallowing cactuses, tearing her inside, but she believed that it was the only way of comprehending the alien-foreign-unknown-strange around her.

She followed Lao Tsu's (1997) philosophy of "teaching without words" (p. 43) and began to treasure every step on her road of a thousand miles. She convinced herself that (a) internalization is learning; (b) authentic learning is always painful; and (c) the end of learning will put an end to her troubles. She turned into a capsule rolling with the wind, a leaf floating with the water, a rain drop merging with the soil, a dew evaporating in the sun and fusing with the air, and a cell conforming with the universe. "Be really whole, and all things will come to you" (Tsu, 1997, p. 22), and she was striving for it.

Finally, beyond her L2, she saw a life similar to that one that she had left in her motherland: people with similar habits, characters, and aims; institutions functioning for people's needs and wants; and animals serving people's needs and wants. Her internalization took nine years, like a cat's nine lives. Her internalization returned her to herself. From an endlessly searching and learning creature, she came to herself,

contemplating-reflecting-pondering and simply living, breathing in and out. When her L2 became really hers and she ceased making phrases in her mind before speaking them out, the wall dividing her L1 milieu and L2 milieu fell down and she stopped feeling herself foreign to either or both and began feeling her being as natural to her L2 environment, and her L2 milieu as natural to her. The time of her second, creative externalization in her L2 culture was about to arrive.

Juvenescence



Dictionary: the state or period of being young.

Her life in her L2 culture begins with her another birth. It is a social birth, not a physical one. A birth of an L2 milieu's social element, organism, or cell. Before her migration from East to West, her Grandma heavily sighed, 'Who waits for you there? One is useful where one was born.' She trusted her Grandma's wisdom and her people's heritage, but her motherland became too different after the notorious 1985; it was violently, not naturally changed in that year. She could not breathe there in the cruelty, coldness, and toughness of human relations that replaced the peacefulness and security of her people's life. She was already mature and did not have the energy and belief of the youth that could flexibly enable her smooth adaptation to any economical and social

perturbations of her motherland. Naturally, as a frightened mammal, she was afraid for her child's future and instinctively was eager to migrate for her offspring's sake. Besides, sincerely and unconsciously, she still believed in her resurrection as an artist on another land where she could find her *home*. She did not need much. Just peace around and a small income to survive biologically. Her deconstructed motherland deprived her of both.

She arrived in her L2 land with her modest wishes. No material rewards of the blossoming market economy of her L2 world appealed to her. She searched for peace to resurrect her inner peace and let her mind-psyche-spirit create again. After a few weeks of sending out her resume, she realized that her past social accomplishments were not demanded; she must be born as a social being again in her L2 settings that did not need her old knowledge, experience, and education. Only working skills mattered. This naked fact sobered her, cleansed her mind from all the experienced, educated, and learned that she possessed. She stepped down on the social stairway to her high school level to catch any paid spot. She became a teenager again, free in her striving to win the world. The unbearable lightness of being settled down in her inside. She stopped being afraid of being misunderstood, misinterpreted, or mistreated. Her mind became young and relieved from the previous norms, regulations, standards, taboos, and all the knowledge that had shaped her mind for years. She allowed herself to become a "social nothing" again.

Her juvenescence inspired her being. Like a medusa, she mindlessly swam in the watery space of her L2 culture while shaping herself according to the objects, subjects, or

events encountered. She squeezed her jelly body if somebody-something stung-bit-belittled her. Her transparent body-flower blossomed if she met some appreciation of her being-presence-existence or mutual understanding. An inexplicable feeling of her instinctive desire to *live* moved her in all directions without a specific goal or aim. The ability to be surprised with the simplest and ordinary things was filling her morning mug with a wonderful happiness not measured by a social status, position, income, or wealth. She felt happy without having any of those; just happy with her resurrected youthfulness lit with its non-possessiveness.

The juvenile history of her L2 culture accorded her juvenescence. They were both spiritually young: the spirit of her new homeland and the spirit of herself. They were relatively old in terms of the culture's land's age and her renewed mind-psyche's body-home's age but what brought them together was the juvenile sea of their spirits-souls. She was watching her L2 culture and appreciated its unlikeness to the mature, sophisticated, and filigree culture of Europe and Asia. She accepted her L2 culture's practicality. They were both searching for themselves: (a) her L2 culture searched for itself in the world of other cultures weighted with their many-century heritage, and (b) she, weighted with the knowledge of European and Asian cultures heritage, looked for herself in the world of her L2 culture.

The youth is forgiven. They both had this privilege of the Other's forgiveness. She forgave everything and everyone in her L1 past and L2 present and was keen on the same forgiveness from everything and everyone. To forgive is to do something for the sake of giving. She left her motherland for the sake of giving herself to her L2 homeland

and gave to the latter her life, her past, her childhood and youth, her present, her child, her love, her trust, her belief, and her entire world, fragile and dreamy. She found enough strength in her lean body to migrate to the unknown world for the sake of her dream.

Nothing and nobody was waiting for her *here*. Her Grandma was right. Only her dream was waiting for her here, the dream to make, play, compose, and sing music in the world whose music she grew up on and loved. That dream was stronger than the wind, fire, and water. Her life followed it to a New World, not as tired and matured as the Old one. “Both Sides Now” by Joni Mitchell was spinning in her head and convincing her to go to the other side, to see herself and the world from the other side, to check her self and her other on the other side. “I really do not know life at all” was sung in the song, and she believed that she did not know life either because she did not know the other side.

The New World induced by its youthful energy, juvenile unpredictability, and young laugh and lightness. The youth is not judged so icily and painfully as the oldness. The youth is happier and blither. She was curious to try this rare chance to taste her youth again. She accepted her juvenescence in her L2 milieu, trashed her old educated-experienced mind, and allowed herself to (a) be a “green” L2-milieu-inexperienced-uneducated social element, (b) make mistakes and hilarious actions, (c) speak a broken language carelessly and without scruple, and (d) speak out youth-like mindlessly but soulfully. She realized that comparison is a feature of experience or oldness, and in her “juvenescence” game she stopped comparing the Old World with the New one and herself *there* with herself *here*. She was crawling out of her old skin like a snake long and effortfully, as it did not want to leave her. It clung her new, juvenile cells and

exorcised, 'You need me. You are me: your past life, knowledge, and experience. You are nothing without me. No idiosyncrasy. No specificity. No particularity. No peculiarity. No *you*.' She hesitated. Her ego was climbing out above her like the sword of Damocles with all her past merits. Her juvenile spirit wanted new ways, new paths, and new routes. Her new homeland needed her that she was *now*; today's her, not yesterday's her.

Her resume stuffed with her past versatile deeds and accomplishments, and artistic endeavors did not fit her L2 milieu's job market, focusing more on the preciseness, specificity, and simplicity of education and experience. She tried the non-artistic path with her philosophical education and multi-layered experience but with no luck. She attempted to walk on the artistic path, but her beloved L2 music did not accept her foreign pronunciation. She sent out e-mails with her scat singing recordings in hope to find like-minded musicians, and was happy to receive rapturous responses-offers to musically cooperate. Her addressees asked her to phone them to discuss any opportunities regarding their possible creative cooperation. She phoned and after her first phrase, a pause on the other end of the phone connection immediately killed her hopes: nobody expected and wanted her L2 accent. The conversation was usually wrapped up with the standard and polite 'Well, talk to you soon', and none of them ever phoned back. After two years of such struggle, she said to herself, 'No more old me' and her juvenescence began.

Kefirtation



Dictionary: no entries found; kefir is a sour-tasting drink made from cow's milk fermented with certain bacteria.

Kefirtation is an L2 learner's fermentation in her L2 culture. She as an L2 learner and an L1 writer-thinker-speaker-creator goes through her mind-psyche-spirit's mental-spiritual breakdown caused by her meetings with her L2 cultural/social norms, regulations, rules, standards, laws, and policies, and L2 bearers' mentality on the whole. The milk of her homeland having fed her for all her years before her L2 life, stopped reaching and nourishing her. The last drops of the milk gradually accumulated in her inner reservoirs and began to turn sour without having its L1 culture's original source and under the contact with her L2 culture. A new substance began to emerge in the old, existing one. She did not resist her inner alterations and perturbations under the natural

pressure of her L2 milieu on her as she loved her L2 culture theoretically and imaginarily before. It had always seemed a fairy-tale world to her. The music that she loved passionately made its entire world magical and desired for her. She fell in love with English-language jazz sounded on her Dad's vinyls. Later on, in her teen years, she fell in love with English-language rock sounded on her neighbour's vinyls. The tunes by Pink Floyd or Led Zeppelin seemed to her so beautiful, romantic, and penetrating her skin and mind, and the language put on the tunes sounded to her so melodious that her love of it planted a rainbow-coloured fantasy garden in her soul, a garden of love of something that was not native to her. No material things related to the alluring Western life interested her. Her romantic love was only conditioned by music.

Many years later, she began to paint with oil, exclusively black and white oil. She excluded all other tubes with oil from her usage as they destroyed the black-and-white musicality of her paintings. Only black and white oil reigned on her canvas. The black and the white settled down among other tools of her creative mind as they were the two colours of staves. In a music school, where her mother took her based on her Grandma's request, she drew tiny, gracious black notes with different curved tails on the black staves geometrically floating on the white paper. The black notes on the white paper. For a few years, scores were her music books that she had to read and memorize while studying big-name-composers' music pieces in her piano classes. She hated memorization and many-hour-practice in front of the black-and-white staves that was the number-one-condition of successful and fruitful music education. Her Grandma blandly whispered by patting her head, 'That's fine. It might be your piece of bread one day. Just be patient.'

Do not give up.’ She loved her Grandma like a goddess and patiently stared at the black-and-white staves while clumsily tapping on the black-and-white piano keys.

Music reigned her childhood. Music as a melody-constructed and breathing in-and-out creature became her spiritual mother, her godmother, her guide and guru. Everything sounded in her world: tree, grass, flower, fish, cloud, raindrop, snowflake, stone, dust, dirt, or light. She heard her music in everything around. Words or language did not matter. Any verbal structures were an integral part of music for her and were fused with melodies. Her native language, saturated with growling and hard consonants, could have weighed her music but it did not. The words or letters that she was choosing in her language heritage collection like paints for her canvas did not scratch or tear her music, but, on the contrary, refined it. She was looking for the words that she saw in water, air, fire, and earth: black ones at night and white ones in the daytime. Even the idiosyncratic Russian ‘R-r-rrr’ sounded tender like a brook running among mountain rocks.

During holiday gatherings, her Grandma soulfully sang, her Granddad loudly played balalaika and funnily sang, her Mum brightly sang, her Dad shyly sang, and all relatives and guests clamorously and joyfully sang. She sang together with all these happy people sitting on her Granddad’s laps between his hot chest and galloping balalaika. This music was different from Ella’s or Pink Floyd’s. It was the music of her native homeland, more transparent, understandable, and straightforward; it was wide and enormous as her motherland. She loved those noisy and loud holiday evenings replete with the songs full of folk humour and simple and healthy peasant food. It tasted like

milk right from a cow, warm, steaming, fat, and natural, the milk that her Grandma would buy for her in a town's peasant market, the milk one third of which turned into thick and buttery cream on the following day. Her Grandma's bread covered with the cream and eaten together with a glass of such milk was her beloved dessert. Her childhood food smelt natural, her childhood world looked natural, and her childhood music sounded natural.

English language music turned a key in her life clock mechanism and it began to move her with a different rhythm. The melody of the mechanism changed from "timmmm-tammmm" to "tim-tam-tim-taaaaam-tam-tim-tammmm". The breath of its movement became scatty, musically unpredictable and mysterious. It shook her inside; it penetrated and boosted each of her cells. Her inner milk began to brew affected by this substance that had come from an alien world. Her kefirration started then, in her youth past. Her music was changing. From now on, she listened to her surroundings more deeply. Silence ceased being silence and was always filled with sounds for her. She composed tunes married with her made-up melodiously sounded language not having growling and hard consonants and the idiosyncratic 'R-r-rrrr.' Her music language was a set of sounded-like-English syllables. At that time, she did not know English as at school she studied German. It did not matter for her music. Her lyrics were a running river of English-like sounds. It was what she heard in English language music that she loved: a river of sounds, not meanings. She was comfortable by leaving meanings to literature and loving music just for sounds. It let her imagination be. She did not need the anchor of meanings for the music that she loved. Her non-understanding of songs' meanings

made the songs unlimited, free, and flying. She filled the songs with any meaning she felt at a particular moment of her life. No politics, no economy, and no human issues darkened the music that she loved. It was a freedom of her imagination.

Her kefir was happening purely, clearly, and naturally based on her love of the substance that caused her inner world's fermentation and changing. This love helped her find a spiritual way to her another homeland. She moved to an alien world whose music had been inspiring her for years. She found her L2 world different from her imagination and bookish knowledge. Her inner milk turned into a sour kefir bubbling with bacterial gas, but her love of her L2, its music and culture did not turn into her unlove. She found herself in the reality of her L2. Gradually, her ear opened to the lyrics of the music that she had loved. It neither inspired nor disappointed her. She deliberately had chosen her L2 world, its culture, and its music to live in there and she had to accept it as it was, the real one and not imaginary now. Her kefir was strengthened by the real and not imaginary L2 milieu. It was not a video or a holiday journey saturated by unforgettable sight-seeings. It was a daily journey among the rich and the poor, the clean and the dirt, the beautiful and the ugly, and the good and the bad as any phenomenon is. The standard culture's features sung in travel books and videos dissolved in the reality of her life in her L2 culture. She never regretted about her step in the unknown, or unreally known; she did not allow herself to enjoy the philosophical sadness of nostalgia. She trusted her love and gave her fully to her poignant kefir to brew the new in her inner world.

Language



Dictionary: (a) the method of human communication, either spoken or written, consisting of the use of words in a structured and conventional way; (b) the system of communication used by a particular community or country. Origin: from Old French *langage*, based on Latin *lingua* ‘*tongue*.’

She loves music as sound. Language is sound. She loves the musicality of sound. Her mother, an elementary school teacher, taught her all the 33 letters of her native language when she was 2 years old. Overwhelmed with curiosity, she travelled in the diversity of the 33 little black figures cosily and homely located on the white paper of her first books. The 31 of them sounded. The two were silent but changed the sound of others with their presence. She watched with interest how each sounding letter acquired a different tone in an individual human’s mouth speaking her native language. It was her

language alphabet's polyphonic symphony. Each person while speaking created a different, inimitable music.

For her, language is music. Music itself can exist without language, but not vice versa because language is a set of sounds, or music. Languages sound. Each sounds different. All bearers of a particular language sound different. All letters pronounced by a particular person sound different. Even a particular letter sounds different at each jiffy of its pronunciation. Like a myriad of waves dancing with each other. Up and down. Back and forth. Dull and ringing. Loud and quiet. Each language makes its own inimitable music. One language is associated with the sound of love. Another one revives the sound of war. Another one reminds of the sound of the market. Another one makes the sound of gurgling water. She associates her native language with the sound of windmill vanes turning in the wind, and English of music that she loves with the sound of leaves; with the rustling of summer leaves on trees and of autumn leaves on the ground.

She senses her native language as a translation (Cixous, 1988) of her inner world into her outer one. She perceives her foreign/second language as a translation of her outer world into her inner one. She lives in the translation of her worlds into each other. She translates her self into the Other, and vice versa. She comprehends her self and the Other in the permanent and continual trans-ing between the Other, her self and her other.

Language is the system of her commuting (a) between her inner and outer, and (b) inside her inner between her self and her other; the system of commuting via communicating. She commutes in her space and time while communicating with her space and time. Every motion translates itself into a linguistic sign. Her motions

communicate among each other, and between her and the other. She commutes in the space of her motions, physical and mental. She commutes in the time of her being, physical and mental. Her language is her lungs through which she is breathing out the music of her being. One breath, one letter, one note. She sees and feels the world and herself in the world through languages as staves of notes and oceans of sounds. She hears languages as music, as a thinking ocean like Tarkovsky's *Solaris*.

In her L2 milieu saturated with races, nations, peoples, tribes, and languages, she was often asked, 'What is your language?'. First, she automatically replied, 'Russian.' Later on, after having lived for a few years in the seeming-to-her extreme possessiveness of her L2 milieu and its language embedded in the omnipresent pronouns 'my', 'your', 'her', 'his', 'ours', and 'theirs', she began to think: if they ask me about *my* language, does it mean that it is exclusively mine like *my* and *only my* family, house, pet, health, or life? Does it mean that *my* language is different from everyone else's language even if we formally share the same language? 'What is *my* language?' she repeated in search of a proper answer. 'Is that my individual universe, my life, my being, my child, my knowledge, my degrees/theses, my music, my poetry, my paintings, my steps, my breath, and my doings/makings?' she asked herself. 'Has *my* language been becoming together with me and will die with me or will it stay after me in my creations?' she wondered.

Before moving to her new world, she translated her self into the world and the world into her self. Translating, she dwelled in silent text towers and built language bridges to the reality. Once upon a time, she brought herself identified by *her* language and *her* culture to another culture and another language. She was her-native-language-

culture whole in her new culture-language; the talking-thinking-speaking-writing whole useless with her native language skills in her L2 environment. The natural necessity of translating herself into the world and the world into her self through her native language disappeared. Her silent text towers became less and less useable. She did not need to knit intricate rope bridges between herself and her surroundings with her native language skills anymore as her L2 milieu did not need her native language. It only needed her L2, grammatically perfect and excellently pronounced. Nobody asked her, ‘What is *your* second/additional language?’, as the answer was obvious, and she appeared to be not perfect and excellent in that.

She needs to restore her translating function between her inner and outer world, but now it is her L1 inner and L2 outer world. She begins again to knit an intricate rope bridge to connect her self and the Other, beloved in her imagination and unknown in her reality. Her L1 is her perfection whereas her L2 is her imperfection. She fills her silent text towers with life again and renews her translating, this time replete with love and pain. Her L2 grammar, brilliantly learned and studied years before her L2 life, becomes her own fish net or wolf trap. Her mind weighed by her L2 grammar knowledge demands proper, intelligent, and well-educated ways of speaking. It takes time that her interlocutors, native speakers of her L2 do not have to take. Her thinking over phrases is perceived as her inability to speak their native language as fast and easily as them. Her language-zation is poignant, exhausting, and stressful as if she is stomping on the swampy territory: any stop can result in her drowning, so she is forced to move.

Her translation into her L2 world is clumsy. She is stumbling among the stones of her L2 grammar rules that she threw out under her steps while her scrupulous study of her L2 in her L1 homeland. She has been moved by her implicit love of it. That love is the non-finishing and self-controlled fuel for her language train. She forgives everything to her L2: her miserable existence in its milieu, her inevitable inferiority complex in front of its native bearers, their misunderstanding and non-understanding of her, and the discord between her dreams of her L2 world and L2 reality. She loves her L2 and since her childhood has been dreaming to speak and sing in it as naturally as she could in her native language. Her music is constructed of her beautiful melodies that are waiting for her L2 lyrics. She does not want either to copy anyone musically or sing anyone's songs. She is weaving her own white canvas, painting black notes on it, and singing herself in her L2. Sometimes, her native language words flash in her proper and dull L2 speech like fireflies and puzzle her interlocutor. They dwell on the tip of her tongue and fly out of her mouth unconsciously. She does not think of them. They were already thought of in her long L1 past. In her short L2 present, like soap bubbles, they shape and verbalize her thoughts. Her tongue refuses to sound in harmony with her L2. Her tongue moves in her mouth like a hibernating bear, slumbering and reluctant. Her Russian idiosyncratic "R", worshiped and meticulously polished by speech therapists in her homeland, impedes her attempts to sound English-like. Sometimes, she is mistakingly perceived as French or Swedish. Her language-zation is a traveling wave as her name starts with 'L', a *wave* from Greek. She goes up and down, back and forth, but does not stop traveling, translating, and translating.

M-zation



Dictionary: no definition.

She has been looking for ‘L’ in her endless life traveling through life, love, learning, languages, and ledzeppelin that is the cultural stratum on which she was becoming as an individuality and personality. Not “Led Zeppelin” but “ledzeppelin”. Not the band but the entire era, its spirit and aroma that engendered the whole generation of people believing in love, life, and light. She is one of them living for art, music, literature, cinema, philosophy, and human wisdom and beauty.

She is looking for ‘M’ in her L2 by traveling and trans-ing: her new Motherland, new Music, new Melodies, new Mentality, and new Mastery in something that she has untiringly been creating for all her being on this planet. She has not arrived in her L2 milieu because of its economical and social prosperity. She never dreamt about a car, an

impressive-looking house in a prestigious area, or a respectable high-salary position. All her life, she has been looking for something intangible and invisible but extremely vital for her being. She cannot explain what exactly but she knows that she will immediately recognize it upon encountering it.

In 1994, while working on recording her second album, she was given a cassette. Her producer recently having returned from his 2-year trip in the USA said, 'It reminds me of your music. I did not take it out of my car player within 2 years of living there'. It was album *Night Ride Home* of 1991 by Joni Mitchell. She had never heard it before.

At home, she put it in her tape recorder, pressed "on", and did not turn it off for years. It is still with her everywhere. That first time in 1994, the first accord on the tape put a spell on her. The music sounded like her motherland that she had never known but had been missing under, above, and inside the cells of her skin. The music tenderly enveloped her, embraced her, and she immediately felt a powerful love from somewhere, from that remote country sung in the notes and words by the unknown woman Joni Mitchell. The lyrics were spinning around her by wrapping her with a cocoon, warm, safe, and peaceful. The smoky and husky voice sang: "I fear the sentence of this solitude 200 years on hold..." but she did not fear anything while listening to this magical music.

"Night Ride Home" became the hymn of her incessant journey from herself to the Other, from her self to her other, and from her self yesterday to her self today. She began to look for other Mitchell albums. The second one was "Turbulent Indigo" of 1994, even more philosophical and thoughtful. She alternated these two albums in her player hourly, daily or weekly and lived together with them. They sounded in her head. Somehow, she

believed in Mitchell's truth sung with her soulful and wise voice. It returned to her the peace and hope of her past not ruined by *perestroyka* yet. That unknown motherland sounded so beautiful in Joni's songs that she wanted to start a similar "night ride home" to find the home that was stolen from her by *perestroyka*. The harmonies of her own music began to weave a bridge between her and the mysterious motherland that could become her new homeland.

Every evening, she would sit at her 19th century piano, "Dresden Apollo", a trophy from the Second World War brought to Moscow from Berlin, and would write songs. The old instrument replied to her fingers' touch and led her tunes so lightly as if the piano was composing music together with her. She had found that "dinosaur" in the newspaper with no price indication. She phoned, and the owner left the bidding to a piano master. To the meeting with the piano, she went with an old experienced tuner from the Conservatory of Music named after Tchaikovsky.

The instrument was black with the golden sign "Dresden Apollo" and a huge metal stamp with the name of its manufacturer. It was absolutely silent; no key made sound. The hammers hit strings but it stayed voiceless. Quietly and motionlessly, together with the piano's owner, she watched the tuner's manipulations for an hour while waiting for his verdict. He was working slowly and meticulously checking the mechanism. Finally, the white-haired skinny master announced only ten thousand rubles as the piano price, equal to three hundred dollars at that time. The owner did not argue as he just wanted to get rid of the unnecessary piece of furniture.

In the elevator, the tuner said to her, ‘It is a great instrument. It will sound unbelievable. Run home for the money before he changes his mind. It is a priceless instrument! You will pay me only 10 percent of the price for its restoration.’ In the morning, the antique monster moved into her place. The tuner arrived with a young fellow, and they worked for 4 hours while she was patiently waiting doing some chores in the kitchen. When the beautiful sound began to come out of her room, she could not believe that it was *her* instrument. The old man was playing demonstrating her the weightiness of his promise. He was smiling, and she was crying with happiness.

When the time came to move to Canada, she sold the piano to a family of poor musicians for one hundred dollars. She could not afford to take her friend and co-composer on such a long journey and was happy that, at least, it would find a good home in the land that she was leaving.

In Canada, she was trying to hear Mitchell’s music around. Rarely, some radio stations broadcast Joni’s “Big Yellow Taxi”. Nothing from “Night Ride Home” of 1991 or “Turbulent Indigo” of 1994 or “Taming the Tiger” of 1998 or “Both Sides Now” of 2000. Whenever she mentioned the name of Joni in her conversations with Canadian-borns, they only recalled “Big Yellow Taxi” or a few other songs from Mitchell’s early folk albums. ‘Joni? Oh, it is old music!’ exclaimed her interlocutors. Nobody seemed to know Joni Mitchell of her mature period when her music and voice began to sound different, deeper and wiser.

She went to any places where she could listen to her L2 milieu’s music. She listened to saloon jazz, country, metal, rock-n-roll, mostly the entertaining music but she

could not find the music that could make the listener think as Mitchell's music did. She went to symphonic concerts, new music festivals, jazz festivals, folk festivals, and electronic music festivals. Some music acts were close to what she was looking for. They encouraged her to continue her search for her own music in the country she made her homeland until she encountered what changed her life of searching to a life of creation.

It was May the 12th of 2011. A friend of her offered two free tickets for the last day of festival "Ground Swell". The headliner was composer, pianist, and percussionist Diana McIntosh, the "national treasure of Canada" as indicated in the program. The concert started. On stage appeared an extravagant woman in a red West Indian tunic, black tights, red shoes and with dyed black and red thick, short hair. She immediately recalled this woman that she spotted in the audience of numerous concerts while attending them during her search for her music in Canada's music. The woman had such a bright and memorable appearance that she could not help remembering her at once. The lady greeted the audience but did not leave the stage yielding it to Diana McIntosh. The red-haired lady began singing and playing percussion. The musician did interesting passages with her husky voice; animal-nature sounds flew out of her throat that she pressed and moved left-right with her hand. It was Diana McIntosh herself.

That performance was a shocking revelation for her. At that moment, she realized that she could not stay silent anymore and dissolve herself in her endless search of her music in her L2 culture. During the intermission, she approached the composer-pianist-singer-percussionist-philosopher that magically revived her as a musician and introduced

herself. Mrs. McIntosh listened to her attentively and suggested she sends her recordings to her.

A week later, a message came to her voice mail. Diana's husky voice said, 'You should return to music and start to perform in art galleries.' And she did...

Nativization



Dictionary: Nativization is the process whereby a language gains native speakers.

To understand what 'native' is one should leave one's home once for someone's home, another town, another city, or another country to be/stay/live there for a while, even for a short time. The feeling of 'missing something' immediately emerges in the pit of the stomach. It might be unclear, non-obvious, or inexplicit but it will start to send one impulses or waves that something is not as it should be. It is when one still feels oneself but not really. When all around is native, one can be oneself not even thinking about it. It is like in one's own family where everyone has known each other for years and there is no point of pretending being better/worse than one is.

'Native' is reigned by nature, by instincts, by soul, and heart. It is the territory of phenomena where one behaves as children do: naturally, instinctively, impulsively,

spontaneously, easily, and lightly. It is the time when one's mind, fossilized according to societal norms and rules during the process of education, has not begun to control one's entire life yet and allows oneself to be natural like a child. 'Native' is belonging to a person's character from birth rather than something acquired. When one's milieu is native to one, the latter feels comfortable. When one is native to one's milieu, the latter feels comfortable and peaceful as well.

Her interpretation of 'native' is connected to her understanding of 'home' and, consequently, 'nativization' is a synonym to 'home-zation' to her, or acquiring 'home', her emotional, mental, and psychological comfort and peacefulness that was given to her at the moment of her birth but has become stolen by routine hustle and bustle.

She loves travelling. She has travelled enough in her life. She changed her physical home many times, first, based on her parents' adventurism and passion to new impressions, then, based on her own will driven by her parents' genes. She has never experienced nostalgia at a new place as her real home has always been inside/with her in her beloved music, literature, and arts embedded in her memory. Like a hermit crab, she moves in the universe together with her home. Her closest family has been with her too, and it has helped feel the homeyness of her being anywhere. New challenges tingle her inner home from outside where everything and everyone might be or might seem to be unfamiliar, unknown, unclear, non-understandable, non-native, foreign, and alien. Her home feels fragile in such surroundings until she plants a garden around it, and live cells of her actions and creations sprout and permeate the new soil with their roots. The rootization of her fairly "mobile" home means her nativization on her new geographical

stations. In her previous journeys, before the latest one to her L2 homeland, those stations spoke her native language to her but essentially, they may not have been native to her in terms of their familiarity and clarity to her or availability of friends and connections necessary to her. Those stations were formally native as they spoke her native language, but they stayed foreign to her fairly long before the bridge of understanding and knowing had been built between her spiritual (inner) and her physical (outer) home. It took months, even years, and with her maturing, lately, it has taken a whole decade of her life until she has been able to nativize the last station of her trans-ing and sense/perceive it as her native one.

Her last transition is especially challenging since it is weighed by a non-native language that she fell in love with not knowing it, only feeling it. Her journey to her L2 homeland has become the harshest test of her love of English. Chores, households, and daily routines usually kill the tenderness and airiness of the love-at-first-sight. Her L2 culture did not shock her at all though it did not appear to be the culture that she had imagined and dreamt of. She accepted its non-bookish look. She accepted the poverty, the drunkards, the crime, and the ugliness of specific areas that had never dwelled in the books, videos, and songs about Canada that she read, watched, and listened to before her journey to this extreme non-nativeness not experienced by her before. She accepted that the language did not sound the way she became accustomed to from audio materials available in her motherland, produced at that time by BBC that tuned her ear to the British pronunciation. She accepted the absence of European brightness in fashion and elegance in restaurant cooking-serving. She accepted her outer life in her L2 milieu, but

it was extremely difficult to her to accept the fact that her non-native speaking prevented her from being accepted naturally by native speakers, the way they accepted each other. She felt the unnaturalness of their attitude to her, looking like *them*, but speaking and thinking like *not-them*.

In most cases, they generously exchanged with her a few polite and insignificant phrases peppered with smiles and returned to their lives. In some cases, they stared at her and kept re-asking what she wanted from them as, for instance in a “Second Cup” in the Toronto’s International airport when she repeated “One coffee, please” five times and was five times asked “Pardon?”, and left not understood. She left puzzled with 3 pulsing thoughts: (i) what else except for coffee might a customer ask for in a coffee shop like “Second Cup”; (ii) what else sounds like the word ‘coffee’ if it sounds similar in most languages? and (iii) how is it possible for a worker of the largest Canada’s international airport not to understand the word ‘coffee’ even pronounced with an accent?

In a few cases, her non-acceptance was expressed in the scenario of hatred. Once, she was trying to resolve an issue with a library card for an elderly patron over the phone when suddenly he exploded and yelled, ‘First, you have to learn to speak English properly in an ESL school and then such people like you may be hired for the positions that are paid by my money as a tax payer.’ By that particular moment, she already possessed a Master’s in Teaching English as an Additional Language from the University of Manitoba.

Within a few years, she learned to differentiate literary English speech from slang. Her heart squeezed and ears hurt from perceiving the latter. After a while, she learned to

distinguish lyrics in songs and it ceased to be as magical as it did before, but she did not stop loving that language. Its innate musicality and ‘singing’ or ‘speaking’ sounds still motivate her desire to learn and comprehend the language to the degree that native speakers command it. She is eager to swim in the language as easily and naturally as in her native one. Her matured mind resists any linguistic change whereas her musical heart-psyche-spirit long for it badly; she strives for it as a composer who passionately looks for her unique harmonies and melodies. She absorbs native English speakers’ speech patterns but does not want to imitate them or sound like them. She looks for her self in English, her own style and pronunciation that could make her language symphony sound as she hears it in her head. Word by word and sound by sound, she is taking her roots into the ground of the language of her love. She is nativizing it for herself. She is nativizing her self for it.

Other



Dictionary: Distinct from, different from, or opposite to something or oneself.

She was thinking of Sartre's comparison of the Other with hell in his play *Huis Clos* [No Exit] (Sartre quoted in Osho, 2000, p. 132). In her L2 culture, she as an L1 writer-thinker-speaker-creator is experiencing the process of becoming the Other as an L2 writer-thinker-speaker-creator. She does not become someone she has not been. By birth, she has been her self and her other similar to how everything in the universe contains opposites as the precondition of balance. The unity and struggle of opposites underpins life and moves the world. She did not know her *other* that coexisted with her *self* in herself until she found herself in her other life, other culture, and other home. She assumed that the other was somewhere, someone, and something; the other was alien, different, distinct, and opposite to her (Deleuze, 1994). She could not even think that her

other was the other side of her *self* living in herself. She did not notice it before. What she did not like or did not understand was always beyond her life's territory. Her self seemed to be her home, her nativeness, unlike the other that supposedly dwelled somewhere outside. It took her years of living in her *other* homeland to understand that what she did not understand or did not like in someone or something was her *self* not understanding and not liking someone or something in herself. That discovery was shocking to her like the real moon for the nun. All of a sudden, she realized that all the answers to her questions were in her. Her own territory became her research field. The outside otherness ceased bothering her as she had seen its nature and roots coming from her own otherness. The undesirable, incomprehensible, unwelcome, unwanted, uncomfortable, unacceptable, inconvenient, inappropriate, or inept were coming out from herself. She made them. She engendered them. She shaped them according to her unlikes or in consonance to her opposites that lived in her and were integral part of her. It was not easy to see, understand, and accept it. It was easier to see the enemy or the opposite outside, beyond, somewhere, in something or someone.

She has seen the moon, the real moon. She has really seen it. Not a reflected one, not on the water of the nun's bucket. Not in the mirror reflection of herself that was the Other for her before. She has seen it in herself: her other, her otherness, the opposite of her self and of her nativeness. All her unbearable problems connected in her mind with the Other have collapsed and disappeared. Suddenly, she has realized that she, herself, is the only friend and enemy to herself, her love and hatred, her conglomeration of the understood and non-understood, comprehensible and incomprehensible. She has

accepted her opposite, her different, or her distinct having lived in herself since her birth and individual-personal-social becoming. Through her understanding of the dialectics of her opposites, she has come to the peace with her outer world whose differences and discrepancies ceased bothering and worrying her. She has realized that the *real* differences and discrepancies were inside her, and around her there were only *reflected* differences and discrepancies like that reflected moon on the water of the nun's bucket. The Other outside was the reflection of her other. She turned her energy on understanding and comprehending the other inside her, or her *real* other.

It took years of her wandering in the world of Otherness, which was her L2 for her, as she had assumed. She was looking for keys to it very far from where they were. She was studying it as something distant and remote. She did not feel it as it was real. It was her imaginary Other that she had created through the replacement of the real: through books, videos, and recordings. That bookish Other was good, nice, pleasant, beautiful, clean, shiny, smily, kind; it was too good to be real. She idealized it and upon her arrival in the realm of that Other, she alienated it from herself even more when did not find that imaginary 'good' Other in the real 'not-only-good' Other that she encountered. Her feelings became disheveled. The ship of her dreams of her L2 world crashed on the rocks of that world's reality. The Other was becoming more and more discrepant from what she had known of it before. Any incompatibility between her past and present images of the Other was perceived by her as a tragedy.

Like that nun, she was carrying a bucket full of water vagabonding among her L2 paths and staring at their reflections. She saw her real L2 milieu through the prism of her

past thoughts and feelings about it. The more she stirred up her presumptions and presuppositions, the more she found herself in their captivity. The Other was for her what she thought of it, not what it was. The bucket full of water was heavy and the more she walked, the heavier it seemed to be.

Every morning at her place, she filled the bucket with the water of her thoughts of the Other, had breakfast, then opened her exit door and stepped into the reality of the Other by not seeing it but staring at the water in the bucket. The day passed: she came back to her place, used the water and went to bed until the following day woke her up with the sun. Her daily routine repeated. The Other did not become clear to her. She was a prisoner of her comparisons of her thoughts about the Other and her perceptions of the Other. Her idealistic thoughts ossified in the perturbations of her L2 social adaptation and merely prevented her from seeing and accepting her L2, or the Other as it was. Her prism, her crystal, or her bucket water were the filter that did not help her see the truth. She saw what she thought the truth was as her mind was under the illusion that her L2 homeland was the best place in the world according to world statistics. Idealistically believing, she forgot the dialectics of being, the dialectics and coexistence of opposites. She forgot that the best is accompanied by the worst, and vice versa.

This division and separation of opposites aggravated her life in her L2. She needed a change; she felt it. She needed to go out of the box of her assumptions, presumptions, presuppositions, and prejudices that she had erected between her self and the Other. The music harmony, so necessary to her, was missing. She was looking for notes, tunes, accords, and passages on the side of her self to tune it to the orchestra of the

Other, and she could not find it because the other that silently resisted was inside her; it was *her* other through the prism of which she watched, perceived and contacted her L2 milieu.

Once, a book found her in a library. She grabbed it, opened, looked through the first lines, and put it back. Half an hour later, the book magnetized her again. She opened it and read some lines on the first page more attentively, but put it aside again. One hour later, she was passing by the book, stopped, and opened it again. She looked through pages, through lines, the beginning, the end, then the middle. She could not put it back and checked it out. She was reading it every spare minute at home, at work, at breaks, and on her way home or work.

Towards the end of the book, the bottom of her bucket fell out, the water poured out, the reflection of the Other disappeared, and she saw the light; she saw what she had not seen; she understood what she had not; she heard what she had not. She saw the Other as the reflection of *her* other. Then, she turned her energy and efforts from outside inside. She focused on her other as the dialectical opposite of her self. She needed harmony and peace. She found it in the de-re-construction of the self-other union, the union of *her* self and *her* other. Now she saw them both clearly and equally. From now on, when whatever was outside did not fit her expectations, she looked for its roots inside her self-other. She herself became the initial station for her search-research. All answers to her questions seeming unresolvable appeared to be inside, not outside. Her being became well tuned and began sounding in consonance with her surroundings. The music went out of her and filled her space and her time with the beautiful symphony of

understanding and acceptance. Her other fused with her self, and she felt herself natural to her L2 culture, and the culture became natural to her.

Psychedelia



Dictionary: music, culture, or art based on the experiences produced by psychedelic drugs; Humphry Osmond first coined the word ‘psychedelic’ for his description of hallucinogenic drugs in the context of psychedelic psychotherapy.

The era of the 1960s moved away from the etymological meaning of the word ‘psychedelic’ rooted in the Greek words ‘psyche’ and ‘delos’, or to ‘reveal/make psyche/mind/spirit’. The term ‘psychedelic’ became immediately associated with drugs evoking hallucinations and with mind journeys to “other” worlds and dimensions. ‘Psyche’ also acquired quite a negative meaning, interpretation, and application. Somehow, it ignored its siblings ‘soul’, ‘mind’, and ‘spirit’ and became related to the description of a ‘crazy’ or ‘cuckoo’ persona. Gradually, a similar destiny happened to the words ‘spirit’ and ‘soul’. In the era of capitalism and globalization, the term ‘spirit’ has been quietly

relegated to religion, 'soul' received its modest spot in soul music, and only 'mind' became the omnipresent and all-powerful beast in the capitalized-and-computerized contemporary world. The Facebook's permanent question "What is on your mind" has become the motto of the day. The soul ceased playing any role in the human society reigned by the capital that does not care *what* a human feels and how her soul is. It only cares how well a human is in terms of the physical-mental strength of her body forced to invest more efforts, energy, and life in producing more capital more today than yesterday.

Psyche, soul, and spirit have become obsolete for the modern monetization of human hours. Life is measured by paid hours. It is literally divided into hours: hours for making a living and hours for living. The first ones have become longer than the others. Eating and sleeping have almost dissolved in working as to eat and to sleep have become the vital preconditions for working. The mind feverishly counts its living expenses that grow faster than its net income. Life's expenses devour life. Less place is left for the soul, psyche, and spirit among the tight intersections of the repetitive arithmetic tasks how to earn more with less energy of a gradually fading life. The mind reigns. The mind counts. The mind saves. The soul tries to prevent a human from becoming mechanic and automatic. The soul sees and feels the misery of being in the nowadays' existence from bill to bill, from pay check to pay check. The soul sings songs and recites poetry. The soul reacts to smell, taste, touching, look, view, light, or colour. The soul's intervention in the process of making a living makes the mind more human, more humane, and more feeling but it is not what a reigning, counting and saving mind needs. Such a mind does not need the psyche to be revealed in the monetary workers' relations. Nowadays, all

humans going to their work become *workers*. Is there any place left for the psyche's actions-creations in the realm of work, capital, and mind? Is there enough air left for culture understood as humans' spiritual achievements in literature, music, and arts?

She has believed in such culture all her life. She left her motherland in search for another homeland because of her faith in the redemptive power of culture, spiritual culture, or psychedelic culture, that is, culture that reveals, makes, and ennobles human psyche, spirit, soul, and mind. 'Perestroyka' and the barbarian capitalism that followed it raped and crushed this culture and its spirit in her motherland. She began to suffocate in the stuffy air replete with her people's fear of the unknown crazy race for money that overwhelmed everyone's mind. Individuals with tough souls alternated themselves and fast adapted to the totalitarian power of the market. Plants and manufactories closed one after another, and the army of engineers turned into merchants in food and clothes markets, growing like mushrooms throughout the country. The culture of soul, the culture revealing and making soul, or psychedelic culture, was swept by the "elbow" culture serving only individual physical survival. Who could have thought of the soul in terms of no-jobs, no-income, no-future, and no-peace? She could not help thinking of it. She was missing the culture of soul, the culture revealing and making soul, psychedelic culture, or spiritual food more than material food. Her people became different as if they lost their idiosyncratic spirit, the spirit of the Russian intelligentsia. They choked in the global wave of the capitalization, commercialization, and mercantilism that flooded their motherland's economy. She believed that on the other side of the globe the culture of soul could still stay alive. She needed its spirit like air.

In her L2 homeland, she began to look for soul-mates by sharing with new acquaintances her tastes in music, literature, cinematography, and other arts the way she had made friends in her motherland. Excitedly, she would mention psychedelic music as her favourite music genre implying musicians that had influenced her as an artist and brought her to discovery of her own music path: King Crimson, Led Zeppelin, Pink Floyd, Diamanda Galas, Bjork, P.J. Harvey, or the UK. To her surprise, the word ‘psychedelic’ evoked the same immediate emotional reaction among her interlocutors: it was exclusively associated with hallucinogens and music created under their influence. Moreover, she did not see the same romantic attitude to the hippy era of the end of the 1960s amid her coworkers or university classmates as it was common among her friends in her motherland. She tried to explain to native Canadians her interpretation of ‘psychedelic’ but found no mutual understanding, only polite smiles. She posed the question to her university classmates, who were also EAL teachers “What do you mean by ‘culture’ and particularly ‘Canadian culture’?”. She received in response, “Culture is a life style, and Canadian culture is Tim Hortons, hockey, nature, bacon, and cold winter.” Literature, music, or arts were missing from the list.

She began to contemplate those five features identified by her classmates. What was the culture of soul for her, did not appear to be so for the EAL teachers whom newcomers, or L2 learners, meet first as representatives of the culture of the country where they arrive. During her first year of immigration, she volunteered in EAL classes and all she heard on the topic of Canadian culture from EAL teachers pertained to Canadian holidays, customs, and traditions. No names of any Canadian writers,

composers, artists, film directors, sculptors, scientists, architects, or designers were mentioned in class. Within the entire decade of her life in her L2 homeland, she quite often heard naturalized Canadians' jeremiads regarding the absence of culture in Canada. She thought over such complaints trying to understand their nature. Naturalized Canadians like her might have been looking for the culture of soul, the culture revealing and making the spirit/psyche, or psychedelic culture in their new homeland's culture. They were unable to find it among Tim Hortons, hockey, nature, bacon, and cold winter or amid the holidays, customs and traditions they had been taught in their EAL classes. They might have been looking for something in their new homeland that could reveal or make their soul what she was looking for. In her motherland, in the country of her native language, she lived in music, literature, and arts. It was her air there, and she needed that air here. She did not isolate herself in her past impressions of culture of soul. She was going to any artistic events in her L2 milieu to understand, comprehend and nativize her new culture, her L2 culture, to make it native to her and her to it.

As a result of her cultural vagabondage, she has found beautiful and polyphonic layers of her L2 culture, and her own place in it as an artist when she (i) created a multi-media project "I-Migrations: Psychedelic Story" in her L2; (ii) recorded the music on CD that became part of the Library and Archives Canada, Legal Deposit; (iii) made 6 visual works for the project and published them; and (iv) held ten great concerts in her L2 homeland. She has found psychedelic culture here and contributed her own psychedelic art to it.

Qi

Dictionary: the circulating life force, life energy, or energy flow; originates from Chinese qì, literally ‘air, breath.’

Her immigration almost trampled her. She remembers her first two years upon her arrival in her L2 milieu like black, wet, and cold fog in which she moved like a somnambulant. She lost her physical connections to her motherland and had not yet acquired any connections to her L2 homeland. She was like a seed flying in the air with no soil below where she could land and root. The wind whirled the seed, wearing her strength and energy. Sometimes, she touched the ground to find a cozy and warm spot for her growing but the windchill picked her up again and carried her further. She felt like a ghost stuck between heaven and earth. She knew why she had taken this step in the embraces of the “stepmother”, which her L2 homeland was for her. She loved the natural

music of her L2 sound so passionately that this love kept her belief in her ultimate acquisition of her L2 culture's love of her.

Her L2 reality was different from the images of her L2 culture gathered within years of her *spiritual* immersion in this culture through books, magazines, records, tapes, movies, TV and radio. All the immense energy that she accumulated based on her interest and love of her L2 and its culture before her actual arrival in their realm, started to drain from her body during her *physical* contacts with her L2 surroundings. Her mind-psyche-spirit tried to digest all the discrepancies between her L2 imaginary world and her L2 real one. Frantically, in each face and thing around, she was looking for the beauty of her L2 imaginary culture that had inspired her for the 10-thousand-mile journey to the opposite side of the planet but everything looked and sounded not so bright, coloured, and perfect as it had in the imaginary album of her L2 culture's photographs. Her disappointment was growing like an avalanche. While her soul was calming her down, her mind was sawing her into pieces and reproached her for her naive submission to her childhood's illusions.

She was looking at her mirror image and saw a different *her*, alien, frightened, lost, confused, and dazed. Her mind analyzed everything and everyone; it deprived her from seeing the whole of her new life and mocked at her vain efforts. Like that Buddhist nun, she found herself with a bottomed-out bucket to transition between her L1 life flow that had already stopped and her L2 life flow that had not started yet. She did not look up yet, did not see the real moon yet. Her inner strings became detuned, and her tuner

disappeared together with the moon's reflection on the bucket's water poured out on the ground.

Her life river stopped between the blocks of her lostness. She saw no exit from her imaginary world, no entrance to her real one. Without motion, the water of her life began to lose life in its molecules and started to turn into a morass. She was looking for her *past* dreams in her *present* and, therefore, did not see the latter. She did not live *here* soulfully, although she had the actual address of her physical residence and presence on the land of the culture of her beloved language. Her breath became shallow and did not fill her lungs with the fullness of life. There were neither new-born-water mountain brooks to feed her river's water nor ancient salty seas or oceans to embrace her running substance. Her river became stuck between the dams created by her alienation from reality.

Again, she heard her Grandma's quiet and wise voice, 'Nobody waits for you *there*', and her own stubborn resistance, 'My motherland does not need me either'. Her Grandma sighed and shook her head from side to side. Her Grandma attempted to plant seeds of doubt in her mind obsessed-with-the-beautiful-world-on-the-other-side-of-the-world, but could not. She kept believing that her Qi, her life flow, or her energy flow had chosen this way by itself.

Years later, she was contemplating her Grandma's words and sighs while sitting at the table by the black night window with the chipped plastic-aluminum frame through which Winnipeg's windchill was biting her cheeks. An unfinished timbit was tastelessly staring at her from the plate. From the height of the fifth floor, an endless snowy valley

was spreading. Her neighbour's TV periodically exploded with wild screams "Goal!", and the smell of fried bacon was seeping under her door. All the five features of her L2 culture mentioned by her Canadian university classmates surrounded her at the same moment: cold Canadian winter and immense nature behind the window, the Tim Hortons' timbit on the plate, and hockey and bacon in the neighbour's apartment. She was sitting like a statue while her daughter was sleeping in the bedroom. No thoughts were visiting her, no feelings, and no emotions. She had not written letters for years since Its Majesty Computer came into human life. The "letter" time left together with that no-computer time and was replaced by "no-time" time.

She was sitting by the cold window thinking of someone whom she had left in her teen-hood. Suddenly, she felt that she badly needed to talk to her old-old friend with the same name, the same love, and the same dreams; her friend from her old-old past; her friend, not even knowing how much farther they were from each other now. She only had her friend's old address. No e-mail. No phone. She did not know if the address was still valid but she needed to talk to her namesake through her writing to find that missing chain that might have stopped her energy flow. On the white sheet with a black pen, she began to write a letter.

Having forgotten about the time and the windchill, she was embedding her self and her other in the thirty three letters of her native alphabet. She was drawing them not hurrying anywhere after a long time of her permanent hustle and bustle connected to her migration from East to West. She held thousands of invisible threads in her hands on which, like on tiny paths or hanging rope bridges, she was returning to the cozy corners

of her childhood's garden with magical blossoming trees of her dreams and fantasies. She was sliding thread by thread to her past, tied each thread to her memorable things, and was running back to her present for a new thread. The threads were crossing each other weaving the coloured canvas connecting her past and present, her life in her native language homeland and her non-native but beloved language homeland. The longer she wrote her letter, the more threads interweaved with each other, and the stronger and tighter the canvas became. She began to walk on it back and forth between her past and present more confidently and calmly. She was telling her friend about her journey to the land of the language with the music their teen hearts fell in love with. She was writing to her friend about kind, non-hurrying, smiling, and life-enjoying Canadians. She was describing the Canadian toilet-flushing system with water constantly staying in the bowl smoothly embracing wastes and protecting the ceramics from dirt. In her motherland, toilets filled with water only at the moment of flushing. She was silently talking about winter-warm and summer-cool buses, patient human line-ups at bus stops, affordable coffee shops, seasonal commodity sales, the "customer's-always-right" service, and people's politeness. The longer she wrote, the more she rediscovered for herself her L2 homeland.

It was past midnight when she finished her letter. She sighed, put her pen aside and saw the bitten timbit. Slowly, she put it into her mouth, and it seemed to be the tastiest dainty. She looked up, saw the shiny full moon, and all of a sudden, felt so warm and cozy as if all hot springs from the whole planet showered her and washed away those blocks that had prevented her energy flow from moving and circulating. Her Qi woke up.

There was no more division between her past and present, her former and current homelands. They were both *homelands* for her. They had both made her, and she equally appreciated them for that. She realized that her L1-L2 cultures' intermingled power had ultimately been making her an L2 writer-thinker-speaker-creator.

Rhizome



Dictionary: a continuously growing horizontal underground stem that puts out lateral shoots and adventitious roots at intervals; originates in the middle of the 19th century from Greek *rhizōma*, from *rhizousthai* ‘take root,’ based on *rhiza* ‘root.’

She does not consider herself a live creature with one vertical root. Therefore, she does not perceive her numerous migrations on the territory of the land where she was born and her migration from East of the globe to its West as her uprooting. She experiences no nostalgia about a particular space or a peculiar time because she as an Earth child has her whole in her and with her. She has air, fire, water, and earth in every square of the planet. It is what she needs for being alive. She makes homey any space and time where and when she is. Her roots can grow in any soil.

She loves ginger. Not just for its taste and healthy nature. Its shape charms her when she chooses the right piece to buy in a store. This one or that one, thinner or thicker, with many “fingers” or less “toes”? Each piece has its own character and, probably, a story. While contemplating the whimsical ginger roots, she is unconsciously thinking about her own invisible roots enabling her acculturation, assimilation, and adaptation to any space and time. Like ginger, she is a rhizome creature able to restore and develop her life from her own self (Sermijn, Devlieger, & Loots, 2008). Like rhizomes, she grows perpendicular to the force of gravity by absorbing her new culture, and after its comprehension and nativization, and restoration of her I-world, she grows her renewed self-other upwards, right in her new culture, not being afraid of non-understanding or misunderstanding.

She feels herself a child of the planet, not a particular country. She does not miss her past and accepts her new surroundings as her auxiliary buds from which she will develop her new roots and grow culturally, psychologically, philosophically, and humanly. Her rhizomes have grown where she has lived and been since her birth. Each place and each time feeds her non-stop-growing roots. Some places accept her, some reject her. She accepts both her acceptance and rejection. She has constantly been moving away from the places that have accepted or rejected her. She leaves her inherent-to-a-specific-place roots behind easily as her new ones grow at a new place albeit at a different speed and accompanied by different circumstances and hindrances. ‘To leave to live again’ fills her life with sense. It just takes time for her newly growing roots to nativize her new surroundings and nativize themselves in the new surroundings.

In her L2 milieu, each of her new roots grows with new pieces of her L2 culture absorbed, comprehended, and ultimately nativized by her. Her roots grow on the threads that she weaves and spreads between her and her L2 environment. Each piece of her L2 culture that she encountered and internalized becomes a bud for her new root. Each word of her L2 learnt and applied in her daily life burst into her rooting. The more words, the more roots. All her knowledge of her L2 acquired but not fully applied in her L1 homeland, has revived or woken up by the kiss of the real L2 surroundings like a “sleeping beauty” by a prince’s kiss. Enthusiastically, she studies art and culture section in local newspapers and attends as many cultural events as possible.

Every September, her student status allows her to purchase a one-hundred-dollar “sound check” pass to symphony orchestra concerts for the whole year. She goes to galleries, concert halls, art exhibitions, theatres, museums, festivals, live music bars, and bookstores’ meetings with writers and artists to comprehend the gist of *real* culture around her. Silently and gradually with no critique or exaltation, she internalizes her creative surroundings that in turn enable her new roots to grow. She is like an earthworm digging the Earth in her eternal search of her self-other; she leaves part of her being in one part of her surroundings and moves on. She produces herself by engendering more new roots and growing her rhizome on her L2 territory. Her tiny new-born roots cling to her L2 culture’s soil tightly. Her rhizome runs in various directions depending on her daily discoveries of her L2 phenomena.

Her L2 etymological dictionaries have become her best friends. She is not satisfied with a common meaning of a particular word. Passionately, she dives in each

word's history and origin to find connections between English; her native Russian; German that she studied 11 years before English; Kazakh, studied within one year; and the fundamental Latin, learned during her 4-year university study of medicine, in the course of Civil Defence. The emerging similarities among those different languages amaze her. Her memory does not just mechanically absorb her L2, which is nominally her L5. Her mind analyzes each English word, English linguistic structures and grammar, and interweaves them with her native language words, structures and grammar.

She relates to her L2 with the same depth and respect as she did towards her other languages, and especially Russian and German. She enlaces it with her rhizome tightly and lovingly. She is not afraid of asking and re-asking Canadian-borns about idioms, unknown language structures and expressions, or differences between British English and Canadian English. She listens to every explanation attentively, internalizes it, comprehends it, and makes another brick from her acquired knowledge for the construction of her 'L2 nativization' castle. Similarly to a biological rhizome able to grow horizontally and upward, her rhizome builds a foundation of her 'L2 nativization' castle, and at the same time grows upward creating the structure of it.

She knows that she needs to understand and comprehend the mentality-spirit-psyche of the Canadian nation and its many-ethnic roots. She researches history and statistics of Canada's population. She digs and mines Canada's culture investigating its ethnicity, folklore, literature, fine arts, music, and cinematography. She reads. She listens. She watches. She learns. She thinks. She absorbs. She internalizes. She comprehends. She externalizes her roots and herself through them in her L2 culture. The

longer and stronger her rhizome becomes in her L2 milieu, the more native she feels in there.

She hates copying and does not copy native speakers regarding specific Canadian slang, intonation, pronunciation, phrase structure, or speaking patterns and manners. She looks for her own tone, note, voice, harmony, and sound. Her musical ear hears her outer world purely and precisely but her tongue plays her L2 music in its own way. She neither suffers nor tries to get rid of her so-called accent. On the contrary, she externalizes and *accentuates* herself in her L2 world with her and only her inimitable way of speaking that reflects her thinking. Her rhizome grows in the way inherent only to her. Her contact, comprehension, and nativization of her L2 culture is happening in the way inherent only to her. Her L2's comprehension, nativization, and usage is developing in the way innate only to her. She does not want to escape her idiosyncrasy. For her, it would mean to escape herself and lose herself.

On a rare day or even hour, when her mind feels dazed and confused, seemingly loses the right direction, and begins to sow the seeds of doubt in her soul, her non-stop growing rhizome keeps silently moving to the beat of its many-directional under(L2milieu)ground music inch by inch, word by word, so that the foundation of her L2 knowledge castle becomes more solid and her externalization in her L2 culture acquires more confidence and peace. Then, her rhizome strengthens her creative externalization. She begins to create in her L2 culture confidently and naturally as she did it in her motherland.

Storying



Dictionary: an account of imaginary or real people and events told for entertainment; an account of past events in someone's life or in the evolution of something; a particular person's representation of the facts of a matter; originated from Latin *historia*.

Telling stories is inherent to human nature as humans are social creatures and distinguish themselves from each other by their unique ability to communicate by means of intricate and sophisticated languages. Speaking, a human identifies herself among other humans. Stories materialize human thinking and imagination. They can be real or fictional but they are always peppered and spiced by their tellers' minds and characters. Writing is grafting (Derrida, 1986) as well as creating/telling stories, or storying (Elbaz-

Luwisch, 2002), is grafting. Humans retell themselves and the world. They cannot help telling stories as through telling they identify themselves for their selves and the Other. Stories exist in the myriad of shapes of human products: books, gossips, news, movies, photographs, paintings, buildings, music works, sculptures, gardens, or cooking and baking works. Humans tell stories verbally and directly to each other or by using other various ways of embodying them. Stories store pieces of human life, occurred, imagined, or made-up. They intermingle with each other while waving the canvas of humankind's history and culture. Stories are coded in languages, sounds, visuals, colours, tastes, aromas, forms, or structures. They talk to each other vertically and horizontally, in time and space. They understand each other without languages. Languages sound through them. Stories create polyphonic music that has been sounding among humans since the birth of the first human.

Every human life is a story consisting of her years' stories, months' stories, weeks' stories, days' stories, minutes' stories, and seconds' stories. Someone collects her own or others' stories and publishes them in a variety of forms including an opera performance, a poetry book, or a fine arts exhibition. Someone does not even notice the treasure of her own story, and it may dissolve in the ocean of other unnoticed stories that linger among humans like ghosts.

She became a friend to her story a long time ago when she was a child. She wrapped it like a baby doll into her first poetic lines, enveloped the white sheet covered with her wide and round writing and mailed it to a juvenile newspaper that she read every second day upon its delivery. For her, her first story was the best poem in the world; for

the editors, it was not. For a few weeks, she was waiting for a new issue of the newspaper, looked for her poetic lines among other children's literary opuses, but her creation did not appear there. Then, an editor's letter arrived suggesting she work on her writing skills and style. She reread those dry lines many times but did not stop loving her poem about sunny apples on her beloved tree in her grandparents' garden. She always talked or sang to berry bushes and trees in that garden while gathering blackberries, gooseberries, raspberries, currants, sea buckthorns, Chinese cherries, bird-cherries, pears, apples, and plums. She told them her story woven from hundreds of mini-stories that she collected watching life. They attentively listened to her by shaking their branches and tickling her skin with their warm leaves.

Her Grandma trained her patience by giving her a daily task collecting a 12-litre bucket of berries on a sunny and hot day, predestined to be spent on the lake rather than among berry bushes. Her Grandma kept saying, 'Berry by berry like milking a cow.' Sometimes, she was angry with her Grandma who seemingly ignored her young boiling energy, especially when her friends stuck to the garden fence and with their beseeching eyes tried to hurry such a tedious process like picking berries. They would have been glad to help her, but her Grandma could not allow those young "lions" to trample her manicured garden. They could only helplessly and patiently stare at her "berry milking", so it was her Grandma's great lesson of patience for her friends as well. They told her some stories, real or imaginary, to help the waiting time pass. She told them hers. Her Grandma's garden turned into the garden of storying. Polyphonic stories were flying and sounding among trees and berry bushes like humming birds, iridescent and joyous.

Since that beautiful time of her childhood, she realized that good stories should sound, taste, and smell. They should be tangible and sentient. Their words should evoke in the listener or the reader the music of life. Their images should engender in the listener or the reader three key things: Life, Love, and Light. Her Grandma's trees and berry bushes filled her with life, love, and light while listening to her story and in turn cherishing it with the aroma of their spring blossoming, the rustling of their summer leaves, the drumming of their autumn fruit, and the crystal tapping of their winter icy branches. She believed that the stories of death, hatred, and darkness should stay where they were born. Such stories should not fly like iridescent and joyous humming birds among humans. Such stories should go into the earth together with dirty water to become pure mountain springs again for life, love, and light.

She has been telling her humming-bird stories to the world through her songs, music, lyrics, poems, short stories, novels, paintings, and videos. She has been making the life-love-light ball of yarn that she collected by watching, listening, tasting, and sensing the world and carrying it in her mind-psyche-spirit like a treasure. She wonders why stories of violence and horror attract humans so much? She wanders between bookshelves in a public library and comes across lines of adult books with titles containing words 'crime', 'kill', 'killer', 'murder', 'dead' or 'death' in various combinations. The young adult fiction section meets her with titles including words like 'vampire', 'blood', 'betrayal', 'hunger', 'dead', and 'death' again. The hopeless dystopia of the present has replaced the naive utopia of the past. In the movie section, from DVDs' covers, weapons direct right at her from celebrities' hands as if such covers

threateningly whisper, 'You are my voluntary victim. Watch my story so that I will be able to explode your brain.' She does not, but thinks that someone probably needs this stuff being available and promoted for some reason. She does not want to read or watch lessons and instructions on sophisticated methods of killing, frightening, fighting, torturing, and meaningless defending. Such stories depress her and emphasize the futility of life. She suffers for humans killed by humans for the sake of a joke or emotional impulse. She suffers when often real death stories repeat their scenarios in books and movies, demanded and eagerly read and watched.

Before her migrating to her L2 homeland, she was idealizing it as a non-violent land but in reality, she has been amazed by the coexistence of the no weapon as toys policies in Canadian kindergartens alongside children's participation in mass murder in home video games. She wonders where "bad" guys, predestined to be killed in games, come from; and why are they mostly guys, not girls? She is always looking for the essence of phenomena and is silently asking the world, 'What makes good guys bad? What will happen to a child who joyfully and passionately kills electronic humans on his home TV? Why do weapons exist and why does the war industry blossom? Why is hunting permitted when tons of food are available in stores? Why does a human become excited pressing the trigger and killing someone's life, whether it be the life of another human, a video game human, an animal or a bird? Why is a violent death in books or movies so attractive and magnetizing? Why are skulls so fashionable in clothing, tattoos, even children's clothes and toys in Canada? Who needs death's presence in life?'

She has been looking for different stories, the stories of Love, Life, and Light, stories ennobling human soul and mind, lending wings, awakening creativity, and bringing peace. She has been searching for stories whose live-worshipping current could revive the stagnant waters. She has been collecting them patiently like berries in her Grandma's garden.

Translation

Dictionary: a written or spoken rendering of the meaning of a word, speech, book, or other text, in another language; the process of moving something from one place to

another; in mathematics, movement of a body from one point of space to another such that every point of the body moves in the same direction and over the same distance, without any rotation, reflection, or change in size; originated from Latin *translatio(n-)*, from *translat-* ‘carried across’.

She translated her life from East to West, from the one hemisphere to the other one as movers transport a whole house from one point to another. She carried herself across the watery space of brooks, rivers, lakes, seas, and oceans. She translated her body from one point of space to another such that every point of her body moved in the same direction and over the same distance, without any rotation, reflection, or change in size, right according to the mathematic definition of the term ‘translation’. The preparation to her radical life-migration took two thousand times longer than the actual migration did. Her paperwork for her migration took eighteen hundred twenty five days whereas her physical migration lasted only one day. Dozens of immigration officials dealt with her body, mind, psyche, spirit, and soul through numerous copies of her evidentiary papers. They never touched her, heard her, sensed her, or saw her but they trusted her papers containing facts of her being. Her waiting seemed to be endless. She began her day with her slow walk from the eighth floor downstairs to check her mailbox on the graffiti written walls. She approached the box with bated breath every time hoping that a long-awaited letter arrived. First, she looked at the three round holes on the mailbox door. ‘That’s fine!’ - she calmed herself down if there was no paper seen in the holes. ‘The letter could have stuck to the back wall of the box.’ She inserted the key, slowly

turned it, opened the mailbox door, and disappointedly returned to her home with some mail but not the piece for which she had been waiting so urgently.

To mitigate her poignant expectation of the letter, she resumed her translation practice begun in the era of her close relationship with German. At that remote time, she was wandering like a fairytale character in the massive text forest between the historical enemies Russia and Germany and practiced her German widely spread in Russian schools based on the governmental policies of educating Russian children in German in case of another world war. She did not like the sound of German, but enjoyed traveling on the territory of its text space restricted by the precise German grammar distinct for its declension of articles and nouns, or the location of the second and third part of the verb at the end of the sentence. She admired this language for its depth, seriousness, order, and structure. It was the language of philosophy for her. Being a full-time student of the Faculty of Philosophy in her homeland, in German class, she was supposed to translate the complex texts of German classical philosophers within 4 years. She translated the intricate texts by Kant, Hegel, Schopenhauer, Nietzsche, Marx, and Engels. She adored her language professor for her bright beauty, seductive femininity, and lively intellect. Her language teacher was different from all language teachers that she had ever had in her life. She was a thinker and had a philosophical mindset. She knew the philosophical texts that were supposed to be translated by her students comprehensively and not just their grammatical, stylistic or phonetic construction. She was an erudite and a brilliant interlocutor. She understood and felt her students as a connoisseur of their major field of

study. She discussed with them any tricky or provoking philosophical questions. Young men fell in love with her. Girls were envious.

Her teacher inspired her with her own immense love of German and respect for it. Translation became an exciting process to her replete with the beauty, femininity, and intellect of her language professor. She associated with it the depth of human thought and the excitement of creativity. Translation not only opened a door into someone's thinking world, but also granted her as a translator the right to interpret it in her own unique thinking style. In her understanding, real, not just commercial, adapted translation was preconditioned by the subtle and deep relationship between the author of the original text and the author of the translated text. The translator as such became a creative person, an author to a certain degree in her vision of this profession. Once, she made her own translation of a short text and then compared it with some published translated versions to see the difference of translators' minds and psyches embedded in the translated text. She realized that while studying foreign philosophy through texts in her native language, she may only have touched the general idea of the original texts, but the real thinking idiosyncrasy of a particular philosopher stayed transcendent to her and lost in translation. She began to wonder if it was principally possible to approach the text and its author's thinking so closely that they would not be distorted by a translator's intervention, understanding, interpretation, and thinking. She assumed that the answer is 'no' as any dictionary provides at least 2 or 3 meanings of the same word and which one is finally used in the translated text depends on a particular translator's vision and her own depth of knowledge of both the field and the two languages. She scrupulously studied philosophy

and German but intuitively felt that bookish knowledge was not sufficient for feeling the text from inside. Her teacher polished her translation skills by substantiating the editing process with her weighty and logical elucidations, but while staying one-to-one to the text, she lost her bearings and often chose a word like a blind kitten based on its meaning or sound seeming more or less “right”.

Later on, she began to work as a German-Russian translator of mystery fiction for a publishing house. She applied the same meticulousness to the popular genre as she did while working on philosophical texts. Her editor advised her to take it easy and as an example ruthlessly remade her work by keeping the plot and rewriting the story in an easy-reading style appropriate for the mass reader. The text sounded as if she had never dealt with it. It sounded as fiction replete with slang and catchphrases that she usually avoided reading. She did not like that Russian that she was offered to follow in her translation works. Her language professor’s lessons became meaningless and unnecessary in the light of such translation work. Her principles of language beauty and the purpose of literature and arts as a whole were different. She felt inner resistance to continue that job. She quit.

At that very moment, she remembered the language of her love and decided to study on her own. After two years of her autonomous immersion into English text books, she knew its grammar as well as she knew German. She passed the examination externally with the mark “Excellent” in Bonk’s School of Foreign Languages in the Literature Institute named after M. Gorky. Her examiner was Mrs. Natalya Bonk herself, the founder of the school and the author of the best English textbooks in Russia.

She began English teaching, and at leisure she made translations of short stories with her students wishing to improve their English beyond their school's requirements. A friend of her presented to her a 600-hundred-page book of English literature of the 19th and 20th centuries that became her desk book for English practice. Like with German, she compared her translations with published translated texts to perfect her own and her students' skills. She enjoyed this journey on the territory of literary and artistic English saturated with long words and sentences that she could not hear in English language pop, jazz, or rock music. Translating, she felt herself approaching her dream. The language of her love was approaching her.

Ubiety



Dictionary: the condition of being in a definite place; originated from medieval Latin *ubietas*, from Latin *ubi* ‘where’.

Grass is greener on the other side, and the human mind is always longing for the other one that somehow seems to be better, sunnier, easier, tastier, cleaner, friendlier, nicer, kinder, warmer or cooler, sweeter or saltier. When the mind achieves a goal on a particular side, immediately another one, already greener than the first one, seduces it again.

Little children are happier than adults. They are happy with the yard where they play no matter how small it is. They are happy with the house where they grow no matter how old and out-of-date it is. They are happy with any condition of being at any place where their childhood flows. While the mind of a child is still busy with discovering the

world around her, the child enjoys her universe as a whole with no division of it into a green vs a greener sides. The child lives holistically in the entirety of the world like an H₂O molecule in a river or an ocean. No comparative values are present; no concepts of higher/lower social statuses, white/blue collars, or prestigious schools/areas exist. The child does not know any other condition of being other than the condition of her being at the given moment of her breathing in and out. Any step forward or back is simply breathing in and out. Any meal is for breathing in and out. Any clothes are for breathing in and out. The Other is important because of one's own growth, cognition, and comprehension of the self in the world. The Other is not a contestant, competitor, or rival yet. The Other's side is not greener yet as all grass seems to be green as all sky seems to be blue. Children do not think about migrations, emigrations or immigrations. They are happy where they are and with what they have. They are in perfect ubiety as they keep pace with the Time and accept the Space where they are as it is.

Her childhood left her the memories of the ubiety filled with her harmony with her being, her self and the Other. While growing, she was noticing how much disturbance others bring to the life of each other: school teachers, highlighting some students and diminishing others for their school progress; classmates, admiring some peers and mocking some others for their fashion sense or achievements in physical education classes; neighbours, expressing more respect to more educated and, consequently, a wealthier families. People's differences engendered anxiety, competition, and rivalry, often hidden, not obvious, but palpable. Some accepted their condition of

being and did nothing to change it to please others. Others felt whipped by the “greener side” and rushed forward at any expense not to be worse than someone else.

In her floating life, she was not pushed by outer boosters such as prestige, money-flow, wealth, or social status. She listened to her inner voice, heart and soul trying to understand what they really want her to become. Disturbers were always around. They hated her peace and calmness, her seeming lightness of being. She easily received highest marks for her school subjects but annoyed some of her teachers with her smiling and flittering image of a pretty blond, angel-like girl, which was not typical for an “A” student supposedly looking more serious and common with glasses on her nose. She was accepted by the A-student circle for her A-student status but her artistry was alien to them. The lower-mark classmates liked her exactly for her passion for music, dance, theatre, poetry, stage, and creativity as such. Her condition of being was mixed up according to the standard vision of social growth and generally accepted understanding of the ideal condition of being. In her society, artistic professions as career goals were considered belonging to the lower social layers, for someone not quite as smart. Sometimes, to emphasize her inappropriate place among elite students, some teachers or classmates pronounced her name with the diminutive suffix ‘k’ that belittled it in the same way hosts spoke to their servants in pre-revolutionary Russia. She tried not to pay attention to that though it left tiny wounds on her heart but over time she proudly corrected her interlocutor, familiarly pronouncing her name with the diminutive suffix ‘k’, ‘My name is this one, not that one’. It could have created an unpleasant pause but a necessary pause. She dotted the Is and crossed the Ts. She was growing up, achieved

respected social statuses and roles, but the familiarity expressed in addressing people with the diminutive suffix 'k' stayed a feature of human relations in her homeland.

Her L2 respects her name; there are no diminutive suffixes in English while pronouncing names. Her name sounds in her L2 as beautiful as it is with no change. In her motherland, she never heard so many compliments regarding her name as she hears in her L2 homeland. Her style of dress and her accent evoke positive exclamations as well, 'Oh, such a beautiful accent! Where are you from?' or 'Great pants! Bet you bought them in the US!' or 'I like your hat'. She feels like a blossoming flower in the light of Canadians' eyes. Here, she never hears critical phrases like 'You should change the colour of your hair!' or 'This skirt does not fit you' or 'If I were you, I would use a red lipstick, not the pink one' that were normal in her life *there* where each woman considered herself the best advisor and fashion connoisseur. Some of her former compatriots call Canadians' smiling, friendliness and politeness fake, to which one of her Canadian colleagues noted, 'Which looks better: an artificial smile or a natural frown?' and another one added, 'We were taught at school to say something good to another person or say nothing.'

She thinks of those words as a cultural motto of her L2 homeland. Her initial L2 ubiety was discordant. Since the moment of landing in her L2 country, she has been analyzing why her inner peace was being torn by ups and downs, by pluses and minuses, by tears and laughs even though she migrated to the culture of her beloved language. Her condition of being in her L2 milieu has been a condition of learning, immersing, absorbing, adjusting, assimilating, acculturating, and ascending on a new loop, horizontal

or vertical depending on her rhizome's way. She admits and agrees that all these processes have been dissonant and conflicting by nature as finally they have led her to natural growth accompanied with the negating of something old and the birth of something new. Her initial L2 ubiety was a condition of change, and she had to dwell in the non-peace of her becoming as the only way to her comprehension and nativization of her L2 and its culture. In this phase of her life, during a day, an hour, or a minute, she was passing a rainbow of her conditions from purple to red, from sadness to gladness, from misunderstanding to understanding, from hate to love, from disappointment to belief, from negative to positive with the victory of the latter by the end of the day. It was extremely important, she realizes now, to finish her day with light in her heart despite the darkness of night. This light made her next day lighter and her belief stronger.

She has knitted her being in her L2 culture from her feeling, thinking, and creating. It was motley, eclectic, disheveled, but hers. Her fingers were bleeding from the sharp tips of needles, but she continued knitting her being in her L2 homeland to reach the ubiety that she had been dreaming of. She has not been looking for the grass that could be greener. She has been striving for acquiring the ubiety in which she would be able to create again. She needed to restore her inner peace free from the vanity of routine hustle and bustle. She realized that she touched such a ubiety when she sat at her piano again after 8 years of silence.

Voice



Dictionary: the distinctive tone or style of a literary work or author.

“I cannot sleep this night. It is 3:47 a.m. I woke up at 2:14 a.m. and tried to fall into a sleepy abyss again but could not. Tomorrow, I won’t have enough energy to live the day fruitfully and effectively but it will only be in a few hours. Now I have to live through this night that deprived me of my sleep. Yesterday evening, which was a Christmas evening of 2012, I finished Concept 21 and stopped my work by writing the title of next essay “Voice”. I was planning to start it in the morning after a good, healthy sleep, but the reality is so: I am up and have to continue my writing right now, in the middle of the night. Probably, it is my voice that does not let me sleep as its turn to be a character of one of the 26 essays of my theory part has finally arrived. My voice might

have been too excited to sleep so that it could not wait till the morning to find out what I am going to write about it.

None of the minutes of this night will ever be repeated. It is a wonderful feeling to catch them, the ticking minutes, and embed them in the typographical body of words before they fuse with the eternity of Time. My voice woke me up and is patiently observing my analytical and writing process dedicated to it in this particular essay. The entire house seems to be sleeping. I hear creepy night sounds that usually sleep in the day time. They might be someone's voices too: the voice of the wind, the voice of the house, the voice of the sleepy silence. They talk to each other, they deliver some messages, important for someone and insignificant for the other. They vocalize their beings among beings of billions of others.

I am thinking what is my voice? For the first time in my life, I am asking myself this question. Yesterday, while writing my previous essay, my old songs sounded quiet from the thin aluminum body of my computer. They were born and recorded when computers were not an integral part of audio-recording processes yet. Other machines caught my voice years ago. Since then, it has been listening to itself: my real voice has been listening to my recorded voice. It has not changed. It may have a different mood at a specific moment of recording, but it is what it is. It sounds as if it is not aging together with the body carrying it.

My voice likes various hypostases. Music is its main epitome, but depending on its ubiquity, it may want to put on the coat of writing, or may be keen on being mixed with painting oil on the canvas, or may simply hide itself under the comfortable blanket of

silence. My voice is me, what I am thinking ‘me’ or ‘I’ is. I deem that my voice is my mind, soul, psyche, spirit, my languages, my cultures, my style, my body, my walking, my thinking and feelings, my breath, my sound, my smell, my temperature, my pulse, and my life as a whole. My voice is what identifies my being among other beings. Mainly, it sings, speaks, thinks, and writes. All these functions are intermingled in my voice’s key indications. Whichever of these four actions my voice does, the three others are present in it, even not obviously. They all consist of each other.

By migrating from East to West, I acquired another vestment for my voice. My L2 and my voice must have fit each other immediately so that I could survive in my L2 homeland. They became the lovers that love each other as much as they hate each other. Sometimes, their egos whip me painfully and ruthlessly. My L2 is proud with my knowledge of its grammar and my proper way of sentence constructing, whereas my musical ear could not stand the clumsy sound of my voice trying to fit itself to the 26 letters of my L2. The way I sound is not the music I can love. Other naturalized Canadians gently laughed at my preoccupation and encouraged me not to be bothered with it. ‘Who cares?’ they said. ‘Who speaks with no accent in Canada? The most important thing is to be understood!’ They did not understand my obsession with the necessary musicality of my voice’s sound that only I felt was missing. I was patiently waiting for my time in my L2 homeland to heal this disharmony and cacophony between my voice and my L2. I did not strive to sound like Canadian native speakers of English. I wanted to hear my voice sounding as I felt it should sound. It was similar to composing

a music piece. Tunes may go out of my head. I will be playing them, recording them, but I may not feel that it is finally what I want to have as another child of my music.

My ear can hear such subtle nuances that my entire body may respond to them willingly or reluctantly. I feel the universe with my ears stronger than with my other sense organs. I can sit joyfully by one lake and may not stay more than a minute by another one because of their sounds that make different music for me. By some mysterious combination of sounds, I feel if it is my music or not. I hear music in silence. I hear it in noise. I hear it everywhere and in anything. I hear music in each letter of the English alphabet and in my native language. My voice sings what I hear. If I hear something that I do not like, my voice suffers and sounds in disharmony. It is what happened when my voice met my L2, not ideally and sporadically as it was in my motherland, but really in my L2 homeland. I sounded like I did not want to sound. My ear suffered as much as the ear of a perfect pitch person painfully reacts to false notes. My dissatisfaction with the way I sounded in my L2 lasted fairly long. I already stopped thinking about returning to composing my music and recording my songs in my L2 homeland until one sage changed my view on my self, my voice, my L2, and my music in my L2 culture. The philosopher taught me to accept my voice in my L2 and my self in my L2 homeland. It helped me see the uniqueness of my voice in its union with my L2. It showed me the beauty of their relationship. It returned me my belief in my music. I realized that my voice in my L2 *is* my music. Suddenly, I heard it in my imperfect English pronunciation. I started to compose music again. I sat at the piano, played and recorded for a couple of months. Then within a month, I began to listen non-stop to my

recordings to choose the pieces best fitting for a conceptual album. Then, for 2 weeks, I listened to what was selected. Then, I looked for images emerging in my mind while listening to the recording and based on them I began to write lyrics in my L2. After a few weeks of such immersion in my raw creations, I started recording my voice. All these months were magical. I enjoyed my floating and swimming in the ocean of sounds created by my music instruments, my voice, and my L2. Nothing bothered me or left me unsatisfied anymore. The entire process was as creative as it could be. The ubiety that I had dreamt of was achieved. The inner peace for the sake of which I performed my journey from East to West, the peace that I had longed for came to me and embraced my home. I became happy again after years of searching.

This night is leaving by yielding its spot to a new day. I am asking my voice if everything that I have written in this essay accords to its feeling of what it should be. My voice is quiet. It is silent. It is not disturbing me from inside any longer. It might have fallen asleep peacefully. I will follow it to return to my awakening in a few hours with some new energy to think, create, write, and sing in my two beloved languages: Russian and English. Now, my voice has acquired its peaceful ubiety in them both.” L.S.,
December 26, 2012, 7:09 a.m.

Writing



Dictionary: as a process, it is the activity or skill of marking coherent words on paper and composing text; as a product, it is a written work with regard to its style or quality; originated from German *reissen* ‘sketch, drag.’

During her academic studies, she was asked to substantiate her choice of narrative inquiry as her methodology for her academic work. She was asked to provide a list of criteria based on which such work could be evaluated. She was asked to rationalize the unconventional design of her thesis. She was asked to identify the key qualities of her dissertation making it rigorous and valid. She was also asked to share with her reader some recommendations that may help the reader follow and apply her research approach.

The answers to all these questions may be accumulated in one word: *writing*. It is what distinguishes qualitative research replete with words and their logical combinations

from quantitative research, which is valid and rigorous *a priori* based on correlations of numbers and conformity with mathematic formulas. It is namely *writing* that makes French intellectuals' writing unique and characterize their philosophy as lively, literary, and artistic, and at the same time deep, intellectual, and provoking.

Since her childhood, in literature, she has been looking for inimitable thinking and writing rather than plots. The latter has not been interesting to her at all as the reality itself gives more than enough real plots and facts for her mental digestion. She has been in search of a deep, concise, unusual, and challenging thought that could enable her rhizome's further growing. She watches the world, reads and write; reads and write; reads and write. She polishes her own writing while looking for interesting writings of others. Writing is thinking for her. She enjoys thinking arts, music, literature, cinematography, or architecture. For her, they are writings no matter what genre they belong to. She relates authentic thinkers to writers. Writing is not a collection of written words, phrases and sentences; it is an accumulation of thoughts and ideas. She considers writers as thinkers as two sides of a coin; they write and think *living*, not for *a living*. Those who write for a living or a hobby perform the role of scribblers. The ability to describe true stories or make up imaginary plots is inherent rather to scribbling than writing as thinking.

Poignantly, she sees the word 'literature' leaving the contemporary common lexicon. Working in a public library, she reconciles herself with the collection dividing into 'fiction' and 'non-fiction' as anyway most books in the 'fiction' department could only belong to the definition of 'fiction' not to 'literature'. She directs patrons to

appropriate departments in response to their questions. In most cases, she says, 'Fiction is here, and non-fiction is over there.' At the beginning, she could say, 'Literature is here', which evoked a puzzled exclamation, 'Hah?' and she immediately corrected herself, 'Oh, sorry, fiction'. Only once, an elderly woman approached her desk and shyly murmured, 'Excuse me please for a banal question. I am afraid to look silly but what is fiction?'

She was happy to hear this question as it only emphasized the depth of contemporary commercialization and simplification of all social layers (Roberts, 2007) including the shallowing of culture in the sense that French intellectuals operated with the concept. What was left for the brilliant books by Milan Kundera, Milorad Pavic, or Helen Cixous, for instance, on the shelves signed 'Fiction' except for their interpretation by library patrons as 'not real', 'made-up', 'non-factual', or 'imaginary', or, generally speaking, as books for entertaining in a spare minute?

She explained to the patron the definition of 'fiction' by highlighting a positive meaning of it as "literature in the form of prose, especially short stories and novels, that describes imaginary events and people" rather than a negative one as "invention or fabrication as opposed to fact" (Apple Inc., 2005-2011). The woman thanked her with no expression on her face as if she had known the answer and just wanted someone else's confirmation of it, and retired.

She watched the woman's retreating back and thought of what was happening to culture. The postmodernist erasing of cultural divisions into high and low, elite and vulgar, inherent to modernism, has been replaced with the united culture contributed to

the gradual disappearance of old, more philosophical or artistic concepts and the introduction of new, more technical or customer-oriented concepts. Literature became fiction; library services assistants with university degrees were renamed customer service assistants that equated them with employees of Walmart or Super Store; library patrons turned into customers; consequently, books became commodities, and the value of books began to be measured by the number of their sold copies.

She has often been asked about her career goal after obtaining her highest university degree. She shrugs her shoulders, smiles and answers that the vocalization of her voice through her dissertation would be the most desired thing for her. Only powerful writing can make a narrative inquiry thesis rigorous, valid, weighty, and persuasive. She understands that. What could provide her writing with power and strength? She writes on a piece of paper:

1. Forty years of her writing experience in her L1; two grand prix for the best short stories in national literary contests; fifty short stories and three novels written; two grand prix in national video contests for the best TV programs by young film directors; four albums of her original songs recorded and released on CDs.
2. Thirteen years of literary German-Russian translation experience including publications in a journal on cultural studies.
3. Seven years of academic writing experience in her L2 including two publications as an article and a book.

4. Nine years of professional English-Russian translation-interpretation experience in her L2.
5. A conceptual music album recorded in her L2, released in her L2 milieu and become part of the Legal Deposit of Library and Archives Canada.

What features does she see vital to her writing? Originality, stylishness, substantiation, imaginativeness, inventiveness, honesty, and openness.

What does she consider necessary for valid academic writing? Connoisseurship, field knowledge, experience, novelty, logicality, depth, and authorship.

Writing, she thinks. Thinking, she writes. Her thinking turns into her writing slowly, 4 pages per day. Her body feels sore from the forced daily sitting. Periodically, she writes standing on her knees or lying on her stomach. Her writing is a net with which she catches her thoughts. Sometimes, she comes across a stream of thoughts as if they were a school of fish, so that her fingers cannot manage to type fast enough on the computer keyboard to catch all of them. Sometimes, it takes hours to find one thought. She alternates her mental activity with mundane chores. Gladly, she does dishes or mops the floor or feeds her cat, the exclusive observer of her intellectual labours. Such little deeds help her turn off her mind and favour her body that needs physical motion and spatial trans-ing. One hundred body motions may result in one thought, or it may not result in even one. Thinking is cunning. It may fill the whole space of her mind, but when it comes to writing, it hides like alert fish. She is patient. She waits for when the fish comes out of its lee and hooks it lovingly with her writing.

Slowly and thoroughly, her writing puts in order her ceaseless thinking, as if an elephant walking in the overgrown garden of her mind and clearing out footpaths.

Xenos and Y

Dictionary for Xenon: a Greek word meaning “stranger” or “alien”.

Dictionary for Y: denoting a second unknown or unspecified person or thing.

After her migration from East to West, she became both, Xenos and Y, *in* her L2 culture and *for* her L2 culture. Gradually, throughout the years of living in her L2 milieu, she learned how to speak out in her L2, found a job in a more or less intellectual milieu like a library, acquired Canadian citizenship, confirmed her prior degrees and obtained a new one from a Canadian university, purchased a property and owned *her real home*, comprehended her L2 culture, but still felt a foreigner in her L2 homeland, as if she dwelled in a transparent capsule, tangible, but impenetrable, and stayed a UFO for the *native* Canada. She noticed, and not only she, but other naturalized Canadians shared with her the same observation, that they would easily achieve a mutual understanding among each other on many things, which did not often happen with Canadian-born people. She felt with her sixth sense that something was inherent to the mentality of Canadian-born individuals that distinguished them from naturalized Canadians. She deemed that her nativization in her L2 and its culture may take place upon her comprehending that secret. She did not isolate herself on her L1 culture island. She lived in her L2 milieu as if she was born in it, openly, cognitively, and with curiosity. She went out though it was against her introvert nature. She made connections with musicians, artists, writers, poets, gallery owners, book stores owners, priests, farmers, and other ordinary people. She talked to them about everything and nothing trying to understand the spirit of this nation.

The university milieu appeared to be the most challenging for her. She noticed that in university classes, during small-group discussions, Canadian-born students strived to adhere to each other, and international and immigrant students were left no other

choice except for staying together. Even when the professor organized such groups by her own way and the camps were forced to mix up, the circle conversations as a rule were led by *native* Canadians. She listened to them attentively and was surprised with the fact that international and immigrant students views sounded closer to her worldview and essentially were more understandable for her as if these and those students approached the issues discussed from parallel levels never meeting each other. Initially, she assumed that English and different commands of it underlay such situations. Native speakers always spoke out confidently, even a bit arrogantly and abruptly, whereas EAL students' voices sounded doubtful, modest, and quiet. While the first ones stated enjoying their wordy and perfectly constructed speech, the latter just said or added short and dry phrases, and broke English even more by their worry and shyness. She could tell by the way they participated in class discussions that none of her EAL classmates enjoyed their own sound in English but their ideas were laconic and clear to her. With some of her EAL classmates, she even discovered similar tastes to music or literature or fashion but her Canadian-born peers stayed a mystery for her.

She tried to weave bridges between her inner world and theirs while socializing with native Canadians outside the class, on the way home, in cafes, or libraries whenever she encountered them but the distance was still big and no points of common interests seemed to be found. Sometimes, she thought that it might not have been her who had that glass capsule, but it was them isolating themselves from "foreigners". She felt that they avoided close contacts with her, confidential conversations, deep discussions on arts, music, or literature, or even sharing their artistic, musical, and literary tastes with her.

She began to wonder if for native speakers her mind or thinking as such had some flaws like her pronunciation? She thought over any possible elucidation of her permanent foreignness for them and their transcendence for her. The least she dreamt of before her arrival in her L2 culture was being Miss X ('stranger' or 'alien', according to the definition of the concept X) or Miss Y ('unknown' or 'unspecified' according to the definition of the concept Y) for her new homeland's children. She walked on the same ground with them, drank the same water, and inhaled the same air but something prevented her from being a natural part of them.

She remembered her multi-national and multicultural motherland with the obvious dominance of the Russian language, Russian nation, and Russian culture, probably due to the majority of Russian population among other languages, nations, and cultures. She remembered her own initial instinctive reaction to her university classmates, so-called "nazkadry", or "national human resources", people of other nations and ethnical background who arrived in Russia from other republics of the former Soviet Union to study in Russian universities. She remembered her prejudice and her other classmates', native speakers of Russian, regarding the IQ of those non-native speakers of Russian. As a rule, the worse they spoke Russian, the worse evaluation of their mental capacity occurred in native Russians' minds. Now, she found herself in the same shoes with her imperfect English in her L2 homeland. She understood that her L2 imperfection was only the tip of the iceberg that was her mentality constructed beyond the territory of her L2 culture. How to go out of the skin of her L1 mentality, she did not know.

She knew that language is power in any social establishment but also she realized very deeply how much greater power underlies an individual's mentality. At that very moment, she ceased looking for the key to her problems outside herself. She directed her search inside, towards her self and her inner other. She let her float with the flow of her surroundings. She stopped poignantly searching for ways of resolving her being's issues. She cut them off her being and gave them away to the power of her life's running waters. Then she looked at herself as a precious, original, and one-of-a-kind pearl in her L2 surroundings. She saw the beauty of its look; she heard the originality of its sound; she felt the warmth of its presence; and she understood the treasure of its possible contribution to her L2 culture. She opened the shell and let the pearl move together with the surrounding waters of her L2 and its culture. She accepted both her imperfect L2 and Canadian-born people seemingly not accepting her, and the invisible walls collapsed. She stopped concentrating on the flaws of her L2. Instead, she focused on her nativization in her L2 culture and let herself be as she was with her English, different from native Canadians' English.

Once, a very elderly Canadian gentleman told her that she could not even imagine what her smile meant to the world. He said so and left, and she was standing and thinking of his simple words, her motherland and her L2 homeland. She could easily recognize her former compatriots in the crowd in her L2 milieu by their heavy look and serious eyes. She knew where it was coming from as she herself was born and raised *there*. She had been taught by her social system to look serious not to be considered a frivolous coquette: serious in studies, serious at work, and serious in life. One of her high

school classmates on her graduation day sent her wishes for future: “Be serious! It is the only thing you miss.” She did not listen to him though his words painfully pierced her. She did not stop smiling but his voice clearly sounded in her head now, in her L2 homeland filled with human smiles on the background of which her former compatriots looked as if they carried like a tattoo their *bearable heaviness of being*. She had been smiling all her life, and in her L2 homeland her smile, according to that old gentleman’s words, appeared to be her first victory in her social endeavors. She did not want to be a gloomy, alien, strange, and unidentified X or Y coded by a foreign culture forever and pressed by her inferiority complexes due to her L2 imperfection. She opened her shell and let her pearl float and be as she was with her smile, thinking, voice, sound, and pronunciation inherent only to her. She became ‘L’ again, ‘waive’ from Greek, eternally moving up and down, left and right, and back and forth.

Zen



Dictionary: originates from Japanese, literally ‘*meditation*,’ from Chinese chán ‘*quietude*,’ from Sanskrit dhyāna ‘*meditation*.’

She learned a number of invaluable lessons from sages: (i) not to live either in the past or future and to live now, in this unrepeatable moment; (ii) to accept the moment and all phenomena inherent to it as they are; and (iii) not to compare herself to anyone. It has taken her a few years to adjust her self and her other to this philosophy of being. The capability of living in every moment replaced the complexity of the capability of waiting because enjoying and accepting the given moment became the only important thing in life. Not to wait for any future moments, even patiently and respectfully to the surroundings, but to live now, at the very moment. It sounds easy, simple, and seemingly with-no-efforts achievable, but it does not seem to be the panacea of a happy life. She

has read this truth interpreted differently by different mystics or wise-women in different tractates. Initially, she skipped this thought, precise like black-and-white photography, and was searching for deeper ideas hidden in more intricate and sophisticated wordy passages. The deeper she dug, the farther she moved away from the reality of life and the realm of senses until she read that nothing betrays the heart but the mind (Osho, 1994, 2000).

At that moment, she realized how much she had always trusted her mind, much more than her soul and allowed herself to be led by her mind more often than by her intuition given to her by birth. She would constantly feed her mind, her analytical apparatus that demanded more and more intellectual food like an insatiable beast. Any sources of others' thoughts, ideas, or creations were minced by the millstones of her thinking machine. Her mind grew, developed, became more educated and mature, and prescribed instructions to her 'what, when, where, and how to do'. She listened only to its dominant and commanding voice ignoring her soul's sensitive and quiet voice. She was carrying a heavy bucket replete with her mind's orders. She was staring at the reflections of her real life and the real moon on the bucket water fully trusting her mind and assuming that it definitely knew what she needed to do and how she needed to live.

She studied on and on the Other's thinking-creating until the simplicity of the thought *nothing betrays heart but mind* shook her bucket, broke its handle, let the water pour out, and awakened her. The complete emptiness overwhelmed her. She sat on the ground, wet from the water, and felt so weak as never before. At that very moment, she stopped wanting her endless moving for the sake of her intellectual developing or

searching for something new. Everything that she had read, was erased from her memory. Her giant mind squeezed and turned into a dwarf, old, sad, and tired from all the knowledge he had absorbed since her birth.

She was sitting motionlessly and silently in the puddle of her own imaginations. She heard and saw nothing around. Her clothes were wet. Her skin was covered by goose bumps from the dying evening's chilliness, but she felt nothing. No time, no space, just the total emptiness embraced her. No one thing worried or bothered her, absolutely nothing. She did not know how long she had been sitting like that. It was getting darker and colder. For someone or anyone, but not for her. She looked down on the last tiny brooks of water disappearing in the asphalt cracks. She put her palms on them and then touched her cool cheeks. She closed her eyes, nodded her head back, and light shined on her. She opened her eyes and saw a round illuminating crepe on the black sky. She had enjoyed this image reflected on the water of her bucket for years and never thought that the real one may be brighter, clearer, and purer.

Suddenly, she felt wet, cold, peaceful, and happy in her acceptance and realization of that moment under the real moon. No thoughts of her past or future interrupted her joy of her present. She turned off her analytic machine because at that moment she did not need it. She took it off the pedestal as the former governor of her life. She felt her soul a bigger, wider, and deeper than her mind. She realized that her mind's role in her life should not be omnipresent and more important than the roles of her vision or hearing. She realized that the way she could enjoy music with her closed eyes or art works in complete silence, she could enjoy life without her mind's constant intervention in each

moment of her being. She realized that she did not need anymore its mentoring on each of her steps. She also did not need its endless achievements, plans, and goals. She did not need its filter or prism through which she had seen the world. She did not need any longer to rush for what her mind had made up for her. She had been running all her life and seeing only blurred images of her surroundings and her own reflection in mirrors by which she had also been running. Others' accomplishments and others' running had always whipped her. She stopped.

She was sitting under the real moon's light mindlessly and happily. At that very moment, somehow, she understood how to enjoy her present being whatever it was; how not to let her mind scatter among ordering her new tasks, plans, or aims, for achieving new heights or accomplishing new social positions; how to turn it off like a bulb.

She was sitting wet and cold; her mind demanded her to go home where it was dry and warm but she did not listen to it. She followed what her heart wanted, and it wanted her to appreciate the real moon, her real surroundings, her real L2 milieu, and the real herself what and who she was. She wanted again to create and enjoy her timeless and spaceless indwelling in the state of creating. Her mind had always pushed her time to manage more. Many things that she had been doing a while ago with the pleasure of a content child were just thrown aside from her mindful road prescribed her by her mind. Within years, it could convince her that it knew better than her soul what she needed, and in this way, it controlled her deeds and steps.

At that very moment, she felt that she could finally return to what had been abandoned in her life, to those beautiful little things that made her peaceful and content a

long time ago. Her hands loved the timelessness of her hand-making bread. Her eyes loved the endlessness of her painting with oil. Her spirit longed for her lingering between notes and words when she wrote stories or songs. She remembered all her simple wantings locked by her mind in the forgotten storage room.

She was sitting and thinking: “Who is my real ‘I’: my mind or my soul? Which should I trust more? Which should I follow in my endeavours?” She was sitting and thinking: “Why should I divide myself into one or the other? Why cannot I live in their harmonic co-existence? My soul and mind should teach each other based on learning from each other.” She respected them both: her soul and her mind and realized that favouring the one, she diminished the other. She had reached the point beyond which she could not move without finding the balance and key engines able to reconcile her.

She was sitting, thinking, and feeling with her skin the light of the real moon. Everything she could have dreamt of since her childhood was *here*, around her wet and cold body: the language in the aura of which she had wanted to live; the culture with the mentality of which she had fallen in love through its music, literature, and arts; the country called the most peaceful in the world; and the people considered the friendliest in the universe. Her mind had completed its mission. She could have done her migration from East to West having applied her analytic skills to the unbearable lightness of this process. Now the time for love, light, and life came: the time of her soul and heart to create what she was predestined to do.

She dipped her finger in the last tiny brook and wrote on the dry asphalt the title of her new future work “I-Migrations: Psychedelic Story”.

Post-Theory

Though this chapter finalizes my research, it was born first, which happened in January 2012. It was conceived by all my years, days, hours, minutes, and seconds lived in my L2 culture. It was weaved from all my paths beaten by my steps in search of the only one, the right one, or my path in my L2 surroundings. It was drenched by all my silent tears that watered my growth here, in my L2 homeland. It was permeated by all my inhalations and exhalations that I did during my vagabondage on the vast territory of my L2 homeland. I was migrating from thought to thought, from emotion to emotion, from old to new, from past to present. Each of my motions were combined in the chain of my migrations. My mind, psyche, and spirit were migrating changing my self and my other. Every moment of time, my ‘I’ was migrating and changing while still keeping its ‘*id*’, or ‘same’. After nine years of migrations in my L2 milieu, it found the harmony of its being. First, did music come, then lyrics, then their whole became “I-Migrations: Psychedelic Story”.

I-Migrations: Psychedelic Story

This is a story of migrations of a/the/some human ‘I’.

Inner and outer.

Implicit and explicit.

Horizontal and vertical.

Temporal and spatial.

It is a beautiful, melodic, innovative and powerful story of the search for life, light, and love. A story of travail travelling in the silent and peaceful aloneness in which

'I' does not suffer from loneliness but reads, watches, and comprehends itself in the content harmony with itself.

"I-Migrations" resurrects the etymological meaning of the concept 'psychedelia' that originates from Greek 'psyche' and 'delos': to make/do/create psyche/mind. Its music and lyrics are pulsing, moving, philosophical, and doubtlessly psychedelic as they create mind-psyche-spirit of the self and the other.

"I-Migrations" makes one think, feel, sense, taste, smell, and breathe in/out in a way that brings one closer to oneself. It leads one in the mysterious labyrinth to oneself. It highlights some paths and roads invisible before. One listens to this music once and wants to listen to it on and on. It changes together with one and the universe.

"One day...One life...One story...", the chorus line from the last song "One Story", is the philosophy of "I-Migrations" story.

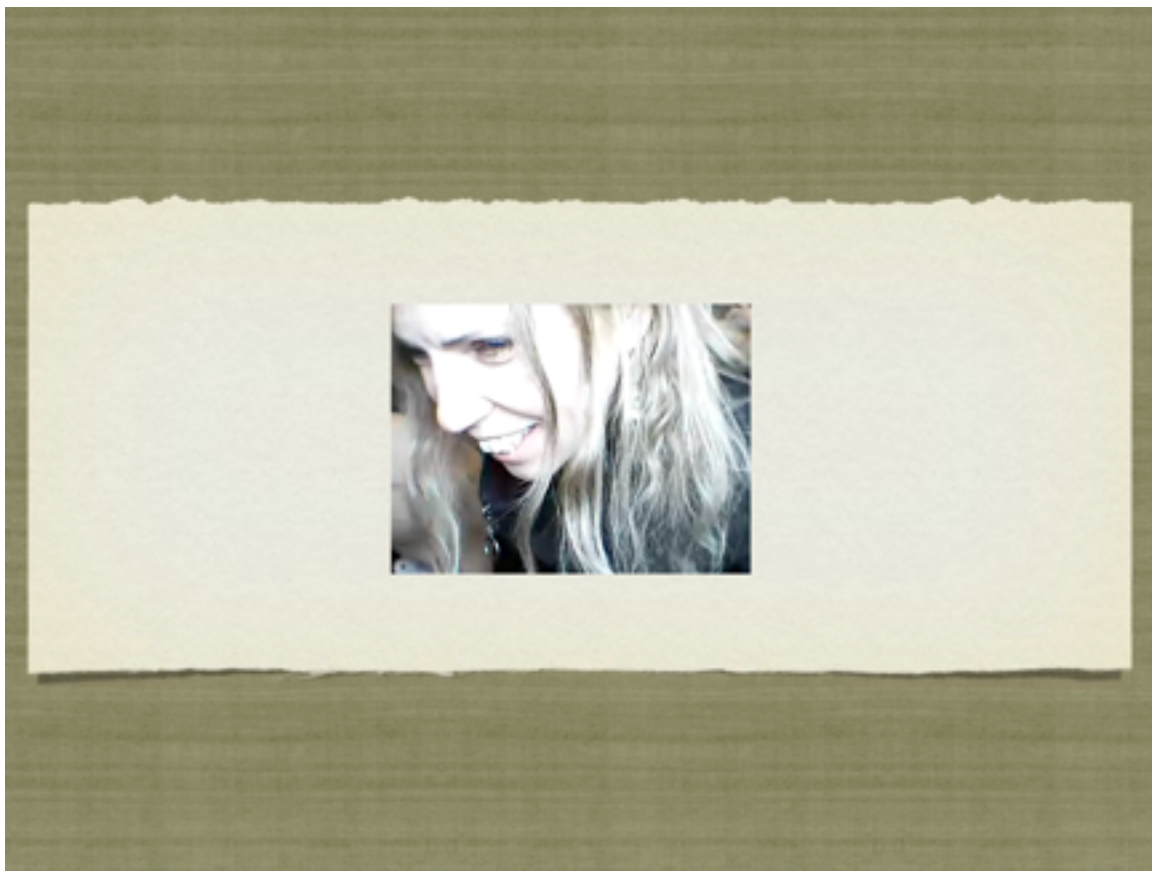
One Day...

One Life...

One Story...



Copyright 2012 Larisa Segida
Premiere "I-Migrations: Psychedelic Story"
<http://www.youtube.com/watch?v=3JbAEZJaggk>



Copyright 2012 Larisa Segida

- This is a story of migrations of a/the/some human 'I'.
Inner and outer.
Implicit and explicit.
Horizontal and vertical.
Temporal and spacial.
This is a story of search for life, light, and love.
A story of travail travelling in the silent and peaceful aloneness in which 'I'
does not suffer from loneliness but reads, watches, and comprehends itself
in the content harmony with itself.
One day... one life... one story...



Copyright 2012 Larisa Segida

2. THIS THAT

- Day after day
I wake up, breathe and pray
Sky and the sun
Look at what I have done
This that
Good bad
That this
Damn bliss
- Night after night
I'm awake, sing and write
Notes, tunes and words
Interlace in my cords
This that
Good bad
That this
Damn bliss

Copyright 2012 Larisa Segida

3. WHY?

- I was standing on my balcony at my 16
I was thinking of unthinkable and unforeseen
I was weeping like an animal - no words, no tears
School was done and only silence was ahead and full of fears...
- Mama said, 'You are good to go.'
Daddy kept being silent
Endless North, East, South, West
Challenged my teen Island
Why should I go?
I asked my soul
Where? When? Christ? Zen?
Left? Right? Depth? Height?

4. ISLAND

- I see a grey and alien city
I hear a bell-sounding ditty
The song that I was singing often
To colour days and slightly soften
Their taste, their shape, their speed, their tension
To feel, to smell, to touch an ascension
To that remote cinnamon Island
Magical and non-violent.
A little girl is sitting on the beach
She's building castles from plum and peach
I am swimming closer to her to talk
I am staring at her joy like a hawk
She shines like snow, she sounds like rain
She lives in peace not knowing pain
I know her name
I know her name
I know her name...

Copyright 2012 Larisa Segida

5. MUST

- You must walk and walk
You must shock and shock
You must do and do
You must woo and woo
And I listened...
- You must not smile
You must not style
You must not win
You must not sing
And I listened...

Copyright 2012 Larisa Segida

Video "Must" <http://www.youtube.com/watch?v=cf4CziRBX7s>

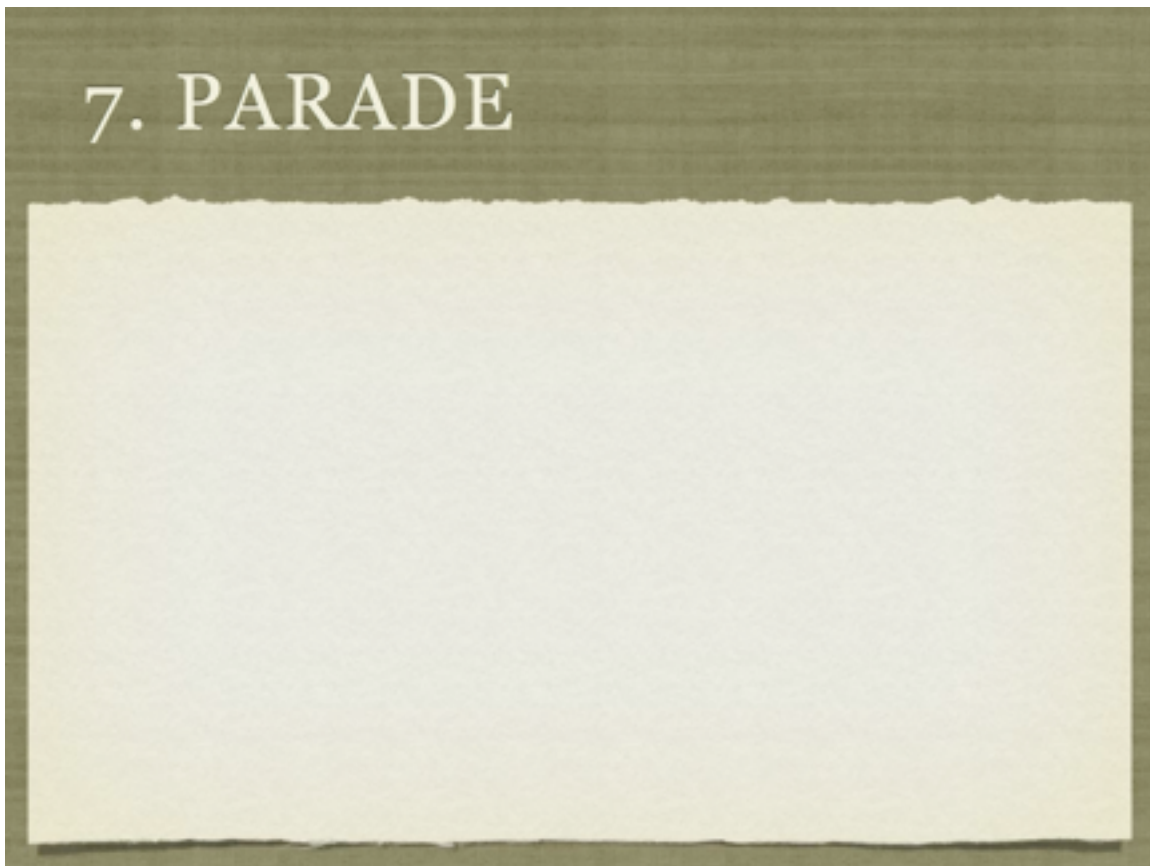
6. TWO

- One girl built a house
One girl raised a tree
А-я-я-я-я-я-я-я-й
- The other girl built a boat
The other girl saw the world
А-я-я-я-я-я-я-я-й
- One girl found peace at home
The other girl got it on her way
А-я-я-я-я-я-я-я-й

Copyright 2012 Larisa Segida

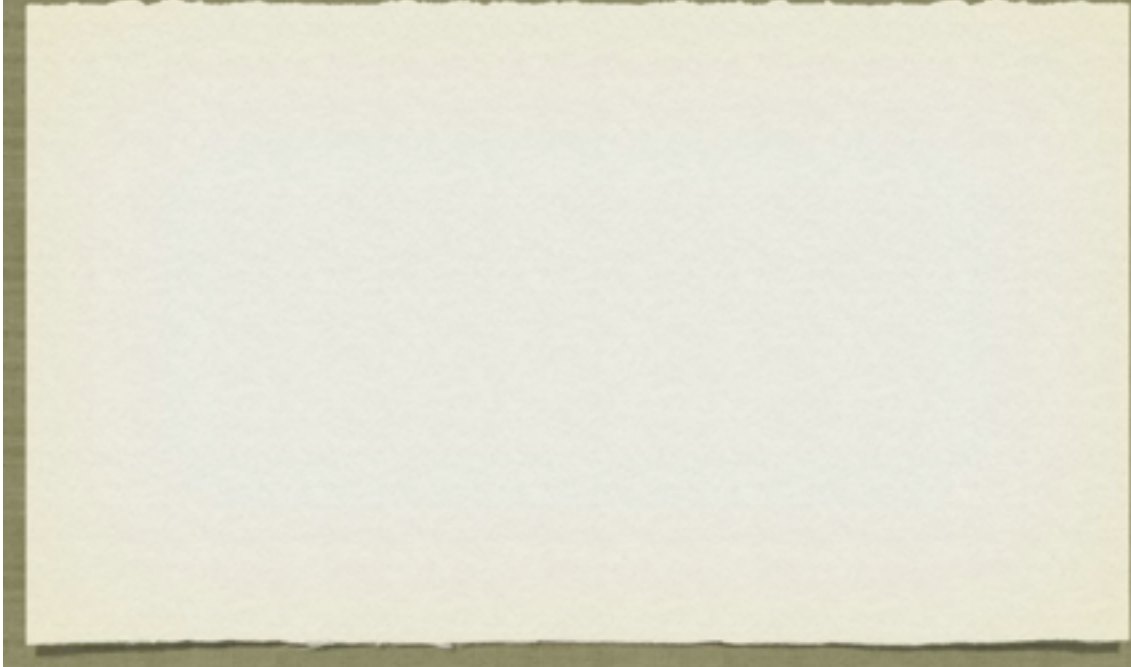
Video "Two" <http://www.youtube.com/watch?v=eFWLpLr3il0>

7. PARADE



Copyright 2012 Larisa Segida

8. DREAM



Copyright 2012 Larisa Segida

Video "Dream" <http://www.youtube.com/watch?v=RTknv44DDOI>

9. ONE

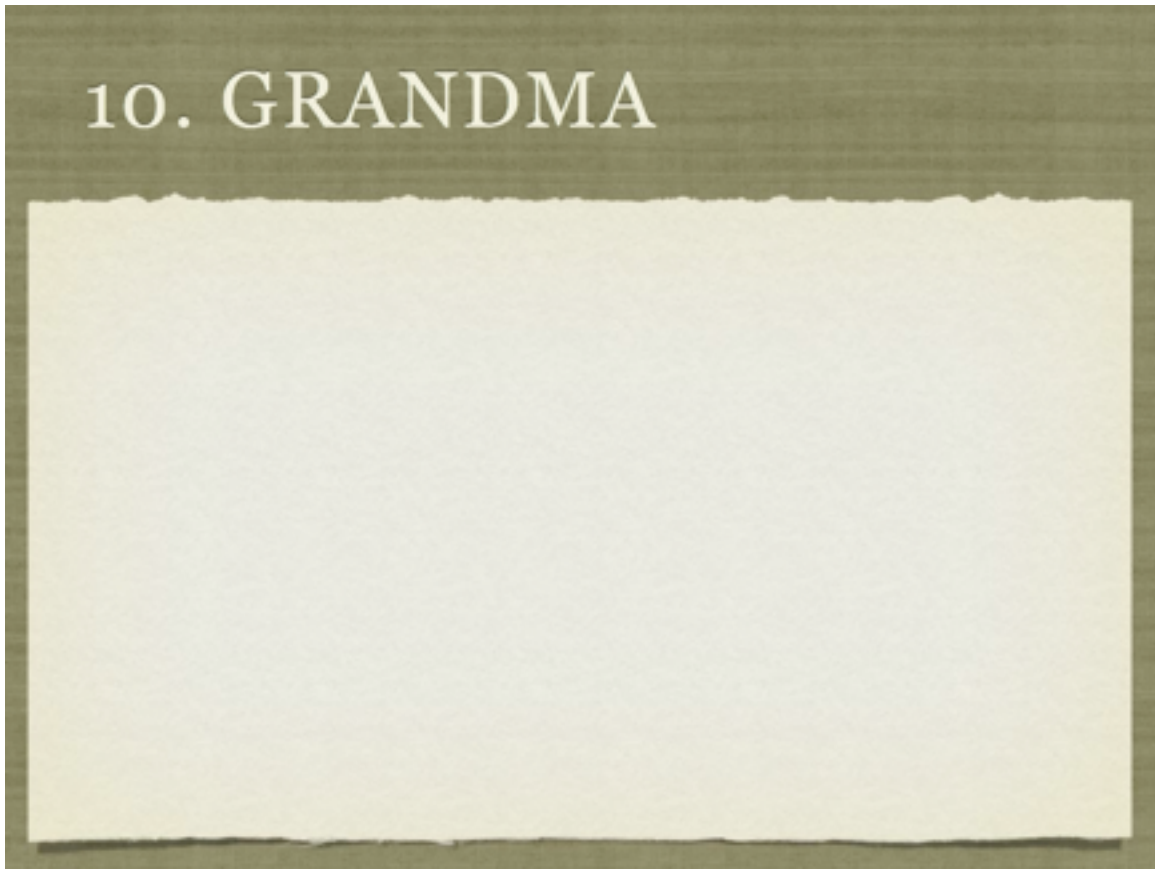
- One day, one life, one story, one rise, one fall, one glory
One soul, one mind, one psyche... tender and spiky...
One truth, one false, one silence, one lake, one bridge, one island
One rock, one stone, one mountain... mountain, mountain, mountain...

- Rainbow shines on some days, thunder roars on some days, lightning scares on some days
But the sun warms always
Wind blows on some days, mist creeps on some days, frost bites on some days
The sun warms always
Snow falls on some days, rain cries on some days, hail drums on some days
The sun warms always

- When no more faith and no hope
Just thousand faces in one rope
I neither lament nor pray... I sing and I play
And I keep walking, and I keep talking
To rain, to snow
To help me grow
I keep believing, I keep conceiving with wind and rainbow so I can go where
Snow falls on some days
But the sun warms always...

Copyright 2012 Larisa Segida

Video "One" <http://www.youtube.com/watch?v=RJafpCnB2Nk>



Copyright 2012 Larisa Segida

Video "Grandma" <http://www.youtube.com/watch?v=KILO9uWRCXA>

11. SPIRIT

- I'm in the heart of the land where the Great Spirit resides
I'm watching those and these who arrived from both sides
I see...
- I see as much love and hate as I saw in some lands
I see the beauty of those who have love in their hands
I feel...
- I feel like fish in the lake where my island wants to stay
I've felt I'm home on this land after three thousand days
I smell...
I taste...
I sense...
I am home...

Copyright 2012 Larisa Segida

Video "Spirit" <http://www.youtube.com/watch?v=oAg3jCCSMhQ>

12. HUSH-HUSH

- A.M. - night is running
I'm up - day is punning
Brush-brush - coffee's brewing
А-я

- Noon's close - life is dancing
Lunch time - hunger's lancing
Crush-crush - stomach's chewing
А-я

- P.M. - sky is beaming
Break time - the city's dreaming
Rush-rush - home is luring
А-я

- Bed time - day is sleeping
The moon's up - dreams are dripping
Hush-hush - soul is curing
А-я

Life is moving nights and days in me:

It's crawling Rolling

Walking Talking

Eating Fleeting

Drinking Blinking

Weeping Skipping

Washing Squashing

Hiking Biking

Striving Driving

It's my life

Copyright 2012 Larisa Segida

Video "Hush-Hush" <http://www.youtube.com/watch?v=PfcPcm4L7oE>

HUSH-HUSH

- In search of love
I do my walking
In search of light
I do my talking
In search of peace
I do my biking
In search of faith
I do my hiking
To find the time
the space
the air
Where life is honest
kind and
fair
I keep my breathing in and out
To understand what's life about
What's life?

Copyright 2012 Larisa Segida

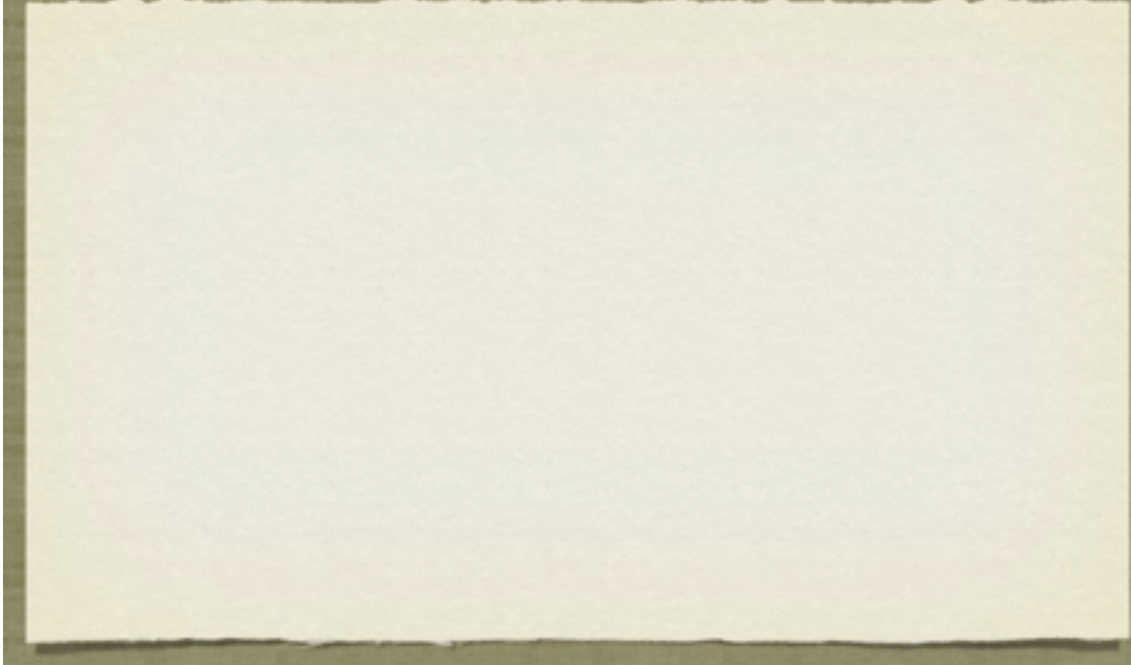
13. BICYCLE

- A wonderful bicycle
Takes me through life cycle
Green
Red
Yellow
From ocean to ocean
From island to island
Sweet
Ripe
Mellow
I pedal on holidays
Pedal on weekdays
Wheel
Spoke
Felloe
Road for road
Note for note
Flute
Bass
Cello

Copyright 2012 Larisa Segida

Video "Bicycle" <http://www.youtube.com/watch?v=ZGWU6Su06rE>

14. NEEDLES



Copyright 2012 Larisa Segida

Video "Needles" http://www.youtube.com/watch?v=_2PYw1FAG8w

15. YES NO

- Early morning promises sound stronger
Early morning the sky looks higher and brighter
I trust my road
I lead my boat
Hush
Hush
- I hardly feel the surface
I sail, float, almost fly
The sun has burnt my face
The wind's dried out my cry
- I doubt what to accept
I hear two equal sounds
Yes No

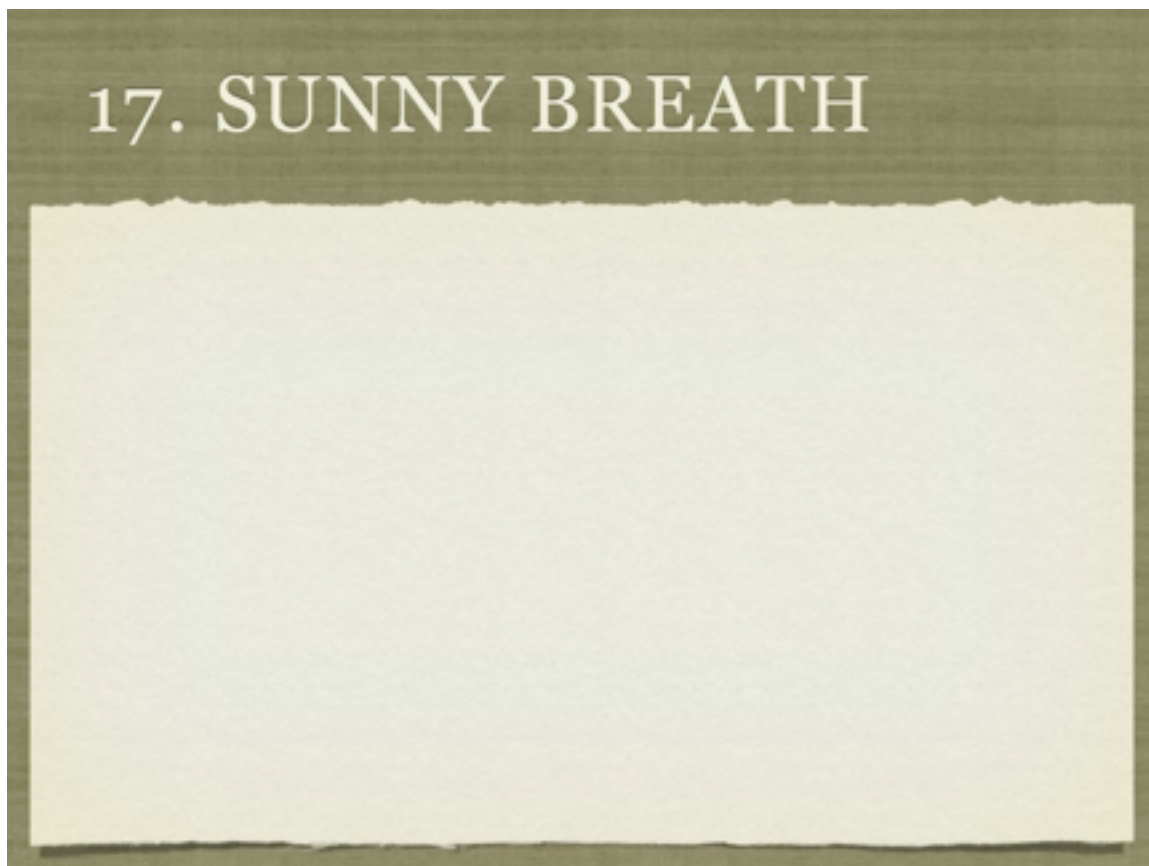
Copyright 2012 Larisa Segida

Video "Yes-No" <http://www.youtube.com/watch?v=ZXS3AS76ZDk>

16. NEVER

- I've never seen
Shore with no sea
Forest with no tree
Dawn with no dusk
Corn with no husk
Snow with no flake
Life with no ache
- I've never heard
Of rain with no drop
Fall with no crop
Spring with no green
Human with no sin
Time with no date
Love with no hate
- And maybe tomorrow
And maybe today
Things will change on the morrow
Of this usual play

Copyright 2012 Larisa Segida



Copyright 2012 Larisa Segida

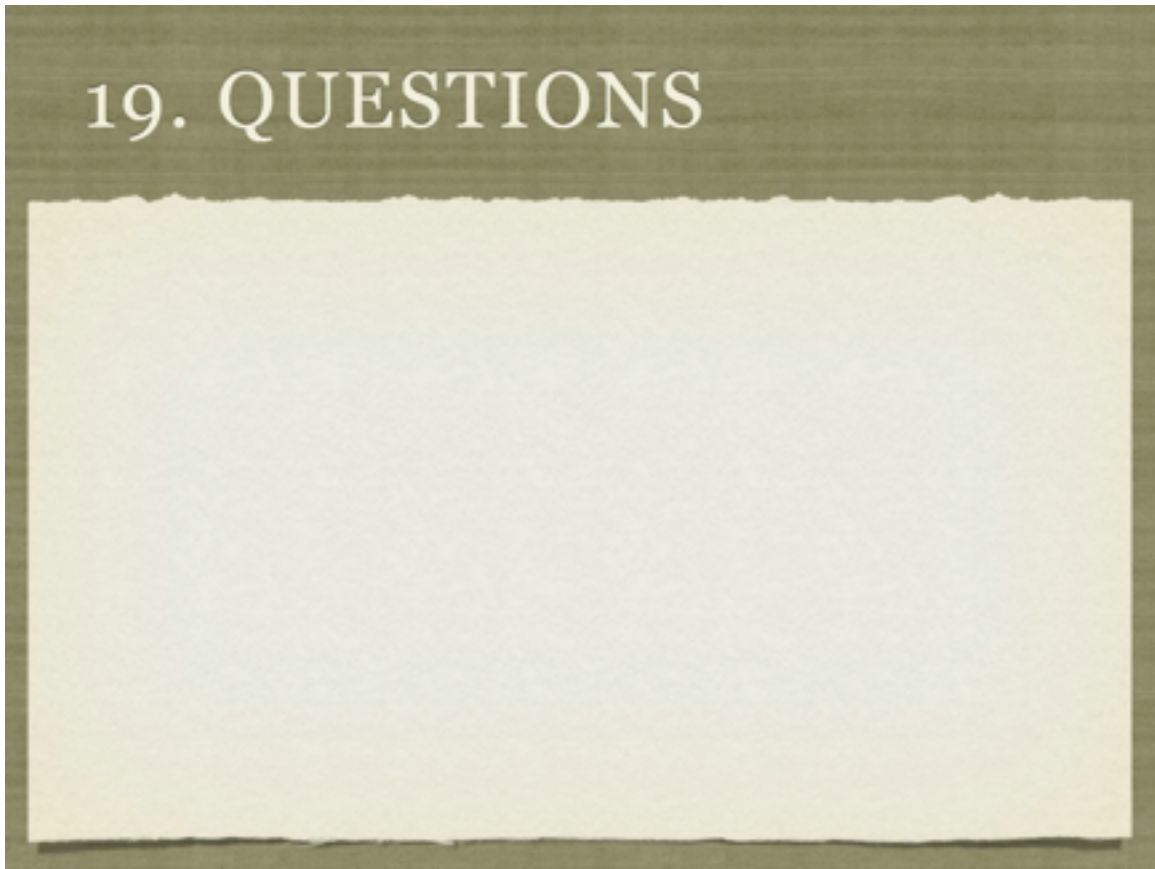
Video "Sunny Breath" <http://www.youtube.com/watch?v=CcCqN1ma7CY>

18. WHAT

- Hey what is your name?
Hey what is mine?
Why only one life?
Why not nine?
One
Two
Three
Four
Five
Six
Seven
Eight
Nine
Ten Eleven Twelve Thirteen Fourteen Fifteen Sixteen
- Where have I come from?
Where have you come?
What is my home?
What is my sun?

Copyright 2012 Larisa Segida

Video "What" http://www.youtube.com/watch?v=6lBQQy5_w5g



Copyright 2012 Larisa Segida

Video "Questions" <http://www.youtube.com/watch?v=ntv8vf7DDdw>

20. RUSSIAN POEM

- Белый черный красный желтый
 Синий алый голубой
 Светлый темный яркий блеклый
 Тусклый призрачный больной
 Снежный пасмурный дождливый
 Зябкий солнечный сухой
 Смелый вдумчивый пугливый
 Робкий бравый озорной
 Будет день такой как будет
 День за ночью ночь за днем
 Бой часов минуты судит
 Сон - за бегом, бег - за сном.
- Translation:
 White black red yellow/Dark blue scarlet blue/Light dark bright pale/Dim ghostly sick/
 Snowy cloudy rainy/Chilly sunny dry/Brave thoughtful timid/Shy courageous naughty/
 A day will be so as it is supposed to be/Day after day, night after night/
 Striking of a clock wakes up minutes/Dream - after run, run - after dream

21. PRAY

- Sweet black salt
White wet rye
Wheat half cold
Milk too dry
Day after day
Night after night
I silently pray for light
Night after night
Day after day
For light I silently pray
- Salt black sweet
Rough torn silk
Half cold wheat
Too dry milk
Day after day
Night after night
I silently pray for light
Night after night
Day after day
For light I silently pray

Copyright 2012 Larisa Segida

Video "Pray" <http://www.youtube.com/watch?v=MaP4p99vfyI>

22. ONE STORY

- I can see my road running like river
I can see my road climbing all mountains and hills
It can be sometimes a taker or a giver
But it stays my road still
One day one story
One night one life
At one place you are foreign
At one time you are rife
- I can hear my clock singing like ocean
I can hear my clock running through all my days and nights
Full of silent thoughts, silent emotions
It's my only life's knight
One day one story
One night one life
At one place you are foreign
At one time you are rife...

Copyright 2012 Larisa Segida

Video "One Story" <http://www.youtube.com/watch?v=RwczijLmJJg>

References

- Abe, M. (2001). *L2 writers' perspectives on writing in the L2 context: Six case studies of Japanese students*. Retrieved from ProQuest Digital Dissertations. (AAT 3011015)
- Allen, S. (2008). Reading the other: Ethics of encounter. *Educational Philosophy and Theory, 40*(7), 888-899.
- American Council on the Teaching of Foreign Languages. (1999). *Program standards for the preparation of foreign language teachers* [Data file]. Retrieved from <http://www.actfl.org/files/public/ACTFLNCATEStandardsRevised713.pdf>
- Apple Inc. (2005-2011). Dictionary [computer software]. Cupertino, CA: Apple Inc.
- Bakhtin, M. (1984). *The dialogic imagination: Four essays*. Austin, TX: University of Texas Press.
- 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, NY: Lawrence Erlbaum Associates.
- Barone, T., & Eisner, E. (2011). *Arts based research*. Thousand Oaks, CA: Sage Publications.
- Bauman, Z. (1988). Is there a postmodern sociology? *Theory, Culture & Society, 5*(2), 217-237.
- Beattie, M. (1995). New prospects for teacher education: Narrative ways of knowing teaching and teacher learning. *Educational Research, 37*(1), pp. 53-70.
- Becker, H. (1996). The epistemology of qualitative research. In R. Jessor, A. Colby, & R. Schweder (Eds.), *Essays on ethnography and human development* (pp. 53-71). Chicago, IL: University of Chicago Press.

- Belcher, D. D. (2007). Seeking acceptance in an English-only research world. *Journal of Second Language Writing, 16*, 1-22.
- Berry, J. W. (2005). Acculturation: Living successfully in two cultures. *International Journal of Intercultural Relations, 29*, 697-712.
- Blair, D. V. (2007). Musical maps as narrative inquiry. *International Journal of Education & the Arts, 8*(15), 1-20.
- Branch, R. (2012). *The effects of web based instruction on foreign language learning. Walden University*. Retrieved from ProQuest Digital Dissertations. (AAT 3489467)
- Brockmeier, J., & Carbaugh, D. A. (2001). *Narrative and identity: Studies in autobiography, self and culture*. Philadelphia, PA: John Benjamins North America.
- Bruner, J. (2004). Life as narrative. *Social Research, 71*(3), 691-710.
- Bullough, R. V., & Pinnegar, S. (2001). Guidelines for quality in autobiographical forms of self-study research. *Educational Researcher, 30*(3), 13-21.
- Camus, A. (1955). *The myth of Sisyphus and other essays*. New York, NY: Alfred A. Knopf, Inc.
- Canagarajah, S. (2008). The politics of English language teaching. In S. May & N. H. Hornberger (Eds.), *Encyclopedia of language and education: Language policy and political issues in education* (Vol. 1, pp. 213-227). New York, NY: Springer Science+Business Media LLC.

- Carteret, P. de (2008). Storytelling as research praxis, and conversations that enabled it to emerge. *International Journal of Qualitative Studies in Education*, 21(3), 235-249.
- Chambers, C. (1992). *(Other) Ways of Speaking: Lessons from the Dene of Northern Canada*. Paper presented at the Annual Conference of Teachers of English to Speakers of Other Languages 26th, Vancouver, BC.
- Cixous, H. (1988). *Writing differences: Reading from the seminar of Helene Cixous*. Milton Keynes, UK: Open University Press.
- Cixous, H. (1993). *Three steps on the ladder of writing*. New York, NY: Columbia University Press.
- Cixous, H. (1999). *The third body*. Evanston, IL: Northwestern University Press.
- Cixous, H. (2008). *White ink: Interviews on sex, text, and politics*. New York, NY: Columbia University Press.
- Cixous, H., & Calle-Gruber, M. (1997). *Helen Cixous rootprints: Memory and life writing*. New York, NY: Routledge.
- Cixous, H., & Clement, C. (1986). *The newly born woman*. Minneapolis, MN: University of Minnesota Press.
- Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco, CA: Jossey-Bass.
- Clandinin, D. J., Pushor, D., & Orr, A. M. (2007). Navigating sites for narrative inquiry. *Journal of Teacher Education*, 58(1), 21-35.

- Coffey, S., & Street, B. (2008). Narrative and identity in the “Language Learning Project”. *Modern Language Journal*, 92(3), 452-464.
- 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, NS: Backalong Books.
- Connelly, F. M., & Clandinin, D. J. (1988). *Teachers as curriculum planners: Narratives of experience*. New York, NY: Teachers College Press.
- Connelly, F. M., & Clandinin, D. J. (1990). Stories of experience and narrative inquiry. *Educational Researcher*, 19(5), 2-14.
- Connelly, F. M., & Clandinin, D. J. (2006). Narrative inquiry. In J. L. Green, G. Camilli, & P. Elmore (Eds.), *Handbook of complementary methods in education research* (pp. 477-487). Mahwah, NJ: Lawrence Erlbaum.
- Correa, C. (2009). *An exploration of the significance of writing self-perception for non-traditional adult English language learners: Three case-studies*. Retrieved from ProQuest Digital Dissertations. (AAT 3360221)
- Cortazar, J. (1986). *Around the day in eighty worlds*. San Francisco, CA: North Point Press.
- Coyle, D. (2008). CLIL a pedagogical approach from the European perspective. In N. Van Deusen-Scholl & N. H. Hornberger (Eds.), *Encyclopedia of language and education: Second and foreign language education* (Vol. 4, pp. 97-111). New York, NY: Springer Science+Business Media LLC.

- Crites, S. (1971). The narrative quality of experience. *Journal of the American Academy of Religion*, 39(3), 291-311.
- Crotty, M. (1998). *The foundations of social research*. Thousand Oaks, CA: Sage Publications.
- Dadds, M., & Hart, S. (2001). *Doing practitioner research differently*. London, UK: Routledge Falmer.
- Deleuze, G. (1994). *Difference and repetition*. New York, NY: Columbia University Press.
- Deleuze, G. (1997). He stuttered. In D. W. Smith and M. A. Greco (Trans.), *Essays critical and clinical* (pp. 107-115). Minneapolis, MN: The University of Minnesota Press.
- Deleuze, G. (2006). *Two regimes of madness: Texts and interviews 1975-1995*. New York, NY: Columbia University.
- Deleuze, G. & Guattari, F. (1994). *What is philosophy?* New York, NY: Columbia University Press.
- Derrida, J. (1976). *Of grammatology*. Baltimore, MD: The John Hopkins University Press.
- Derrida, J. (1981). *Dissemination*. Chicago, IL: University of Chicago Press.
- Derrida, J. (1986). *Glas*. Lincoln, NE: University of Nebraska Press.
- Derrida, J. (1995). Almost nothing of the unrepresentable. In E. Wieber (Ed.) *Points...: Interviews, 1974-1994* (pp. 78-88). Stanford, CA: Stanford University Press.
- Derrida, J. (1998). *Monolingualism of the other*. Stanford, CA: Stanford University Press.

- Derrida, J. (2005a). *Paper machine*. Stanford, CA: Stanford University Press.
- Derrida, J. (2005b). *Writing and difference*. New York, NY: Routledge Classics.
- Dewey, J. (1910). *How we think*. Boston, MA: D. C. Heath.
- Dewey, J. (1938). *Experience and education*. New York, NY: Collier Books.
- Dornyei, Z. (2007). Creating a motivating classroom environment. In J. Cummins & C. Davison (Eds.), *The international handbook of English language teaching* (pp. 719-732). New York, NY: Springer.
- Eckhoff, A., & Spearman, M. (2009). Rethink, reimagine, reinvent: The Reggio Emilia approach to incorporating reclaimed materials in children's artworks. *Art Education*, 62(2), 10-16.
- Edel, L. (1984). *Writing lives: Principia biographica*. New York, NY: W. W. Norton & Company.
- Elbaz-Luwisch, F. (2002). Writing as inquiry: Storying the teaching self in writing workshops. *Curriculum Inquiry*, 32(4), 403-428.
- 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). Upper Saddle River, NJ: Prentice Hall, Inc.
- Fenner, A. B. (2008). Cultural awareness in the foreign language classroom. In J. Cenoz & N. H. Hornberger (Eds.), *Encyclopedia of language and education: Knowledge about language* (Vol. 6, pp. 273-285). New York, NY: Springer Science+Business Media LLC.

- Foucault, M. (1966). *In the order of things: An archaeology of the human sciences*. New York, NY: Vintage Books. Retrieved on February 18, 2009 from http://serendip.brynmawr.edu/sci_cult/evolit/s05/prefaceOrderFoucault.pdf
- Foucault, M. (1978). *The history of sexuality: An introduction* (Vol. 1). New York, NY: Vintage Books.
- Foucault, M. (1979). *Power truth strategy*. Sydney, Australia. Feral Publications.
- Foucault, M. (1980). *Power/knowledge: Selected interviews and other writings, 1972-1977*. New York, NY: Pantheon.
- Foucault, M. (1988). *Technologies of the self: A seminar with Michel Foucault*. In L. H. Martin, H. Gutman, & P. H. Hutton (Eds.). Amherst, MA: University of Massachusetts Press.
- Foucault, M., & Deleuze, G. (1977). Intellectuals and power. In D. F. Bouchard (Ed.), *Language, counter-memory, practice: Selected essays and interviews*(pp. 205–217). Ithaca, NY: Cornell University Press.
- Frank, A. W. (1995). *The wounded storyteller. Body, illness, and ethics*. Chicago, IL: The University of Chicago Press.
- Gardner, R. (2001). Language learning motivation: the student, the teacher, and the researcher. *Texas Papers in Foreign Language Education*, 6(1), 1-18.
- Gardner, R. (2008). Individual differences in second and foreign language learning. In N. Van Deusen-Scholl & N.H. Hornberger (Eds.), *Encyclopedia of language and education: Second and foreign language education* (Vol. 4, pp. 29-40). New York, NY: Springer Science+Business Media LLC.

- Gregoire, M. A., & Lupinetti, J. (2005). Supporting diversity through the arts. *Kappa Delta Pi Record*, 41(4), 159-163.
- 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, CA: Sage Publications.
- Hall, J. K. (2008). Language education and cultures. In S. May & N. H. Hornberger (Eds.), *Encyclopedia of language and education: Language policy and political issues in education* (Vol. 4, pp. 45–55). New York, NY: Springer Science +Business Media LLC.
- Harklau, L. (2007). The adolescent English language learner: Identities lost and found. In J. Cummins & C. Davison (Eds.), *The international handbook of English language teaching* (pp. 639-654). New York, NY: Springer.
- Heidegger, M. (1967). Plato's doctrine of truth. In W. McNeill (Ed.), *Pathmarks* (pp. 155-182). Cambridge, NY: Cambridge University Press.
- Henry, C. (2007). Teaching in another culture: Preparing art educators for teaching English language learners. *Art Education*, 60(6), 33-39.
- Higgs, P. L., & McNeal, S. (2006). Examining a culture from museum artefacts. *Social Studies and the Young Learner*, 18(4), 27-30.
- Ho, C. Y. (2005). *A qualitative study of the impact of a Taiwanese/American e-mail exchange project on Taiwanese participants' attitudes, cultural knowledge, and second language writing*. Retrieved from ProQuest Digital Dissertations. (AAT 3196550)

- Huang, H. L. (2011). *University ESL teachers' socialization in school workplace toward teaching culturally diverse students*. Retrieved from ProQuest Digital Dissertations. (AAT 3488189)
- Josephs, C. (2008). The way of the s/word: Storytelling as emerging liminal. *International Journal of Qualitative Studies in Education*, 21(3), 251-267.
- Kazakbaeva, R. (2011). *The role of English in Kyrgyz immigrants' acculturation processes in the United States*. Retrieved from ProQuest Digital Dissertations. (AAT 3466438)
- Kovarzina, I. (2011). *Evoking visual imagination in teaching writing: ESL students' perspectives*. Retrieved from ProQuest Digital Dissertations. (AAT 3460985)
- Kristeva, J. (1986). A new type of intellectual: The dissident. In T. Moi (Ed.), *The Kristeva reader* (pp. 292-300). Oxford, UK: Blackwell Publishers Ltd.
- Kristeva, J. (1996). *Julia Kristeva: Interviews*. New York, NY: Columbia University Press.
- Kristeva, J. (2007). Rethinking "normative conscience": The task of the intellectual today. *Common Knowledge*, 13(2-3), 219-226.
- Kundera, M. (2005). *The curtain*. New York, NY: HarperCollinsPublishers.
- Lather, P. (2006). Paradigm proliferation as a good thing to think with: Teaching research in education as a wild profusion. *International Journal of Qualitative Studies in Education*, 19(1), 35-57.
- Lee, J. E. (2012). *Personality and cultural determinants of social anxiety in Asian Americans*. Retrieved from ProQuest Digital Dissertations. (AAT 3479186)

- Likhachev, D. (2000). *Reflections on the Russian soul. A memoir*. New York, NY: Central European University Press.
- Lipka, J., Sharp, N., Adams, B., & Sharp, F. (2006). Creating a third space for authentic biculturalism: Examples from math in a cultural context. *Journal of American Indian Education*, 46(3), 94-115.
- Liu, Y. (2004). *The cognitive process of translation in L2 writing*. Retrieved from ProQuest Digital Dissertations. (AAT 3166666)
- Liu, Y. (2008). Taiwanese students' negotiations with academic writing: Becoming "playwrights and film directors". *Journal of Second Language Writing*, 17(2), 86–101.
- Lotherington, H. (2007). From literacies to multiliteracies in ELT. In J. Cummins & C. Davidson (Eds.), *The international handbook of English language teaching* (pp. 891-906). New York, NY: Springer.
- Lvovich, N. (1997). *The multilingual self. An inquiry into language learning*. New Jersey, NY: Lawrence Erlbaum Associates.
- Lyotard, J. F. (1979). *The postmodern condition*. London, UK: Manchester University Press.
- Lyotard, J. F. (1993). Tomb of the intellectual. In B. Readings & K. P. Geiman (Trans.), *Political writings* (pp. 3-7). Minneapolis, MN: University of Minnesota Press.
- MacIntyre, A. (1981). *After virtue. A study of moral theory*. London, UK: Duckworth.
- MacPherson, S. (2005). Researching liminal English: Identity, resistance, and the "strange" in TESOL. *Journal of Curriculum Theorizing*, 21(1), 39-56.

- Magistro, E. (2007). The multilingual classroom: New rhetorical frontiers in L2 writing? *College Quarterly*, 10(2), 1-12.
- Mantle, M. (2008). In a glass darkly? Writing as blurred reflection. *International Journal of Qualitative Studies in Education*, 21(3), 281–295.
- Marshall, J. (2008). Philosophy as literature. *Educational Philosophy and Theory*, 40(3), 383-393.
- Maybin, J. (2008). Revoicing across learning spaces. In M. Martin-Jones, A. M. de Mejia & N. H. Hornberger (Eds.), *Encyclopedia of language and education: Discourse and education* (Vol. 3, pp. 81-92). New York, NY: Springer Science+Business Media LLC.
- McAdams, D. (2001). The psychology of life stories. *Review of General Psychology*, 5(2), 100-122.
- Merleau-Ponty, M. (2008). *The world of perception*. New York, NY: Routledge Classics.
- Meyer, L. M. (2007). Methods, meanings and education policy in the United States. In J. Cummins & C. Davison (Eds.), *The international handbook of English language teaching* (pp. 211-230). New York, NY: Springer.
- Musto, A. (2011). *Culture as the foundation of communicative Italian instruction: Pedagogical strategies aimed at proficiency in Italian*. Retrieved from ProQuest Digital Dissertations. (AAT 3460603)
- Ndura, E. (2004). ESL and cultural bias: An analysis of elementary through high school textbooks in the Western United States of America. *Language, Culture, and Curriculum*, 17(2), 143-153.

- Nieves, D. (2011). *Latina biculturalism: An exploratory study of culture, family, and self in the lives of New York-based Latinas*. Retrieved from ProQuest Digital Dissertations. (AAT 3452800)
- Norton, B. (2008). Identity, language learning, and critical pedagogies. In J. Cenoz & N. H. Hornberger (Eds.), *Encyclopedia of language and education: Knowledge about language* (Vol. 6, pp. 45-57). New York, NY: Springer Science+Business Media LLC.
- Osho. (1994). *Ten Zen teaching stories for everyday life*. Shaftesbury, Dorset: Element.
- Osho. (2000). *The book of wisdom: The heart of Tibetan Buddhism*. Boston, MA: Element.
- Parks, S., Huot, D., Hamers, J., & Lemonnier, F. H. (2005). "History of theatre" web sites: A brief history of the writing process in a high school ESL language art class. *Second Language Writing*, 14(4), 233-258.
- Phillion, J., & He, M. F. (2007). Narrative inquiry in English language teaching: Contributions and future directions. In J. Cummins, & C. Davison (Eds.), *Handbook of English Language Teaching* (pp. 1003-1017). Norwell, MA: Springer.
- Piazza, G. (2007). On the wave of creativity: Children, expressive languages and technology. *International Journal of Education through Art*, 3(2), 103-121.
- Polkinghorne, D. E. (1988). *Narrative knowing and the human sciences*. Albany, NY: State University of New York Press.

- Polkinghorne, D. E. (1995). Narrative configuration in qualitative research. *International Journal of Qualitative Studies in Education*, 8(1), 5-23.
- Richardson, L. (2000). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 923-948). Thousand Oaks, CA: Sage Publications.
- Ricoeur, P. (1987). *Time and narrative III*. Chicago, IL: The University of Chicago Press.
- Ricoeur, P. (1992). *Oneself as another*. Chicago, IL: The University of Chicago Press.
- Rios, A. (2010). *Bolivian bilingual elementary teachers' beliefs about education, second language teaching, and theoretical orientations to reading*. Retrieved from ProQuest Digital Dissertations. (AAT 3414406)
- Roberts, P. (2007). Intellectuals, tertiary education and questions of difference. *Educational Philosophy and Theory*, 39(5), 480-493.
- Rocha, P. (2011). *A qualitative phenomenological study of the meaningfulness of English language instruction on adult students*. Retrieved from ProQuest Digital Dissertations. (AAT 3467483)
- Ross, K. (2011). *Professional development for in-service mathematics teachers: A critical connection to English language learner students in mainstream classrooms college of Notre Dame of Maryland*. Retrieved from ProQuest Digital Dissertations. (AAT 3465578)
- Schaeffer, J. O. (2011). *Achieving cross-cultural competence in the classroom: Culture's ways explored*. Retrieved from ProQuest Digital Dissertations. (AAT 3489710)

- Schleppegrell, M. J., & Go, A. L. (2007). Analysing the writing of English learners: A functional approach. *Language Arts, 84*(6), 529-538.
- Segida, L. (2009a). *Culture as a catalyst in L. Looking for L: Life, Learning, Love, Language, and Ledzeppelin*. Saarbrücken, Germany: VDM Verlag Dr. Müller.
- Segida, L. (2009b). A Saturday's trip to epistemology. *Canadian Journal for New Scholars in Education, 2*(1), 1-10.
- Sermijn, J., Devlieger, P., & Loots, G. (2008). Selfhood as a rhizomatic story. *Qualitative Inquiry, 14*(4), 632-650.
- Shatford, G. (2010). *When I sat down to play the piano: Compositions inspired by the poetry of Al Purdy*. Retrieved from ProQuest Digital Dissertations. (AAT MR71284)
- Shin, C. (2011). *Reader identity: A case study of Korean ESL graduate students' meaning construction of a literary text*. Retrieved from ProQuest Digital Dissertations. (AAT 3440408)
- Shome, S. (2011). *Assimilation of Somali refugees and immigrants in the Kansas City area*. Retrieved from ProQuest Digital Dissertations. (AAT 3468858)
- Siegel, H. (2006). Epistemological diversity and education research. *Educational Researcher, 35*(2), 3-12.
- St. Pierre, E. (2006). Scientifically based research in education: Epistemology and ethics. *Adult Education Quarterly, 56*(4), 239-266.
- Strawson, G. (2004). Against narrativity. *Ratio, 17*(4), 428-452.

- Sweeney, L. (2006). Ideas in practice: Theoretical basis for using movies in developmental coursework. *Journal of Developmental Education, 29*(3), 28-36.
- Tang, Y. (2006). Beyond behaviour: Goals of cultural learning in the second language classroom. *The Modern Language Journal, 90*(1), 86-99.
- Taylor, C. (1988). The moral topography of self. In S.B Messer, L. Sass, & R. L. Woolfork (Eds.), *Hermeneutics and Psychological Theory* (pp. 298-320). New Brunswick, NJ: Rutgers University Press.
- Taylor, C. (1989). *Sources of the self*. Cambridge, NY: Cambridge University Press.
- Ter-Minasova, S. (2005). Traditions and innovations: English language teaching in Russia. *World Englishes, 24*(4), 445-454.
- Tsu, Lao (1997). *Tao te ching*. New York, NY: Vintage Books.
- Uysal, H. H. (2008). Tracing the culture behind writing: Rhetorical patterns and bidirectional transfer in L1 and L2 essays of Turkish writers in relation to educational context. *Journal of Second Language Writing, 17*, 183-207.
- Viete, R., & Ha, P. L. (2007). The growth of voice: Expanding possibilities for representing self in research writing. *English Teaching: Practice and Critique, 6*(2), 39-57.
- Vygotsky, L. S. (1925/1971). *The psychology of art*. Cambridge, MA: MIT Press.
- Vygotsky, L. S. (1982). *The collected works in 6 volumes*. Moscow, Russia: Pedagogika.
- Vygotsky, L. S. (2005). *Psychology of the human development*. Moscow: Smisl.
- Wanberg, K. (2012). *Burrowed tongues: A critical pedagogy of global literature from post-colonial translation to orature*. Retrieved from ProQuest Digital Dissertations. (AAT 3490306)

Whitehead, J. (2008). Using a living theory methodology in improving practice and generating educational knowledge in living theories. *Educational Journal of Living Theories*, 1(1), 103-126.

Winnipeg Public Library. (2013). My Canada [August 06, 2013]. Retrieved from <http://wpl.winnipeg.ca/library/onlineresources/searchdatabase.asp>

Younce, E. (2011). *Middle school teacher attitudes toward the achievement of English language learners*. Retrieved from ProQuest Digital Dissertations. (AAT 3449623)

This thesis is accompanied by the following electronic material:

1. CD “I-Migrations: Psychedelic Story”, which is a music component of Chapter III. Music, lyrics, piano playing, arrangement, recording, and mixing are written, composed, and made by Larisa Segida.
2. This CD is playable on any CD players and computers.
3. Copyright 2012 Larisa Segida.
4. No part of this CD may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, recording, mechanical, or otherwise, without the prior written permission of Larisa Segida.