

Navigating Belonging: Exploring settlement for South Asians in Hong Kong through narratives and participatory photography

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Belonging in applied linguistics research

Immigration and citizenship regimes

Extra, Spotti & Van Avermaet 2009; Shohamy & McNamara 2009

Employment structures

Duchêne, Moyer & Roberts 2013; Gumperz 1982

Learning the dominant societal language

Simpson & Whiteside 2015; Simpson & Cooke 2008

NB: Belonging as an intersectional concern

Yuval-Davis 2011



‘any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes an order. ... There are no points or positions in a rhizome, such as those found in a structure, tree, or root (A Thousand Plateaus, pp. 7- 8)

Perhaps one of the most important characteristics of the rhizome is that it always has multiple entryways.’ (pp. 12)

Navigating belonging for South Asians in Hong Kong

Identity

Ng et al. 2019; O'Connor 2018a, b; Chen and Yip 2015

Language use and learning

Dhaliwal & Cariola 2021; Gu et al. 2019; Gao 2018; Lai et al. 2015; Lui 2011

Media and online representation

Lai & Tai 2021; Jackson & Nesterova 2017

Language-based minoritisation in education policy

Fang 2019; Bhowmik et al. 2018; Li 2017; Gu & Patkin 2013

Racial discrimination; its challenge and agency

Gube & Halse 2023; Bhowmik & Kennedy 2016; Perez-Milans & Soto 2016; Crabtree & Wong 2013



Praxis without theory is blind; theory
without praxis is sequestered

(Walsh & Mignolo, 2018: 138)

The term 'research' is inextricably linked to European imperialism and colonialism. The word itself, 'research', is probably one of the dirtiest words in the indigenous world's vocabulary (...) the collective memory of imperialism has been perpetuated through the ways in which knowledge about indigenous peoples was collected, classified and then represented in various ways back to the West, and then, through the eyes of the West, back to those who have been.

Linda Tuhiwai Smith (2013)
Decolonizing Methodologies

Navigating Belonging

Navigating Belonging: Exploring Settlement for South Asians in Hong Kong through Narratives and Participatory Photography (2022-2024) (Hong Kong Research Grants Council General Research Fund).

- (1) How does belonging emerge in and through narrative and photography?
- (2) How can we develop innovative approaches to researching belonging?
- (3) How can our understandings of belonging be used to inform policies, practices and debate on social integration?

Outline

Approach and Methodology

- Participants and setting

Emergent themes

- Engaging with belonging through photography
- A translanguaging space of belonging
- Narratives of (non-) belonging
- Ethics and collaborative research

Stakeholder and public engagement

- Nexus: The Belonging Research Network

Approach and methodology

Linguistic ethnography (Rampton et al 2004 etc)

Visual ethnography (Pink 2013)

Collaborative ethnography (e.g. Hackett et al 2017)

Narrative research (De Fina & Georgakopoulou 2012)

Photovoice (Wang & Burris 1997) & Digital storytelling (e.g. Robin 2008)

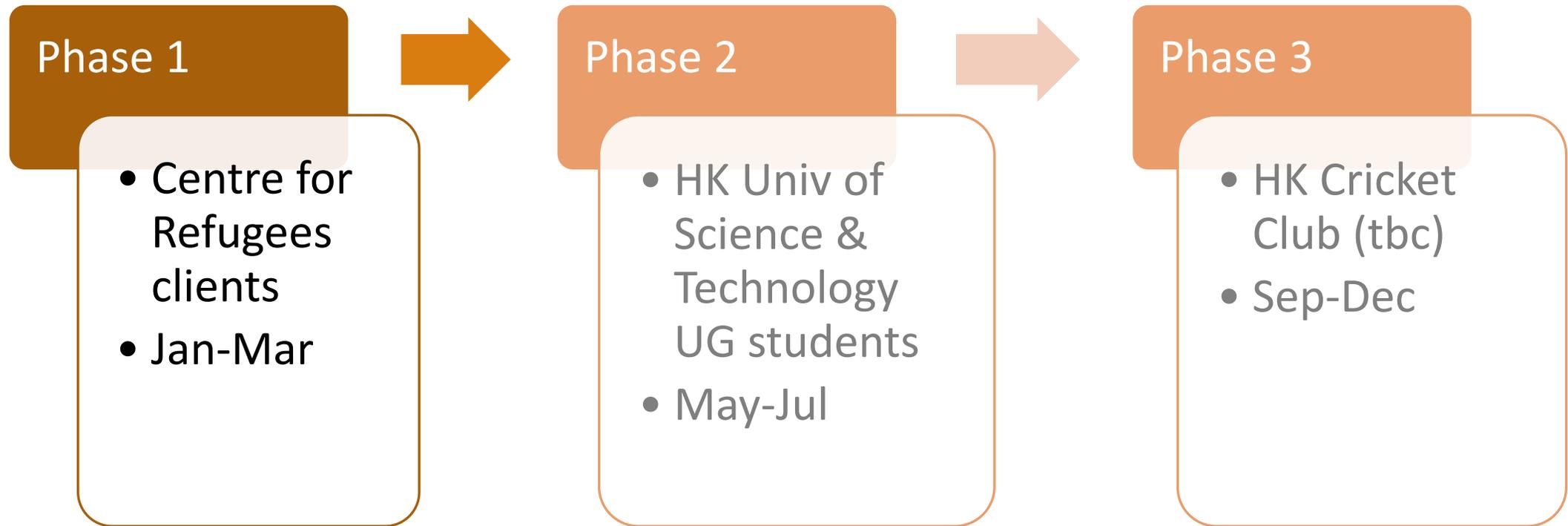
Be/longing Community Arts-for-Education Lab
(be/longinghk.wordpress.com) (ongoing).

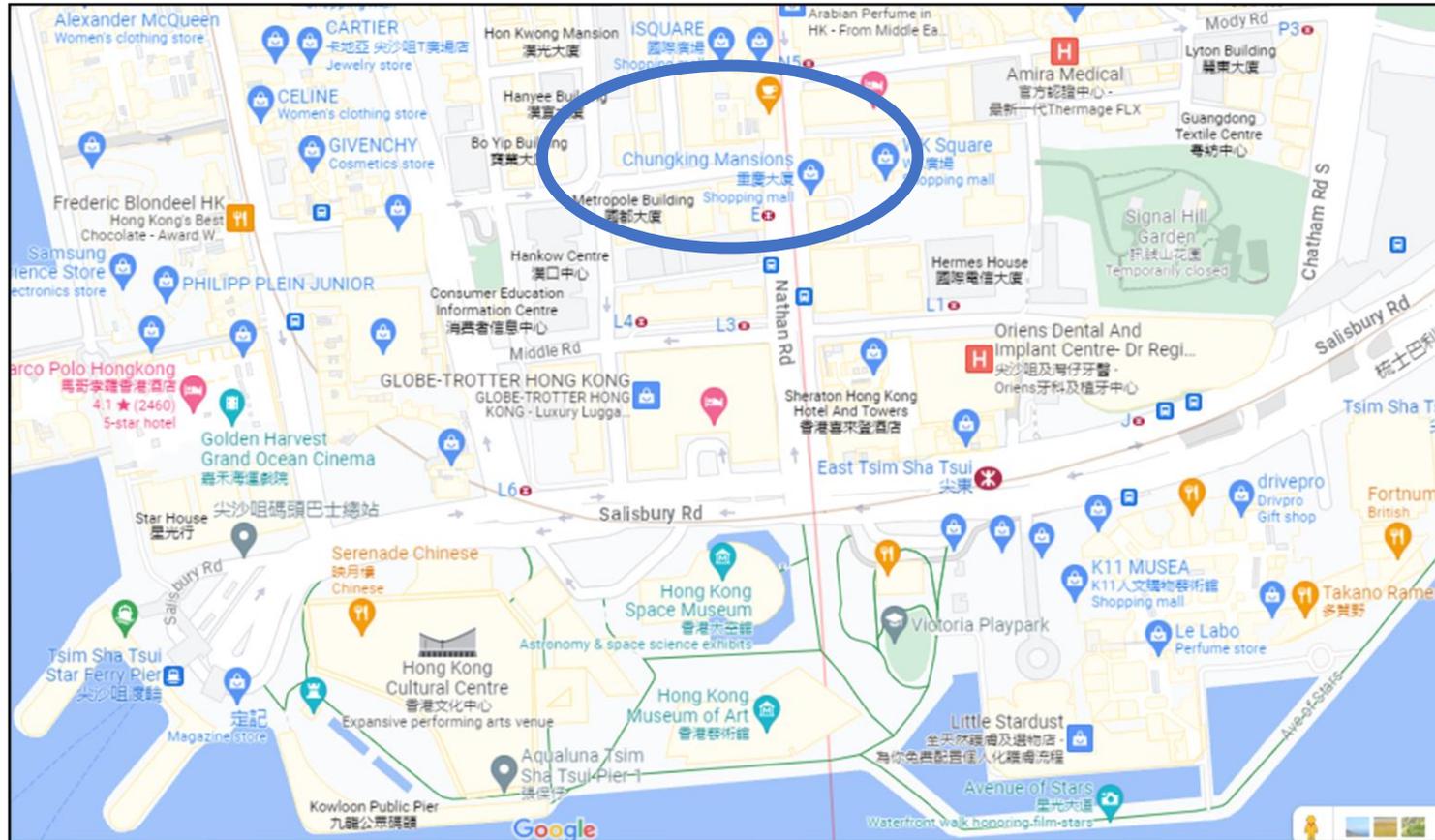
Translation and Translanguaging: Investigating Linguistic and Cultural Transformations in Superdiverse Wards in Four UK Cities (tlang.org.uk) (2014-2018) (AHRC).

Migration and Home (2016) (AHRC/Connected Communities Utopias).

Migration and Settlement (2016-2017) (University of Leeds LSSI/ESRC).

Participants and setting



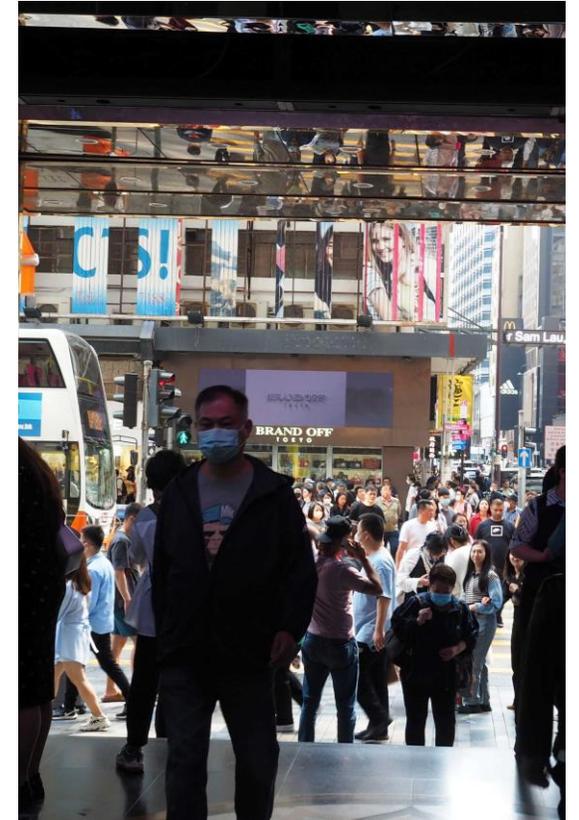


Google Maps

Chungking Mansions is a dilapidated seventeen-story structure full of cheap guesthouses and cut-rate businesses in the midst of Hong Kong's tourist district. [...] In Chungking Mansions, entrepreneurs and temporary workers from South Asia, sub-Saharan Africa, and across the globe come to seek their fortunes, along with asylum seekers looking for refuge and tourists in search of cheap lodging and adventure. People from an extraordinary array of societies sleep in its beds, jostle for seats in its food stalls, bargain at its mobile phone counters, and wander its corridors.

It is perhaps the most globalised building in the world.

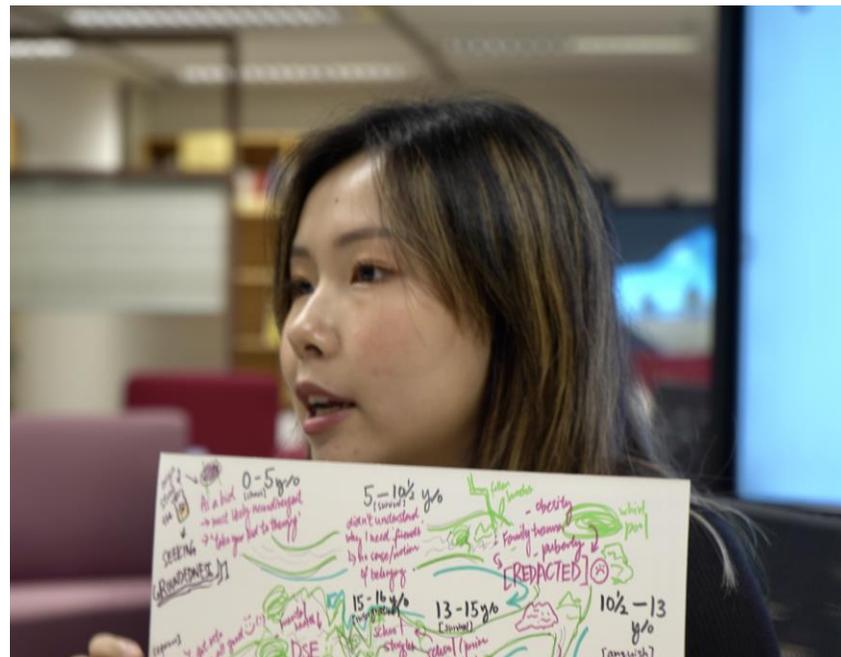
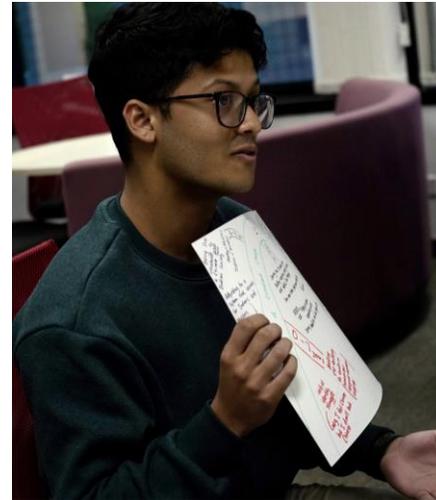
(Mathews 2011: 7)



Centre for Refugees, Chungking Mansions,
Nathan Road, TST (photos: Dabeen Song)

Team Training and Workshop 0

PRIVILEGE WALK AND DEBRIEF, RIVERS OF LIFE, PHOTOVOICE ACTIVITIES



Photovoice and digital storytelling

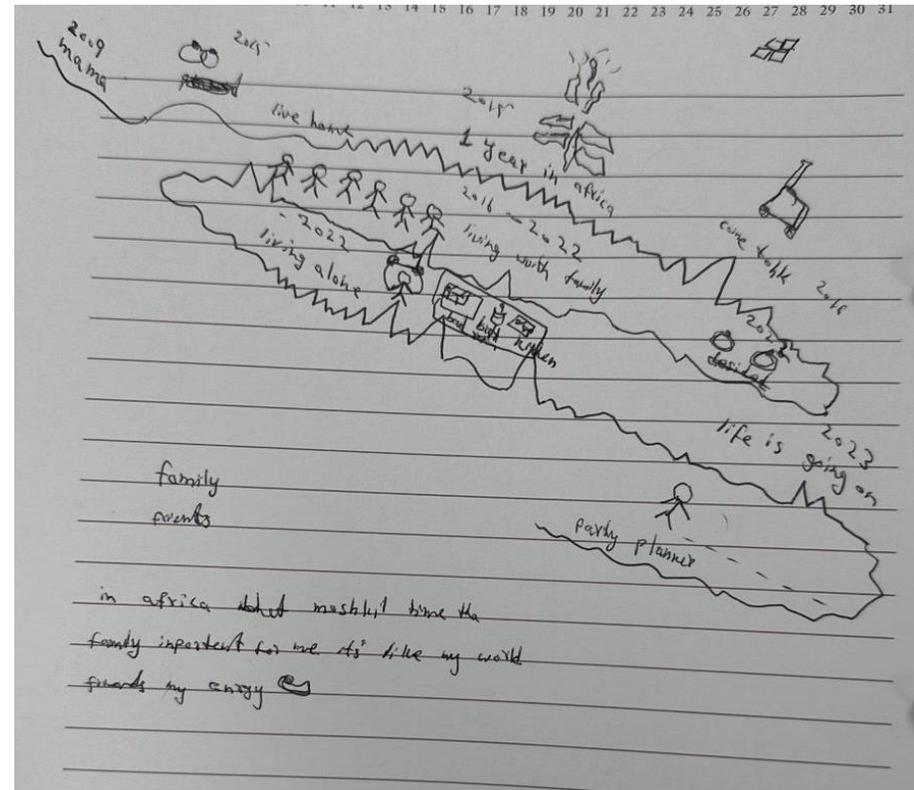
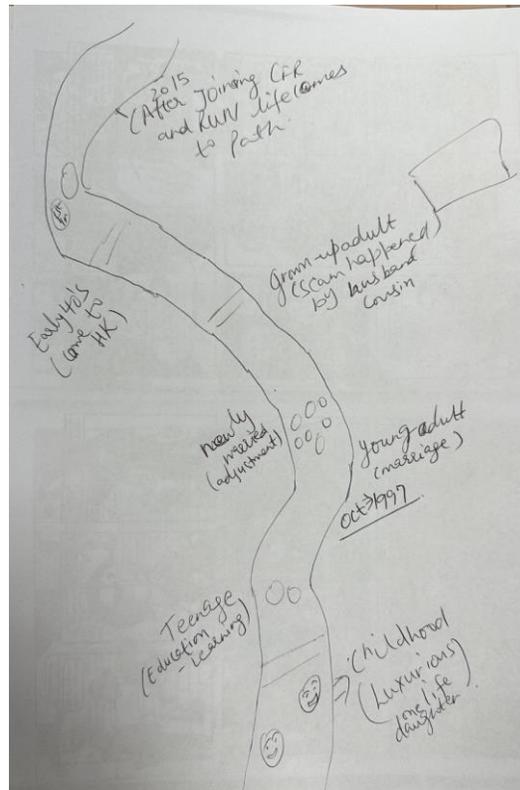
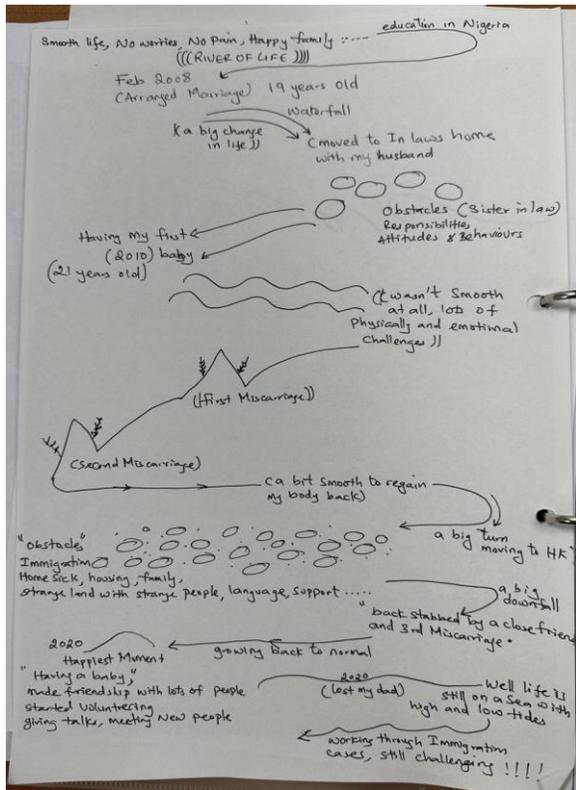
Photovoice Workshops
led by Christine Vicera



Digital Storytelling
Workshops led by
Michelle Pang



Rivers of Life



"Mapping Belonging" and collective discussions about storytelling

23/Feb →

Story telling :

JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC																			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

"Belonging" ع-م-ب-ع ع-م-ب-ع

What story do I want to share about my experience of belonging in HK.

- 1) Why does this story matter to me?
- 2) How do stories help us understand our sense of belonging.
- 3) How does this story help me understand myself?
- 4) How does this story help others understand me?

⇒ Religion & Gender (equality)
How its connected and how Islam has proven and has affect more on women right.

⇒ Male dominated Religion and Coentry

⇒ Women rights

⇒

JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Dear Mother,

Today at the marriage of my nephew (Ranjeet), I feel so happy at seeing his wedding dress through my brother-in-law video call. I feel that I am sitting over there in Sikh temple and watching them taking the vows. Every relative I see in the call makes me excited and overwhelmed with joy. Different rituals pics, which my brother send me give me a lot of belongings. I feel my presence over there as an Aunt (Bua).

But, after some time I felt depressed and loneliness came to my mind. This is because, I was not present over there at my native country. I can't enjoy the inner joy and physical presence at that moment over there.

At the end, I want to thank God, that everything went well at marriage and I will meet sometime in future.

Letter-writing

"Photo ↔ Voice" (Voice Out Concerns)
"S-H-O-W-E-D" METHOD ^{to specify}
_{your subject}

What do we see here?

I see jewellery (bangle, earrings, ring)

What is really happening here?

So, Jewellery as always being a beauty for woman through many generations, a defined beauty. So I think it has and has been a sense of belonging to every woman in Pakistan.

How does this relate to our lives? ^{my perspective}

It is very relatable, looking beautiful through jewellery as always being the idea of being a part of any festival. If you are married or single is defined by the jewellery you ~~were~~ wear.

Why does this situation, concern, or strength exist? (Beauty Standard) of woman in Pakistan

It exists because that's how it has been through generation, you have to adapt and obey. It's a weird beauty standard as some women don't have money to buy and avoid (or renting) just to attend a ~~meeting~~

What can we do about it?

Not setting any standards to personalize any human, we should try to see who really they are. Stop focusing more on unnatural materialistic items.

SHOWED Method

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Engaging with belonging through photography

Arts practice provides an important space for critical reflection, 'offering a public site for the abstracted discussion of contentious issues' (Stupples & Teaiwa 2016:11), for example the issue of what it is to belong.



Photowalk

JAMES' FIELDNOTES, WORKSHOP 3

12.58 We have uploaded our photos to the Padlet, and end the session by talking about it.

A, talking about her photos, comparing HK with home (Pakistan). Inevitable comparisons? She makes these spontaneously. More or less everything she says, it seems, prompts her to compare HK with 'my country'.

Rosy took a photo of a waterfall in the park, and tells us of being at the same place 28 years ago, when she accompanied her husband to HK on a business trip. She took a photo there at the very same place with her son who was 3 years old at the time.

CHRISTINE'S FIELDNOTES, WORKSHOP 3

Photowalk

Teaching them the photolock on the phone + lighting

- As we were walking to Kowloon Park, we noticed how Sam Bhai opened up a new store. A and D stopped by to see the pani puri stall.

- Suggestion that we do our next photowalk at CKM

- A agreed saying that there are things at CKM reminds us of home

- Rosy says she'd rather not think about Sri Lanka, home is where she is now. Home was painful for her, the kidnapping, the torture

R's photo of the waterfall and her story about her visiting Hong Kong with her son and husband in the 1980s





R: and one is very important one this one this this waterfall I remember for 28 years back (.) when I my son [was

J: [really really

R: yeah when my son elder son three years so we will come back to the Hong Kong to visit

J: yeah

R: then that time same place I took the photo I have with me next time I will bring in show to you

J: tell us more about the first time you saw this pho- this waterfall

R: waterfall really my son very loudly and he said mom I want take photo come come then yeah he's very young and small yeah three years old (.) that time

J: was this when you first arrived in Hong Kong

R: no no my son yeah 28 years back when my son was three years old so my husband take us visiting to Hong Kong

J: so you visited

R: yes

[...]

R: **visiting I went many times (xxx) yeah Singapore Malaysia Thailand India and China Hong Kong so er that time I carry with my son also because he's alone three years old so my husband always used to bring me and my son together when he was doing business**

J: so he was working and you were with your son just to be tourists in Hong Kong

R: yes because my son er order goods from China you know there so many material and er textile we have shop also in [home country] so that time my son want to purch-

[...]

R: so he's ask me to okay let's go together three of us then visit Hong Kong and go China and

J: and did you like it when you [visit it

R: [yeah yeah really

J: yeah

R: **I I thought safe that's that's ri- that's the reason I
came back to again**

J: and that's why you came here

R: yeah came

J: you what you thought of [Hong Kong as a place to come

R: [yeah yeah yeah

J: when you left [home country]

JAMES' FIELDNOTES, WORKSHOP 4

Today's atmosphere in the workshop is very friendly, familiar. **Rosy brought in photos of her family in HK from 25 years ago**, when she came as a tourist/accompanying her husband on a business trip. She took photos of her little son, then aged three, in Kowloon Park. Last week, we took photos in precisely the same place, 25 years later. The photos she showed us were old, battered, water-damaged...



A translanguaging space of belonging

Spatial practice, spatial organisation and location, the *perceived* physical space;

Representation of space, the attachment of meaning to space, what we *conceive* when we talk about “the workshops”

Representational space, the space that is socially constructed, the *lived* space of the workshops themselves.

(adapted from Lefebvre 1974/1991)

A translanguaging space of belonging

In the multilingual and multimodal environment of the workshops, we can relate this to Li Wei's understanding of a translanguaging space:

a space for the act of translanguaging as well as a space created through translanguaging

(Li Wei 2011:1223; see also Bradley et al 2018; Bradley and Simpson 2019; 2020; Simpson & Bradley forthcoming)

Translanguaging

Moving from a structuralist or 'census' view of languages as 'countable institutions' to one which views languages as fluid, dynamic and socially constructed semiotic systems

(Makoni & Pennycook 2007)

Attention on sociolinguistic **repertoire**: a shift away from researching the relationship between languages towards a focus on how multilingual resources are deployed in a speaker's repertoire

(TLang 2014-2018)

Repertoire

A repertoire of communicative resources:

People bring into interaction their different histories, biographies and repertoires as they communicate with one another in linguistically and culturally diverse places.

trans...? languaging?

Trans

Across
Through
Over
Beyond

- *Trans-system and trans-spaces*
- *trans-formative nature*
- *trans-disciplinary studies*

Languaging

‘Language is seen as an ongoing ‘process’ rather than a ‘thing’, a ‘verb’ rather than a ‘noun’, as in the notion of ‘languaging’.

‘The focus moves from how many languages an individual may have at their disposal to how they use all their language resources to achieve their purposes.’

(Conteh 2018)



Translanguaging: Some definitions

Translanguaging: the fluid multilingualism characteristic of interaction in the world's superdiverse urban areas (García & Li Wei 2014)

Translanguaging: Some definitions

Transcending language boundaries: How a speaker might potentially use their 'full linguistic repertoire without regard for watchful adherence to the socially and politically defined boundaries of named (and usually national and state) languages'

(Otheguy et al 2015: 283)

'Softening the borders between languages.'

(Cenoz & Gorter)

Translanguaging: Some definitions

Translanguaging is more than going across languages; it is going beyond named languages and taking the internal view of the speaker's language use.

(García, in Grosjean 2016)

Translanguaging: Some definitions

Beyond language: Translanguaging reflects the fluidity and mobility of the resources that people use to engage in complex meaning-making processes.

In the study of new types of interaction in different domains of practice, views of translanguaging have extended to encompass interconnectedness beyond the spoken and written language, and the linguistic repertoire, to the multimodal and trans-semiotic (see Baynham & Lee 2019).

* My belongings are the **culture, festivals and rituals** at our country, India.

* **festivals** → Diwali: festival of light
* Candles, Diyas
* fireworks
* Sweets/Food

Description/notes:
* Candles
* fireworks



* **festivals** → Holi: festival of colors
* balloons
* putting color at each other
* Speciality - Gujiya



Diya



fireworks



Gujiya

Description/notes:
* Bollywood song → Rang Barse-Sisik
* pics of colors on different thalis and putting on face of each other.



* **Culture**:- Clean the house before Diwali, visit the relatives, gifts exchange with neighbours and dear ones.

-: Make sweets of different kind at Holi and Diwali.

* **Rituals**:- Pray on the festival days, respect the elders, prepare the different dishes - sweet.

BELONGING

My STORY RELIGION & EQUALITY

A DAUGHTER, A MOTHER, A WIFE
A WOMAN, A MUSLIM WOMAN
AN AHMADI MUSLIM WOMAN

Description/notes:
 **My FATHER**
 Murabi Habib
 Ahmad

MY CHILDHOOD:

I have not been an obedient child but now I realised after being a mother that what I was taught, stopped, or was told really really matters and it builds the person who you become as adult. (I learned to be a morning person)

Description/notes:
 **Raised up as a muslim woman**
 But had never be differentiated between my brother I became strong and independent woman.

My childhood, my youth was always a happy and strong life. A person's brought up comes the way he/she have been treated and taught.

Growing up and realizing that culture have taken over religion perspective of women. Culture have put women in a cage and destroyed her inner power and confidence.

Description/notes:
 **Islam have given rights to women 1500 years ago.**
 → right to inheritance.
 → right to work, education and every other aspects of life.

I am trying to find ways and I can worship openly reading my kids their religion their road.

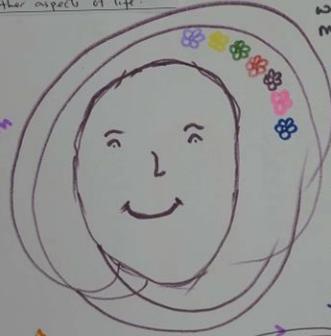
"MY FUTURE"

→ Give talks, debate, what is like being an Ahmadi muslim woman

→ The Equality / Justice for women.

→ **stand with WOMANS !!**

NOW
 Now I am here in HK, runned away from religious persecution.
 → Don't call yourself a muslim
 → Don't worship / pray as muslim does.
 → Don't Call your prayer place Mosque.



EIGHTH 8 years in HK ... trying to escape, healing, trying to acceptance.

Description/notes:
 Because you are not physical tortured you cannot be accepted. or change your religion !!!

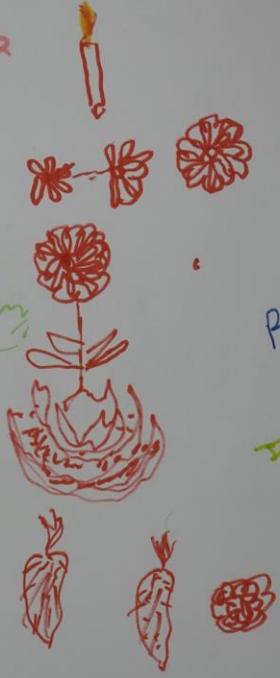
LET'S ALL COME / STAND TOGETHER !!! FOR PEACE

Description/notes:
 अमरि मोग
 (अमरि मोग) ^{अमरि मोग}

रिम रिम का रिडिज \pm चैनल - गिट
 | मीटा / गिट री। डी।
 मरीट अमरि गति डाम ड महीमर

मैकरीक
 (मिग मीक)
 उग डिरे डेक डेकत
 मोग मरी डी।
 डेक मगा डे- हाहीन उगारे
 डेक रग डे-

Description/notes:
 डेगा रिम -
 रिम रिम
 अमरी की रीरग मी डी।



रिडि नयरी-
 P रीरग रिम रिम
 मउ ड पाजगा डे डी रिम
 अमरी मोग गी डी रिम
 ममी मी डे डे डे डे
 (अउ डी)

Description/notes:
 रिम रिम डे रिम
 उगरी।

Handwritten marks and symbols.

Narratives of (non-)belonging

Space-time orientations in narratives-in-interaction

The **chronotope** - the entanglement of time and space (Bakhtin 1981) as understood in sociolinguistics and linguistic ethnography (Agha 2007; Perrino 2015; Blommaert 2015; Blommaert & De Fina 2017 *inter alia*)

How do our participants orient towards space and time, in their narratives?

Our data are suffused with narratives of belonging and non-belonging in spaces and places and at different times.

- Earlier belongings in other places
- The challenges of belonging in Hong Kong

A: when you are starting to pull yourself- pull yourself er
to what you want to do and then you see **oh my god I'm
refugee I cannot because I don't have Hong Kong ID** (.)
time step back (.) not forward

C: oh

A: because it's it is you don't lost that you are not
refugee just your identity (.) you lost your your
encouragement you're your thoughts

C: yeah

A: what being you so then then I feel so:: sad (.) I go I
go ho::me and I think that oh:: I (.) because then li- I
try to contact with my other friends who who join the gym
or other (.) **so they said they apply with the passport
copy or something like that so my passport has expired so
so I feel that no way there is no way** because m- because
many years I also f- er er searching for for erm study or
some courses like I I I am interested but there is no [hh]
so er:: so that's why I'm no I'm just waiting I I still
have hope I in the future I will do

U: so well um life is still on um just like the sea it sometimes high and low tides (.) right now we're going to immigration cases we are going through challenges with housing and education um kids are growing older (.) spaces are getting smaller um no vacations no (xxx) **eight years in Hong Kong and still you're in the same situation the same living condition has have been** so that is I am working on those ones

R: because I am er facing problem about my case giving (xxx) every time (xxx) but they asked me but not satisfied argument fighting because keeping focusing talenting to my case it will be success otherwise cannot (.) so:: (.) that's what I got success so **I am happy and my children are (.) have good life in Hong Kong so really I am very satisfied for everything about my life** (.) thank you

R: yeah this is the one happening in Hong
Kong government where's the money come from
(.) **that's what government paying to us** (.)
finding lawyer (.) that is the truth

A: then we came here in Hong Kong and first time I eat er chapati again at er [xxx's] home and she give us you know like like a **I just take a one er piece of roti and I am crying** [hh]

Ethics and our collaborative research

Coloniality persists in the near-universal acceptance of the legitimacy of the nation state.

The cruelty of the bordering practices involved in migration where people are forced to be on the move.

The dynamics of bordering operate at an individual and very human level for people for whom belonging is neither “no more” nor “not yet”, for those for whom the politics of asylum is a daily and embodied concern.

Decolonization is a process which engages with imperialism and colonialism at multiple levels. For researchers, one of those levels is concerned with having a more critical understanding of the underlying assumptions, motivations and values which inform research practices.

(Linda Tuhiwai Smith 2013: 20)

Interrupting Linearity

U: "You should tell that to our immigration officers. Sometimes they ask us the same questions and expect us to say the same answers."

From an early age, children are instructed in the art of telling tidy and coherent narratives. We are admonished to “get our stories straight”, and we learn early on that changing a story is the sure sign of a lie, an untrue story, a false self [...] Yet, we know that a central dilemma of any narrative inquiry is that: “our voice is always contingent upon shifting relations among the words we speak, the practices we construct, and the community within which we interact.

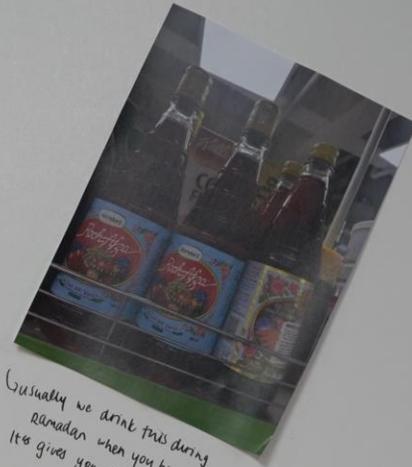
(Britzman 2003: 34)

① First frame

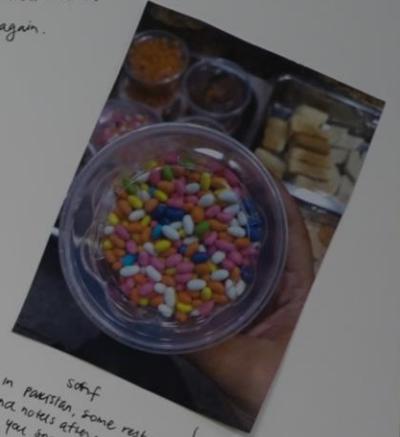


← BACK DROP
HK is a Beautiful Cage.

② animation: birds flying across these photos ⇒

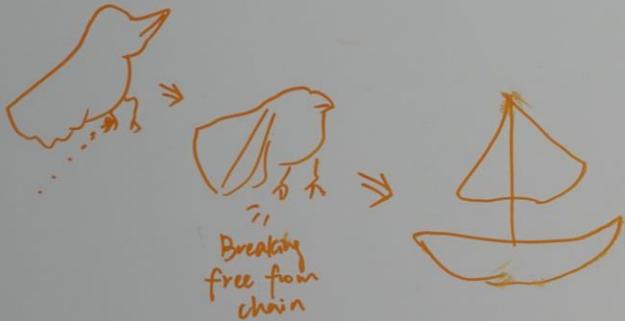


Usually we drink this during Ramadan when you break fast. It gives you energy. We also eat date.

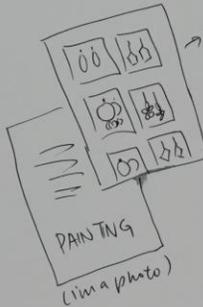


When I saw these in Chungking, I was reminded of these experiences. "That is my belonging" I reflect I relived that moment and experience again.

③ animation of a bird morphing into a boat



Breaking free from chain



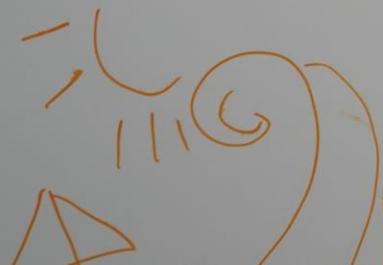
These are my hobbies. I like to paint and make things I love art. But sometimes I don't have money to do what I love. And I don't know when I can show my work.

↳ Backdrop for the boat



} similar a reflection of your heart. sadness cannot survive w/o hope.

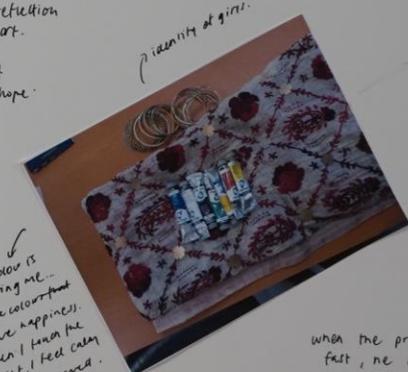
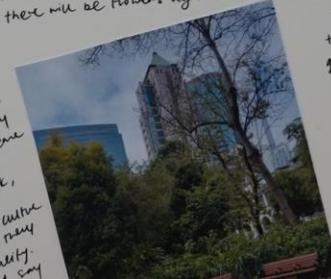
④ Boat on the sea



• meaning: breaking free from the chains citizenship → boat, a boat that can sail freely on the sea
- Ready for new challenges & journeys

On the sea, everyone is a boat. A boat has to survive the turbulence and challenges on the open sea,

In Pakistani culture, the elders are usually at home. here I care here, I saw many elderly in the park, going for walks. I felt that... our culture is like that. they say...



color is giving me... these colors that give me happiness when I found the paint, I feel calm and relaxed.



↳ identity of girls.

When the prophet broke fast, he ate khajoor. sometimes he didn't have these at home, so he ate salt, or just water.

Sona = what the prophet says, or does, we follow. during Ramadan, this is very important for us.



Engagement: Stakeholders, academic colleagues, the public ...

(1) How does belonging emerge in and through narrative and photography?

(2) How can we develop innovative approaches to researching belonging?

(3) How can our understandings of belonging be used to inform policies, practices and debate on social integration?

Reporting back to the people is never ever a one-off exercise or a task that can be signed off on completion of the written report. Some of my students have presented their work in formal ceremonies to family and tribal councils; one has had his work positioned amongst the wreaths which have surrounded the casket of a deceased relation. I have travelled with another student back to an area where she carried out her interviews so that she could present copies of her work to the people she interviewed. The family was waiting for her; they cooked food and made us welcome.”

(Linda Tuhiwai Smith, 2012: 27)



Build relationship with students and teachers (the school) as an outsider.

Many volunteers are willing to commit time but not many want to lead initiatives or work on long-term plans

Or incentive to help the needy.

Not knowing where to start

finding it difficult to find ethnic minorities that have the same incentives... + living in hk is endless exhaustion for many people

Ignorance and presumptions

I DONT KNOW WHAT TO DO.

INDIVIDUALISM KILLS

Generational differences in experiences

creative solutions - and lack to execute





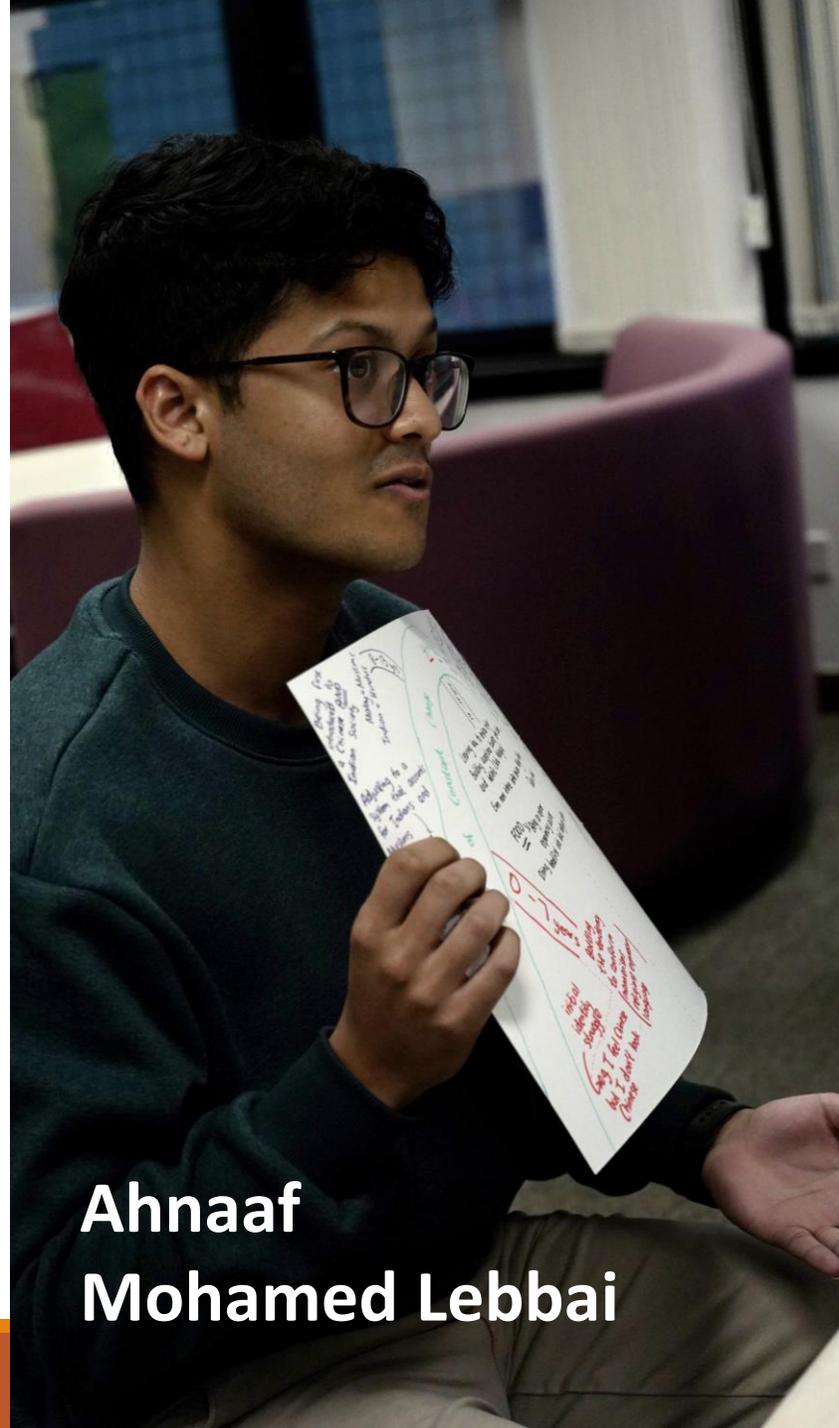
{ we are: nexus }

who we are, what we do, and what we stand for

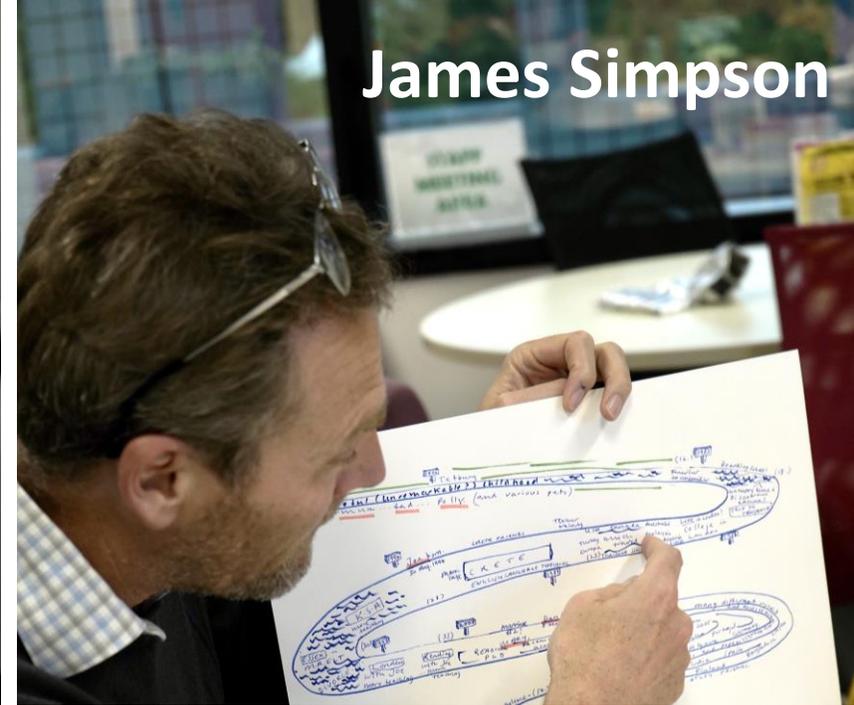
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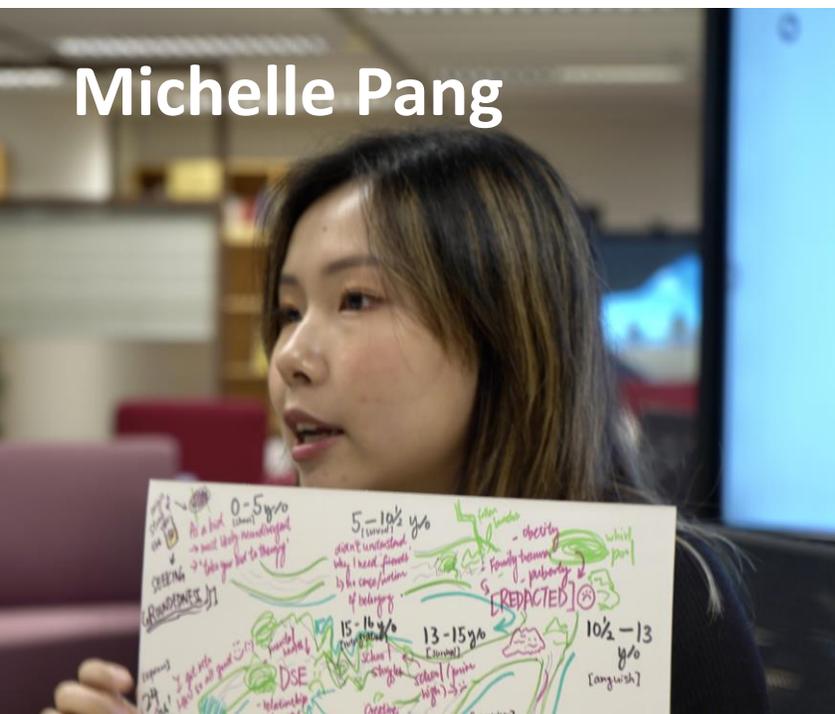
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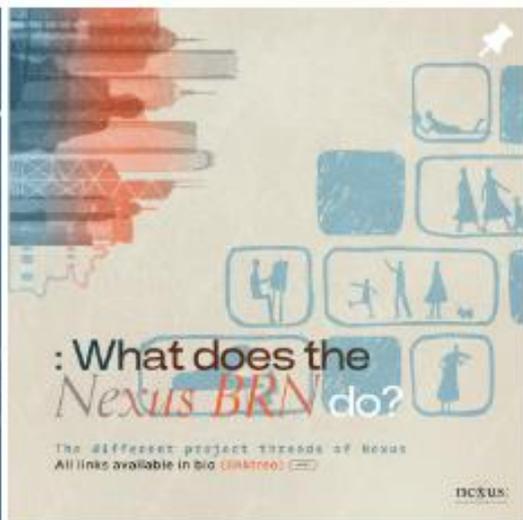
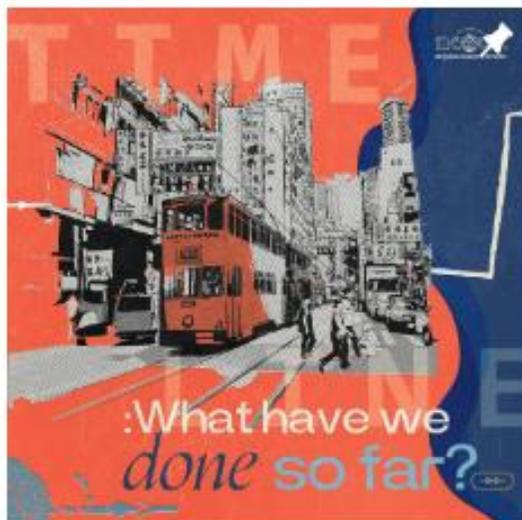


📅 Events 🏆

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Thank you!

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