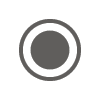
**Ubuntu, identity and identification in research writing\_ Schrödinger’s cat in a liminal phase\_ (PACE Guest Speaker Series)-20230622\_103536-Meeting Recording**

June 22, 2023, 9:35AM

1h 47m 57s

 **Julia.Molinari** started transcription

 **Coomerene (Guest)** left the meeting

 **Julia.Molinari** 0:09  
Though good morning, everyone, and welcome to our 8th talk in the Pace extra guest speaker series. I'm Julia Molinari, the graduate school's pace lecturer, and I'll be chairing A monitoring today's session. This series of talks extends the core pace programme and aims to provide alternative perspectives on doctoral communication by drilling deeper into aspects that sometimes get overlooked in core training programmes, things like alternative or more nuanced ways of doing knowing feeling.  
And thinking about the nuts and bolts of the doctorate and about our identities as research writers.

 **Amna.Sarwer** joined the meeting

 **Julia.Molinari** 0:47  
Ohh guest speaker today is Jeffrey and Sandra. Jeff has a PhD in academic literacies. He's a lecturer in EAP English for academic purposes at the language centre of the University of Leeds. His research interests are in academic writing as social semiotic work with identity implications. He's also interested in how practitioners and students take up identity positions in spoken and written discourse. Before joining the language.  
Enter leads. Jeff worked as EAP lecturer, so English record demic purposes for those who don't know, that acronym at the University of Malawi for about 10 years, teaching and coordinating EAP pedagogy, he's also been part of an Advisory Board to the British Council in Malawi on English language education and the title of Jess's talk today is Ubuntu Identity and Identification in research writing, Schrodinger's Cat.  
In a liminal space, in a liminal phase, so welcome, Jeff. Thank you so much for agreeing to share this with us today. And we can now look forward to your talk.

 **Geoffrey Nsanja** 2:01  
Thank you so much, Julia, for having me. And thank you so much everybody for signing up for this talk.  
Um, I'm going to share my screen now and we can start if that's OK.  
Can you all see my screen?

 **Julia.Molinari** 2:26  
Yeah, I can.

 **Samantha.Osys** 2:28  
Yeah, I can as well.

 **Geoffrey Nsanja** 2:30  
Thank you.  
Or confirming that.  
The the the title of my talk like Julia mentioned is Ubuntu.  
Identity and identification in research writing.  
Um, is this a case of Schrodinger's cut in a liminal phase? So in terms of what I'm going to do this morning, a lovely picture of a cat. Therefore, cat lovers in in the session.  
What I'm going to do, I'm going to ground the work of Ubuntu identity and identification.  
Are you trying to answer the question? First of all, who am I? And then after that, I'm going to move on to say something about the postgraduate condition.  
What she hotter calls the postgraduate condition and I'm going to draw some parallels between the postgraduate condition on one hand and Schrodinger's Cat on the other. From that parallel, I'm going to highlight some of the challenges, problems and losses that happen at the intersection between individual and institution. And then I'm going to move on to say something about how it Ubuntu can help us to close that gap by elucidating.  
Which country is all about? I'm going to talk about the Cardinal principles of Ubuntu because it is extremely difficult to define what Ubuntu is, so I'm going to tease out some of the important aspects which make up this African humanism and how that can be related or can be used to draw on and create authoritative positions in research, writing and then towards the end, I'm going to use 2 examples.  
One example is my own example doing a PhD and drawing on Ubuntu as a way of creating my own authority or authoritativeness, and the second example, which I'm going to use is.  
Some of the postgraduate researcher here at the University of Leeds, who is from Indonesia researching into the legal system and the legal framework in Indonesia and using the concept of kayaking and Hakim as an example of how Ubuntu can help us to attend authority or authoritativeness in our research writing, as well as the whole framing of research in general.  
Now the first thing like I said, which I want to talk about is the idea of I positions.  
Here I am drawing on positioning theory which.  
In a nutshell says it is one and the same person that is severely positioned differently in discourse.  
What to think about myself? I.  
Put describe myself as a human being. I know nowadays that is not as straight forward as it used to be. I am not a I this is not ChatGPT. This is me. You can see me. I'm a human being. But then in further elucidating my position, I can say that from an African perspective, saying that I'm a human being presupposes so many other eye positions which are implicated in that seemingly simplistic statement.  
I could draw on further and breakdown that step made by saying I am in Malawian but at the same time I am also a Christian and I am an English preclinic purposes or an academic literacy practitioners.  
So in in talking about myself in this way, I hope to draw your attention to the point that when you talk about individuality, when we talk about identity, when we talk about self hood, we are alluding to so many different positions, which are person embodies which a person carries. And this is something which I'm going to keep expanding on as I talk about authority and authoritativeness throughout this talk in the sense that.  
Yes, there is. What you might want to call it Discorso identity, which I'm going to talk about in a moment. But then the most important part perhaps of this talk is I want to draw your attention to and perhaps to encourage you to think a little bit more deeply about the sort of identity positions which you bring to your work. And this is something which is reflected in the title of my talk identity and identification in research, writing. Now since we understand.  
That from a positioning theory point of view, it is one and the same person that is simply positioned in different ways. This brings me nicely to the idea of the postgraduate condition and it is something which I want you to think about and just put in the chart.  
How does Bing, a doctoral scholar or a doctoral candidate, make you feel?  
And why?  
How does being a doctor scholar with doctoral candidate make you feel, and why does it make you feel that way? What comes to my mind here is the work of rose, even age when she talked to her participants in her study.  
Conductive long time ago 1998, that's when it was published. How does academic writing make you feel? There were an array of responses and this is something which I want you to stop thinking about. I don't know how long you have been doing your PhD. I don't know how long you've been a doctoral candidate, but how does doing a PhD being a doctoral candidate make you feel? And can you just write a response in the chart? This is something I'm going to come back to in a moment for me.  
The whole idea of being a doctoral candidate, like I said, is perhaps summed up nicely in what Chhota calls the postgraduate condition and what is a postgraduate condition. According to him, it is a predicament, A pervasive state in which one lives with contradictions over time.  
I don't know about you, but talking to a doctoral candidates, doctoral scholars, they they feel confident one day feel less confident than next moment. They feel that they've got something to say in their writing, and the next moment they feel they don't have any power or any authority to say anything in any meaningful way. And this is the sort of predicament which hotel is talking about here. This is the sort of contradictions which he is talking about here. And this is something which reflects the human condition.  
It's not just about post graduates. I remember a couple of weeks ago I was talking to one of my senior colleagues here. He's been in universities, been in lecture for a long, long time, longer than I have. But I was surprised to hear him say go into class to teach makes him sometimes to question himself. It makes him to feel less confident about himself. And this is the sort of contradictions which we're talking about, which characterise this postgraduate condition and perhaps to share the bit more.  
Right on this postgraduate condition.  
I I I pulled out this court from Lucia Tesson, who says postgraduate writers are at once original. Yet scholar, makers of new knowledge, yet slaves to the odd anglicised yet not English creative yet held by generic conventions independent yet in need of supervision. Assertive yet humble at home as experienced writers.  
Yet it's strange to me. I feel this sums up what most postgraduate writers feel the kind of like in that liminal space where they are neither one thing nor the other, their original, they're scholar. At the same time, they want to make new knowledge, but they feel enslaved the old way of doing things, and perhaps in the context of what I'm going to talk about today, Anglicised, yet not English, expected to take up.  
English identities in their writing, but in actual fact English is not the only language is not the only portable resource which they bring along to their research writing independent yet in need of a supervision, assertive yet humble. So this to me, like I said, sums up the sort of contradictions which postgraduate writers or postgraduate scholars find themselves in. But like I said.  
This is something which is not unique to postgraduate scholars alone.  
This in a way sums up the condition of being human. It is complex. It is paradoxical. At the same time. Who are you, really? What do you want to do again? Drawing from the example which I begun with by talking about my different eye positions. I am an earpiece scholar and academic literacy practitioner. I am a Christian. I am an African, so that is the complexity and the paradoxical nature with which we all live.

 **Jessica** joined the meeting

 **Geoffrey Nsanja** 12:14  
And as I was thinking about this, I felt.  
An interesting way of perhaps conceptualising this is the idea of Schrodinger's cut. I don't know if you're familiar. Perhaps those of you who have caught a physics orientation perhaps know a little bit more about the Schrodinger experiment than I do, but this is what I know about Schrodinger's Cat. It is an experiment which was done by the professor called Schrodinger, and he put a cat in a box. Let me just read out if somebody of what?  
Thought experiment was about imagine a cut inside a closed black box together with a contraption that when turned on, has a 50% chance of giving off radiation, which would trigger the release of poisonous gas and kill the cut.  
We turned the contraption on through some remote mins.  
After giving time, let's say half an hour, would you think the cat was alive or dead?  
What is the state of the cut now? This is the question which.  
The the the Schrodinger's Cat experiment poses the cat is in the box with a 50% chance of being alive or dead as long as we are outside the box. We can't say for sure what sort of state they cut is in.  
It is only after we open the books that we're going to be able to know the state of the cut. Is the cat alive? Is the cat dead and talking about Schrodinger's Cat in this way? It's something which I felt as a metaphor.  
Reflects the postgraduate condition in what sort of state are you, as a postgraduate scholar, this is something which only you.  
Because you are the one.  
Open the box. It is only after we talk to you. It is only after we see your writing. It is only after we hear you talk about how confident you feel writing in a particular way, using a particular language, using a particular culture that we will be in a position to understand in what sort of state you are now.  
Talking about the postgraduate condition in this way and trying to compare it to Schrodinger's Cat brings me back to the question which I raised earlier. How does Bing Adoctor scholar or a doctoral candidate make you feel and why are there any responses in the chart Julia?

 **Julia.Molinari** 15:02  
Yes, there is this one response. I'll read it out to you.  
Um.  
Makes me feel proud. No one in my family has been on this journey, so feels nice doing something more. It wasn't easy for me to get back to studies even though I've wanted to for many years. But life happens, children, mortgage, etcetera. It also feels like I'm doing something for the greater good that this is a way I can help others. Through my research, I can make a difference and give people a voice.  
That's the only one so far, Jeff.

 **Geoffrey Nsanja** 15:42  
Thank you so much, Julia, and thank you so much for that response. What we can see from that response is that the person doing the, the, the, the doctoral candidate or the doctoral scholar is identifying with different facets of life as a mother or a parent, as someone who is doing something for the people. In other words, looking at themselves as something that is, as somebody who is intertwined.  
With the lives of others, and this is the way which I want us to start thinking about our identity and the way we identify ourselves as candidates, as scholars going forward. Now unfortunately.  
There are risks, opportunities and losses that happen in this liminal phase, in this state in which the Schrodinger's cat is in in this postgraduate condition, like the cut postgraduate researchers exist in what is called the contact zone. This is a space which is characterised by an eco power relations and they dissolve simultaneously, and this is something which I put in board in more than one world and more than one language.  
The mixture of steds is their mode of being from that response, which is in the chat, we can actually see that the doctoral candidate is living in more than one world.  
Is not just a doctor's scholar, but is somebody who is doing something for the good of humanity. Is a trailblazer. For example, in the sense that nobody in their family has done this. So when they come to do, when they come to ride, they are living in more than one world. It's not just the world of academia in which they're living, and because they are not living in one world. They are not drawing on, they're not bringing to this world only one language they're bringing.

 **Nargis.McCarthy** left the meeting

 **Geoffrey Nsanja** 17:41  
The multiplicity of languages, the mixture of states is their mode of pain, and this is something which sums up and characterises the postgraduate condition and the example which has been or the response which has been put in the chart, it's something which is really, really pertinent in this regard. I remember a couple of weeks ago here at the University of Leeds. I was talking to a postgraduate researcher.  
Who is British because she has got a British passport and is a British citizen, but has lived a majority of her life in Saudi Arabia and speaks fluent, speaks and writes fluent Arabic. And because of that she has lost touch of her Englishness, so to say. And the way and the ability to use English for academic purposes and for this reason she is asking for assistance which we do offer, of course.  
Postgraduate researchers here at the University of Leeds to assist her to be able to write in English. Why am I talking about all this to me? Again, this is a very good example of what it means to live in more than one world.  
To use more than one language to be a mixture of states in this living affairs to be a Schrodinger's cat to be part of this postgraduate condition. Now we do realise that it's an open secret. Postgraduate researchers come to university, they start their doctoral studies having alliances to more than one world, having recourses to more than one language.  
Unfortunately.  
Writing in higher education requires them requires us to commit to a certain path.  
For now and leave all other paths behind I I I was reading your book Julia the other day where you talk about higher education as something which is built on a Council culture where all other ways of doing things or other languages tend to be consoled from marriage education. This is a thing. What testing is talking about as well here, requiring people to commit to a certain path for now.  
And leave all other parts behind. This is something which is unfortunate. Like I said, the title of the the the the slide is risk, opportunity and loss.  
Why is this unfortunate? Why or what gets lost in doing this is that this forces most postgraduate researchers to leave their experiences to leave their identities, to leave the sort of semiotic resources which they are familiar with, which they have used all their lives at the door of the Academy, so that they align with an anglicised way of thinking and expressing itself. In other words, at the intersection between this superstructure.  
For the university and its preferred ways of doing things and the sort of identities which postgraduate researchers bring along and their allegiances to more than one word and one language, the university in a way coalesces postgraduate researchers to leave their experiences out their identities out their semiotic resources. At the door of the Academy. And say, when you come here, this is what we want you to write like. This is the sort of identity we expect you to pick up.  
And one of the most important things which I want to try to do today through this talk, if I haven't said this already, is to help you to start thinking about this, especially to think more deeply about the sort of semantic resources which you bring.  
To your PhD to think more deeply about the sort of experiences which you bring, the sort of identities which you bring and how you can use them as an affordance to enrich the sort of work which you're doing in your PhD regardless of your discipline, regardless of the school in which you're doing your PhD in. And like I said, I'm going to show you an example of how I managed to do that and how one postgraduate researcher here at the University of Leeds is trying to.  
Took up this way of thinking and expand knowledge creation in his discipline. Let me pause for a moment. Is there any question this far in the chart?

 **Julia.Molinari** 22:15  
Yes, there's another not so much a question, but there's another response to your question, Jeff. So um, the response is this. I'm happy to be doing it the the PhD, but I'm also conflicted. I recognise the need for a PhD in my field if I am to have a career and make some kind of difference, but that need also arises from colonial standards set by the global N so I am conforming to the system by pursuing a PhD.  
I also constantly see the double standards between UK and international students, mostly those from the global S the latter are expected to jump through extra hoops even to get to this point.

 **Geoffrey Nsanja** 23:03  
Thank you so much Julia, for reading out that and thank you so much for posting that response. The keyword, which I noted there is.  
I feel conflicted.  
And this is the sort of.  
Contradiction, which I talked about earlier as something which characterises the sort of state in which most postgraduate researchers find themselves in, especially those postgraduate researchers who are labelled as international or who are labelled as English as an additional language and.  
Believe me, I I I kind of feel what you're talking about because I was once in that position myself. I have been an international postgraduate researcher here in the UK who was asked to do things a certain way.  
Asked to align with an anglicised way of thinking and expressing myself and this is where I found a little bit of comfort in the Ubuntu principle like I'm going to to as I'm going to illustrate in the moment and how that provided me a path which made me happy within this conflicting sense of self to do something which I wanted my way. So I'm going to post again at some point if there's anything in the chart I'm going to ask you to return.  
Read it out for me, Julia. But the point I'm making here is within this transition, this liminal space.  
We don't know him. What's what sort of state of person is, and we're being forced to commit to a certain way of doing things, to commit to this path. A very good example which I can give as well, is again, I was talking to because part of my work here at the University of Leeds involves working with postgraduate researchers who have been labelled as international, which is a term I find extremely problematic. I have to add.  
Who said to me that my supervisor is, you know, unhappy with the way I'm writing and part of the thing here is pointed out is that my writing tends to be not direct.  
He wants me to be directing my writing and this is what he shared with me. But where I come from, this is the where we write.  
He is in a way, forcing me to conform to a certain way of doing things. But like you said in your response, which I've just read, Julia, this is the conflict. Do I confirm for the sake of obtaining a PhD, or do I find a principled way of dropping something into my PhD that is going to make me happy to identify with my work as something that is mine? So this is something which I'm going to explore in a moment.  
Hopefully it's going to give you a little bit of food for thought regarding how you could probably.  
Make meaningful sense out of this conflict, which we are talking about now. Let me move on quickly to academic writing as as identity work, academic writing as identity work.  
I'm. I'm sure you're going to agree with me, but when we talk about academic writing.  
It's it's, it's itself a contentious term. What does it mean? Academic writing? Does it mean writing for learning and and and demonstrating learning purposes? What is academic writing?  
I'm I'm I'm looking to go into that debate for now. The part I'm interested in is their identity work.  
Writing is more than simply inscribing your ideas on a piece of paper or opening your laptop and starting to type out your thoughts. Your ideas when a black canvas is it, where it is more than that, because when you're writing in any particular space, you're drawing from other positions which you bring.  
In other words, I'm looking at I academic writing here as identity work in the sense that it is a work that involves a social positioning of the self and the other.  
There is a you somewhere there and then there is the other.  
In simplistic terms, you might want to look at academic writing as identity work, because when you're writing for academic purposes, you are Co articulating different voices. You are quoting other people.  
And in doing so, you are aligning yourself to your disciplinary traditions, but at the same time you are saying something about you. So this is the part which I'm talking about. This is what I mean by looking at academic writing as an identity work. And Ken highland.  
Has this to say in one of his articles says everything we write says something about us and the sort of relationship we want to set up with our readers, so they is.  
Enrol for every individual rights or to play.  
In shipping their text the way they wanted to be shipped, but all this happens within what we might call a superstructure so.  
Higher education in general, your discipline, in particular your supervisor, expected to write in a certain way. This is the superstructure view things, but that doesn't mean that there is no scope for you for me to write in a certain way in the way I want, but all that is going to be contingent on the sort of relationship I want to set up with my readers.  
Do I want to show my readers that there is something which I need to bring to the table or am I allowed or am I going to show them that I'm going to drop everything at the door of the Academy and then I'm going to align with the way they want me to write so there is this conflict. There is this identity where going on at this intersection as Mikhail Bakhtin puts it.  
Identity is always forged in conflict, so it is in that conflicting moment that your identity, my identity, comes to the fore and it is forged.  
Now this is something which I I I got.  
I'm from this book. Like I said, I I I I read a couple of.  
Weeks ago.  
What makes academic it takes academic is the knowledge it deals with. The references it draws on, the research that has gone into it, and this is what you said Julia and my identity, my right to be a writer present in her text. Unfortunately, depending on the sort of experiences most postgraduate researchers have hard.

 **Amna.Sarwer** joined the meeting

 **Geoffrey Nsanja** 29:50  
The kind of tend to erase their identity from their writing because they just want to.  
Align with institutional norms, institutional ways of doing things. Yes, there's a research that goes into into the work. There is the academic knowledge, it deals with. But what about your identity? What about your social position? How are you positioning yourself and the other in your text? What are you drawing on and why? Why are you writing in the way you're writing? Why are you cutting the people you're quoting? Why are you thinking about bringing into your work the thing cause that you're bringing in.  
Is it because they are English? Is it because they come from a certain background? Are you not living out something which is valuable from your experience which could enrich your writing? Your research project in general, and even help you to take up an authoritative position in your writing? This is some of the questions which I want you to do to constantly think about why are you navigating? Why are you drawing towards certain thinkers and not?  
At this, especially if you are coming from a multicultural or multilingual background, what are you using in your writing? Who are you bringing on board? What sort of voices are you Co articulating? What sort of identity are you forging in your writing? How are you positioning yourself and others now to help me do this? I am drawing on the identity framework which was.  
Proposed by Rose, if an each way, way back, who talks about.  
The writer himself, as somebody that can be divided into three major categories. On one hand, there is what she calls the autobiographical self.  
This is the sort of identity which person brings to their writing to their research, from the subtle of literacy practises they have been engaged in. What have you been writing? What have you been reading? What have your experiences of writing and reading bin, and how have this all formed a sense of yourself as a writer? If you are asked to describe yourself as a writer, what would you say? You will notice that most of the times what you're going to say is going to depend.  
And what others have said about your writing. So again, the idea of your identity being forged in that conflicting space between you and the other, then the second level is what she called the discourse itself. And this is the sort of identity which you create on the pages of your writing.

 **Felicia.Boateng** joined the meeting

 **Geoffrey Nsanja** 32:37  
How are you cortical eating up the voices, for example, how are you using avaro? How are you using? You know citations in your writing. All that creates a sense of you as a writer.  
I'm not sure if you have heard um people after they read the text and they said something like this is a really intense writer. What they're talking about is their discourse itself, the way they are using words, the way they're bringing in other voices. This is their identity in which they create, which we all create as we write. Then at the third level is the self as author, where you are now as saying something you are saying. Yes, I know this is what I have read.  
I know this is what the authorities in my discipline have alluded to. I am drawing on them. You are referencing them, but you go beyond that and I set your individuality. It is not surprising, therefore, that she concludes that the autobiographical self, the sort of identity which you bring to your text.  
Impact.  
And a lot on yourself as author. Think about it. The way the confidence you have in yourself as a writer is obviously going to have an impact on how authoritative you are going to sound in your writing. So this is the autobiographical self having an impact on the self as of the now. In the mean time all these three.  
Selves. There's three identities are being fashioned within a world which is full of what we can call identified possibilities of selfhood.  
The possibilities are endless. You bring them from your autobiographical self, for example, bloom at talks about them as portable resources. You bring portable resources now, like I said, in the intersection between you bringing in such such portable resources as part of your autobiographical repertoire. Are you going to leave them at the door of the Academy or you're going to find a way of enriching your research, writing as well as the whole process of you doing?  
A research project this these are the identified possibilities of possibilities of self hood. Let me just say something about them.  
One thing which you should realise if you don't already is that.  
Coming to higher education in a certain cultural context.  
I'm drawing on what has been written by other people as the besses for you, framing your authoritative position.  
Is something that works. Obviously, that's the discourse itself, but we have to understand that this resources, this possibilities of selfhood, are shot through with the intentions of other people. Now, if you want to sound really authoritative in your writing, in your text, it is extremely important that you draw on your autobiographical sofa as well. You need to come up with a proper.  
Interaction. A proper dialogue between your voice and the voice of the Community, because like I said, these are shot through with the intentions of other people and this is the identity framework which I want us to carry it forward. And in talking about this framework, I'm going to dwell on the autobiographical self because most work in identity work has been done on the discourse itself as well as the self as author. Looking at how people.  
Articulate voices to create certain impressions in their written text.  
And I feel much has not been done or is yet to be done regarding the autobiographical self and how that can be used to create positions of authority in research, writing and in written discourse.

 **Felicia.Boateng** left the meeting

 **Geoffrey Nsanja** 36:42  
Now.  
The way I'm talking about the way I'm looking at authority rather here is you might want to. You might have noticed this from the previous slide. It's what Thomson says, the mingling of idiosyncrasy with convention in a combination that suits purpose.  
There's a PhD that has to be completed. There is a degree that has to be obtained. So I'm not saying I'm not suggesting that we are to go out there and reap apart the rule book. No, but we need to find the meaningful way. Like I said, of mingling this idiosyncrasies, the sort of autobiographical self you bring, the sort of portable resources which you bring with conventions in a combination that suits your purpose. And that's why.  
I kept saying earlier. Think about why are you doing what you're doing? Why are you writing the way you're writing? Why are you drawing on these authors and not those authors? Kind of like looking at writing now from a broad perspective, going beyond the composing moment to try and understand what is going on from a superstructure perspective that impacts writing and this view of authority is something that is pervasive in the literature, for example.  
Mike Baynham talks about the scholarly eye.  
In an article which he argues that when we talk about.  
The scholarly identity.  
We are talking about a coming together of two voices. Benham talks about double voicing from Mikhail Bakhtin, who is a Russian formalist, talks about double voicing and he says this is what is at the heart of the scholarly eye. Scholarly identity in any writing and it's the same idea which Ramona Tongue.  
Picks up as well when she talks about a dialogic perspective to authority in academic writing, meaning that is not just about what you called. It's not just about who you reference, but it's about what you have to say about that as well. And this is the self as author as something which is steeped in the autobiographical identity which you bring along, and this is something which I want to spend the next.  
Thoughtful discussion, looking at by talking about authority through the Ubuntu lens. But before I do that, let me just sum up the idea of yes, authority is in mingling of idiosyncrasy with conventions in a manner that suits purpose, and this is the way I would want to look at authority or authoritativeness. I'm using the two terms interchangeably in a loose sense.  
I want to put forward to you that what we call authority in academic writing is both brought along as well as brought about.  
In other words, the sort of experiences the sort of idiosyncrasies which you bring.  
Form part of authority is not just about in the discussing moment where you are aligning yourself to other discussing sites of power, but it's about the power which you also bring. Mike Baynham talks about this when he was talking about narrative identities, but I failed. This is something which resonates with the idea of authority as well, and this is what he had to say. He said identity brought along those relatively stable identity positions.  
Often thought of as essentialised. Infact sedimented and built up overtime through many repeated encounters in which identity is brought about.  
So rather than saying identity as somehow sitting behind the discourse and retrievable from it, we say identity brought along and brought about as being performed in disgusting.  
Long story short, what is Ben I'm talking about? Baynham is talking about identity as something which is 2 fold.  
This is something which we can't just find behind discourse, but this is something that is brought along as well. So in similar vein, this is the argument I'm making here.

 **Felicia.Boateng** joined the meeting

 **Geoffrey Nsanja** 41:08  
You.  
I bring a sense of authority authoritativeness to my writing, which, like I said in the earlier slides, unfortunately.  
The Academy forces us to commit to this way of writing and forget all the other ways of making meaning and presenting meaning, which we are familiar with, which can be used to enrich our authoritativeness, and this is their appeal, which I want to make to you to stop thinking about. So identity, just like authority is both brought along.  
And it is brought about. But like I said, most of the work which I have seen in the literature.  
Focuses on how authority, how identity is brought about and not brought along.  
No.  
To me.  
This is the middle ground which I want to exploit going forward in this talk by talking about it. What we want to.  
It is brought along and brought about, but like I say, there's quite a lot that has been done regarding identities and authorities being brought about. It is identities brought along which I want to talk about for the rest of this talk.  
Let me pause there and ask. Perhaps Julia is there question comment in the chart.

 **Julia.Molinari** 42:27  
Yeah.  
Yeah, there's a follow up comment to.  
The positioning that is conflicted and so coumarin before talked about feeling conflicted and you responded to that. And then she followed up by saying my solution to this conflicted Ness is to adopt A critical theory approach to my PhD, which allows me to explore the impact of power, hegemony, and coloniality in my area of research, which is transnational education in West Africa.  
So it's just a follow up to the comment that that that they made before.

 **Geoffrey Nsanja** 43:09  
OK, so she she has decided to adopt critical pedagogy as a way of, you know, conceptualising a project going forward that's that's really interesting. And I think it's it's.  
If there's no any other question or any other comment.

 **Julia.Molinari** 43:28  
No, that's all for now, Jeff.

 **Geoffrey Nsanja** 43:31  
I find that really interesting and thank you so much for for for posting the comment because.  
Let me share my story.  
Of of of doing a PhD not long ago, and I'm going to link this to the idea of or want to.  
In a moment.  
I I I found myself in a similar situation where.  
I felt conflicted in the sense that.  
I wanted to look at the sort of challenges which academic crisis phase in transition in the Malaysian university. That was my my my PhD project basically.  
But I found myself and this is something which I'm going to explain in a moment I found myself.  
Drone towards, for example, Mikhail Bakhtin and the idea of Russian formalism dialogism and all that.  
I still wasn't satisfied because I felt.  
They something which I bring to this Russian formalism.  
Post humanism, ethnography as method and all those.  
Interesting sounding theory, theoretical frameworks.  
Where there for me to use?  
But.  
I was not satisfied because I felt OK. There's something about me which is not featuring in this project.  
And just to to to illustrate to you the sort of power which this this hegemonies do have over us.  
I stumbled upon using Ubuntu as a principal in my project in a very accidental way. Let me put it that way because one day I was reading around and I started reading quite a lot about Ubuntu concept, a philosophy of being which I was already familiar with, because this is what I grew up.  
Im talking about theorising, maybe theorising is?  
Um too high end term, but it's a term which we we we grew up with for example in Malawi we don't talk about Ubuntu, we talk about UMUNTU which has got the same.  
Ontological and epistemological potential as the concept of Ubuntu. If you read the Ubuntu literature, you're going to notice that across the African continent you're going to find different configurations of what they will want to philosophy is all about, but that's something I'm going to get to in a moment. But the point is.  
I looked at.  
Critical theories, for example, and this is something which was thinking about, I think a couple of days ago when I was thinking about this talk.  
Is that?  
But it could read my my thesis or look at my work perhaps and say ohh Jeff, you're drawing on critical theory here. Yes, it's true. Somebody could read the same and say, OK, this is back. Tim's dialogic theory. Yes, it's true, because I'm drawing on all that. But what I chose to foreground.  
Is the idea of Ubuntu because this is something which resonated with who I am as a human being as an African, as.  
A Christian as an EP practitioner and so on and so forth. So that was my response. My way of saying, OK.  
I am doing a PhD in a British context. Fine, but there are certain cultural aspects, cultural attributes which I bring to this which I can draw on to enrich my work so.  
Looking at it through the critical lens is one thing, and that's that's absolutely fine. Purpose is what matters. But in my view I looked at this through Ubuntu. Now what is Ubuntu?  
It's funny because two days ago I was watching a certain video of someone on social media, someone in Malawi, complaining about the authority's lack of umuntu.  
Now in Malawi, where I come from and I I want to believe, even in South Africa or the southern parts of Africa, when you talk about someone to or you talk about Ubuntu.  
It's a concept which you don't have to explain because everybody pretty much knows what you're talking about.  
I know it hasn't the concept of Ubuntu hasn't been without its critics. Some people do argue that it has been too blotted it it it it, it means so many things to so many people. But I choose to look at that as its strength. The fact that it is applicable in different context and is amenable to be interpreted in different different people. To me, strength of what Ubuntu is all about others have.  
Who decides the notion of Ubuntu to say it's ideal? It's I idealistic no society ever existed that way, even in Africa.  
But the point is, like I said, when I look at such kind of criticism.  
It it, it makes me to sit back and say.  
If you go like I say it, where I come from and talk about umuntu and if you go to South Africa, Zambia, Zimbabwe with that kind of that part of the world and talk about Ubuntu, you wouldn't have to explain what you mean.  
Because you can't just define motor, Bonta is, but you talk about the sort of building principles of what we want to ease. In other words, it's an ontology which resonates with most in Africa. I know nowadays part of the criticism is African societies are becoming more and more selfish. People in Africa are becoming more and more selfish, self absorbed, looking out only themselves and not thinking about the common good, which is the response we got in the chat.  
Now thinking about the common good is something which conjunto espouses what is Ubuntu then it is a philosophy of being. It has been labelled as the philosophy philosophy of being by Swanson.  
Others have called it African humanism or attending a measure of humanity or humanness.  
In other words, it's the quality of being human.  
Now if you look at such kind of linguistic explanations of what you want to ease, of course we're taking an African concept of onto or umuntu and using a different language to explain it. Obviously, we translating important nuances are being lost because I feel looking at it as the philosophy of being or a measure of attending humanity, or the quality of being human does a little bit of injustice to explain what Ubuntu is all about. But in terms of morphology.  
The notion of Ubuntu has been traced to the Nguni proverb. Penguin is a tribe in South Africa which says Ubuntu Ngumuntu Ngabantu, which translates into I am a human being through the otherness of other people.  
So this is the concept which I I I I am putting forward today as the basis of authoritativeness I am through the otherness of other people. In other words, it is in my interaction with other people that who I am comes to the fore. So there are two dimensions there just like the baynhams scholar I or the dialogic view of authority propounded by Ramona Tang and others. So it is in that intersection.  
What I become I become by what I do with as well as four other people. In other words, within African philosophy of being called Ubuntu, an individual does not exist apart from the social fabric. So individuality is explained in the sense of community. That's how.  
Ubuntu explains the notion of being. Now there are two, if not 3 cardinal principles of Ubuntu, which I'm going to to to to highlight.  
One which I've already started highlighting, does the idea of interdependence.  
The white Ubuntu signifies a plurality of personalities and this is what low.  
Um.  
Pause it.  
An individual signifies A plurality of personalities corresponding to the multiplicity of relationships in which the individual in question stands. So an individual does not exist in isolation according to 1/2 and at the same time individual.  
Is made-up of a plurality of personalities.  
You might want to link this to my earlier slide. The first slide, when I talked about my eye positions from positioning theory. Now what is going on here? Perhaps the question at your at the back of your mind is?  
It's what I want to say is is espoused by other theories. Then why didn't you just use other theories? I didn't want to do that because I felt this was my way of establishing my authoritative position as a scholar. I am aware of other theories out there, but they don't explain me the way I would want to explain myself the way I want to explain myself is to going to want to and the second principle.  
Apart from interdependence, is the idea of becoming.  
Becoming human according to Ubuntu is always a work in progress.  
It cannot be irreducibly fixed to a particular characteristic conduct or function.  
Individual and society are always in a flux. They're always in a state of becoming. In other words, one of the cardinal principles of Ubuntu is the idea that we are not finalised table.  
The idea of Unfinalised ability again, if you look at that and you know it's a little bit about the dialogic imagination by Bakhtin, you could probably say OK, that sounds like.  
And.  
Dialogic becoming why didn't you just talk about becoming from?  
Buckden's point of view.  
The answer is the same. Yes, there are parallels that can be drawn here between what we want to say is and what Dialogism says, but this is the way I wanted to put a stamp to put a mark on my work as an African, as somebody who brings to this work a particular way of looking at things in a particular way of making knowledge and constructing and communicating that knowledge. So This is why if you look at interdependence, if you look at becoming, you are going to notice that these are theoretical.  
Room works, which have been used in other schools of thought, but I didn't want to align with those. Those schools of thought, but I wanted to align with something I can identify with something that I feel makes me who I am as a scholar.  
In a particular context, the third element is that of socialisation, and this is the final element of going to talk about regarding Ubuntu. So there's interdependence. There is becoming that unfinalised table nature in which all of us are, because what we are or what we become is contingent on our relationships with other people.  
Now, from a purely African point of view, again.  
Detractors of the theory of Ubuntu would add you to say this is something that no longer happens, but it does happen with certain extent, even where it come from in Malawi.  
Being human or becoming human involves going through various community prescribed stages and being involved in certain ceremonies and rituals before being incorporated into the body of persons. Through this route, one is regarded merely as an eat.  
Not yet a person.  
Now.  
At the bottom there, I'm saying this state can be likened to Schrodinger's Cat with a postgraduate condition. When you think about the sort of contradictions which we feel and.  
Am I? I'm not yet a doctoral candidate. I'm not yet a a doctoral scholar. Perhaps I'm going to become one when I attend my PhD. Look, the question is, are you really now in, in this moment, you are not yet a person. You are regarded as an it.  
That's why you need perhaps supervision. Despite feeling confident. That's why you are angry sized, pushed to think right and and and communicate in in in an English way, so to say in an anglicised way, even though you're not English, so you're in a way trapped between two worlds. You are an it, not yet a person, so this is the three aspects of socialised of the Ubuntu concept of the Ubuntu principle.  
Interdependence becoming as well as going through various prescribed stages.  
Going through various prescribed stages and being involved in ceremonies and regions is something which you can map easily into what the life of a postgraduate researcher is all about. Think about you writing on a weekly basis or writing on a monthly basis and show it to your supervisor. You you sit in a supervision meeting, you tease out what you've written and they give you feedback that could be likened too. You going through ceremonies and reaches before you put together your final PhD work for submission.  
But the point which I'm always gravitating towards in this talk is yes, this is something that can be brought about, but you or so bring along a certain way of doing things, you bring a certain authoritativeness now Ubuntu is about my story my way.  
Your doctoral project your way. How is this possible?  
Want to is a way of telling one story.  
Drawing on symbols and emotions to recount, relatable and historically continuous experiences.  
You're telling your own story.  
Ubuntu, in other words, that's why others have argued that within the Ubuntu is inbuilt a democratic principle, democratic principle in the sense that.  
Everybody has to be given a space to tell their story. I'm sure if they are.  
Enthusiasts of theory in the house are saying, OK, that's critical theory, yes, but want to says the same thing. What's your story?  
Can you draw on symbols and emotions which are particular to you to tell us your story?  
To recount relatable and historically continuous experiences, that is what that is. What is at the core of Ubuntu. Yes, there is interdependence. Yes, there is the, the, the, the idea of continuously becoming there is socialisation, but we will go with that. The glue that holds all those principles together is this democratic principle where everyone has to be given an opportunity to tell their story.  
In this regard, therefore, Swanson goes on to say, Ubuntu.  
Contributes to disrupting and decolonising hegemonic meanings and provides an opportunity for renewal and transformation in our desires for a gallerian, nism, and human dignity. It affords a way of knowing that helps us to learn to become human. I don't know if you're familiar with the work of the Truth and Reconciliation Commission in South Africa Post apartheid. This is the basic principle on which the whole truth and reconciliation.  
Permission was spelt.  
We need to bring out people, no matter how hurting they are. They need to tell their story. They need to draw on symbols and the emotions we need to build this egalitarianism by disrupting what perhaps others have told us we are. We need, in other words, to craft our own way of being our own way of becoming. And this is the authority which we have. These are the authoritative positions which we bring.  
Not just to research writing, but to being a human being.  
Before I wrap up my my my take on how I used Ubuntu on this slide, is there any question, any comment in the slide in the chat Julia?

 **Julia.Molinari** 1:00:44  
Just give me a second to find it. It's a yeah. So Sam says I'm looking at Ubuntu as one of the approaches to design ethics, so this conversation is very interesting and timely for me.  
That. Yeah, that's the that's the only substantial comment.

 **Geoffrey Nsanja** 1:01:06  
Thank you. You said it's some posted that.  
Thank you for that comment, Sam. And I think this is what I have at the bottom of the slide there.  
Like I said.  
I looked at my whole project inside I am African.  
Yes, Dialogism did offer an interesting Ave through which I could conceptualise my study.  
But I said no linguistic ethnography provided an opportunity for me to conceptualise my study. I drew on elements of linguistic ethnography, but I feel grounded the idea of Ubuntu ethnography as method which Treasa Lillis talks about, provided an interesting Ave for me to do something in my project I drew on that. But like I said, I foregrounded the notion of Ubuntu. Similarly, if you're hearing me and.  
Talk about a onto. This way you might say ohh this what post humanism is all about? That's what poststructuralism is all about. I wouldn't say no. Yes, you're right. But what I'm saying is because I am African because I felt I am African, I wanted to bring a certain authoritative position to the way I conceptualised my study and the way I wrote about my subjects or my participants in a way which is going to provide them a platform.  
To have their voice heard, to theorise their own experiences and in a nutshell, this is what Ubuntu does. It is research with a humble togetherness and right away from the way I conceptualised my project. I wanted to work with my participants as core researchers. In other words, I wasn't just interested in what they wanted to say, but I wanted to provide them a genuine platform on which they can Co create knowledge.  
With me, unfortunately, of course, because of the power dynamics and the power differentials between researcher and researched, that didn't work out. But you can see that I had the intention there to do what Swanson calls research with a humble togetherness. This is what Ubuntu is all about.  
Now.  
The final part of this.  
Chart of this talk. I'm going to.  
Exemplify.  
How a postgraduate researcher from Indonesia.  
Is in a way drawing on the concept of Ubuntu to tell his own story as part and parcel of his doctoral study, and in so doing, I feel he is taking up some interesting authoritative positions in his writing by drawing on this sort of resources which he brings along to this work. Now, if there's no question or comment, I'm going to.  
Show you in a moment 2 examples of how that postgraduate researcher is using authority brought along to take up interesting positions in his writing.

 **Julia.Molinari** 1:04:18  
Yeah, go ahead, Jeff. That the moment there are no other comments, I think everyone's just listening intensely, so can carry.

 **Geoffrey Nsanja** 1:04:26  
Thank. Thank you, Julia. I'm going to give you.  
A couple of minutes just to.  
To read through.  
Um, the concept of kayaking and Hakeem.  
This is chicken. It's part of an abstract which a postgraduate researcher here at Leeds whom I'm working with sent to me the other day.  
So have a read through.  
Right.  
I would want to believe we we have us came through this quickly.  
I'm always accused, but I don't give people enough time to to read stuff when I.  
Post it like this, but it's it's what I want to draw your attention to is.  
The idea of kayaking and Hakeem, which is.  
Translated as the judges strong belief.  
The judge's strong belief now when I saw this, I talked to the postgraduate researcher.

 **Felicia.Boateng** left the meeting

 **Geoffrey Nsanja** 1:06:45  
Course will give me permission to use this in in this talk about why don't you just say judges belief and why are you inserting the term care keyman Hakeem?  
And I have quite an interesting chat with him because he told me about the sort of nuances which the term Keenan Hakim within the Indonesian legal system has.  
Cannot be adequately translated to simply as the judges.  
Part of the reason why he said that and This is why every time he talks about the judges strong belief, he insists the term Keenan Hakim.  
He said it's his way of kind of appealing to both worlds.  
The English world and the Indonesian legal system, people who are coming from those worlds and this is to me, his way of acknowledging.  
Implicitly, though, it might be that I come to this work.  
From two different worlds, I am an Indonesian legal scholar who is doing their project in an English university. So the English audience judges strong belief maybe is going to be enough for you to understand clear Keenan Kim. But for the intervention audience who look at kayaking and Hakim, there is more to the term and this is what I meant by taking out an authoritative position by drawing on the sort of portable resources brought along.  
He said to me that when in Indonesian legal system, when they talk about judges belief or kayaking and Hakim.  
It's alluded to a statement within the legal framework which judges every time they're passing out a judgement. They pronounce the statement which I have translated account read the whole Indonesian sentence, but they say for justice based on Almighty God.  
For justice, based on almighty God. So the idea of kayaking and Hakim is again the judge himself. Kind of seeding the sort of responsibility you might want to say to to.  
Is supernatural being God who guides decisions and dispenses justice?  
At the same time, if you're Indonesian, perhaps you might look at that as a statement of arrogance by the judge because they are equipping themselves.  
As representatives of God himself, now, this is the richness of the authoritativeness which, in setting a term simplistic as it may be, as keen and Hakim.  
Helps this researcher to take up a strong, authoritative position in their writing.  
I'm going to show you another example.  
From the same scholar who wrote about material truth and Indonesia's criminal justice systems goes ohh. Just give you 2 minutes to read through. Pay attention to.  
They are italicised words in parenthesis because those are the ones which I'm going to talk about and how they help bring about authority.  
But.  
Right. Like I said, I wanted you to focus on the italicised expressions in parentheses material, Wahid.  
Hakim Temperley, kayaking, Nan and.  
The term which we have already encountered in previous slide, Keenan Hakim.  
Now, he said, renowned Indonesian scholars use the term material truth.  
Which in Indonesia?  
And.  
Legal jargon is material.  
Ward and he said this is a really interesting term because it has its roots in the Dutch league system because the Indonesian legal system.  
Has been influenced quite a lot by the colonial legacy of the Dutch, so the 10 material Wahid has got Dutch implications. Even the scholar Van Upper Dawn is someone who is Dutch. But what I found interesting about this from an authoritative point of view is again just like with the term Kim and Hakim, loosely translated as the judges drunk thief.  
Interpreting or translating material Wahid as material truth.  
From an Indonesian point of view, does a bit of injustice. These are the nuances that are lost in translation, the nuances that tend to be lost in the intersection between self and other. When I asked him about what the term really means, if material truth doesn't do justice as a translation, he told me that in Indonesia, when you talk about material Wahid, you're talking about the truth of the truth.  
Ohh, the essential truth which you can't write. Of course in English to say the truth of the truth.  
But this has been conceptualised as material truth, but in actual fact in Indonesia we need talk about material overhead. You're talking about the truth of the truth. The essay should truth so you can begin to see that.  
The scholar here, the PhD candidate, is bringing something.  
Of themselves as a legal scholar in Indonesia and.  
Pointing to us even situations encounters which transcend.  
The Indonesian legal framework all the way to its colonial roots by using a term like material Wahid. The second one came Temperley clergyman in order to make the judges convinced. So OK, couldn't Hakim the judges strong belief justice on behalf of God? Hakim Temperley Hainan is simply it's something that simply means.  
The judge gets the belief.  
So the judge gets the belief.  
Which is again something which you cannot um directly translate into English. To say the judge gets the belief, but within Indonesian legal framework there is a level, a new onced understanding of what the term means, which cannot be carried in English. Now what does this?  
Tell us this is in essence what the Ubuntu way is all about.  
There is more than one world. There is more than one language. There is a multilingual, we're living in a multilingual world.  
So many symbols we can draw on to create a matting module text. We have different cultures.  
Catch up as a verb as a way of doing things. So all that is finding its way into a text which is written in a particular language. So more than one word more than one language. But what is all that doing is that it is creating an authoritative position in the text by not just appealing to both worlds. The English world, the Anglicised world and the Indonesian world, but it's carrying nuances beyond what the English language is capable of cutting.  
In this example, we also can see the postgraduate researcher telling his story using symbols and emotions to recount relatable experiences. In other words, just like with my example using Ubuntu as an overriding principle, organising the whole research project, we could say that this particular postgraduate research is doing the same thing all be it at the smaller scale, using symbols and emotions to tell his experience.  
In other words, he is demonstrating to us.  
That the authority which he is drawing on is both brought about, but more importantly, it has been brought along from his experience, and all this is helping him to create an authoritative persona in his writing. Now let me end on this note by saying that ohh this in a way, it resonates with what one of my research participants a couple of years ago said when I asked him a question similar to the one.  
I asked us at the start of this talk.  
What is academic writing and how does academic writing make you feel?  
Felipe, of course. That's not his real name. Said to me that academic writing to him gives him a sense of looking deep within him. It gives a sense of deep, of looking deep within you in a way to find who you really are and bring that to the fore and use that in your writing now.  
If I am to sum up what wantu is all about, I would use Philippe's expression here.  
Look deep within you because there is something which you bring to your research project which could end up being that centrepiece around which you can develop your authoritativeness the same way I did and the same way this Indonesian lead goes scholar is doing with his project.  
Once again, thank you so much for, for, for, for listening and selected references. If you want to read a bit more about Montu but haven't gotten that far, this is what I wanted to share with us, to encourage us to think about the sort of authority which we bring from our experience. Look deep within you and bring that to the phone and use that to write for research purposes.

 **Julia.Molinari** 1:18:02  
Thank you, Jeff.

 **Geoffrey Nsanja** 1:18:02  
Are there any questions? Any comments, Julia?

 **Julia.Molinari** 1:18:05  
Lots of thoughts and and uh yes, there is a comment, um, which I will read in a moment and but before I do that, Jeff, thank you. That was so enlightening and clear and.  
Um, at least from my perspective, I've learned things that I I wasn't aware of before and and from my perspective. Again, what you've said to us today dovetails very, very nicely with some of the other talks in the pace extra series on Translink dualism.  
On multilingualism.  
So if anyone's interested in in kind of developing some of the the issues that Jeff has touched upon in terms of translanguaging, which is, you know, bringing in words from other worlds and other languages because they have epistemic value, I think that's.  
Important to point out as well that there is there, there is an epistemic, um, affordance to bringing in the language the way it sounds, the script and so on and so forth. So if anyone's interested in sort of looking deeper into the linguistic side of things than some of the other talks in this series might, might, might reveal.  
I'm something to compliment what Jeff has said today. OK? I'm not gonna say anymore. I am gonna go back to the comments, Jeff, but really thank you so much. So Sam again picks up. I don't think I've read this one, have I, Sam? Thank you. Very timely for me as I am at the point where I'm really struggling with the literature review and how I relay the voices of specialists and where I come in and put my thoughts. And I really like the different identities.  
You bring to our academic careers at different times. It really helps put things into perspective and also makes me feel a bit calmer about the whole thing. And there's a big, big :).  
Thank you so much. There's kormarine. This has been a very interesting presentation and Sam endorses that excellent presentation. So no questions as such.  
And I think everyone's probably been processing this and and and there are lots of thoughts going on. So what would you like to do, Jeff, do you want to open the floor to questions? Do you want to have a few minutes break you? You tell us what what you prefer at this stage.

 **Geoffrey Nsanja** 1:20:35  
Ohh yeah, thank you for for.  
Ohh, that feedback Philly and everybody was posted in the chat.  
Yeah. Now we can open the floor for comments through necessarily have to be questions, comments or.  
Whatever. Whatever, Chuck. Really.  
Whatever people want us to talk about regarding this, that, that, that would be lovely.

 **Julia.Molinari** 1:21:01  
That.  
Does anybody want to jump in with anything?

 **Geoffrey Nsanja** 1:21:03  
Have I stopped? OK, you just stop sharing my screen.  
Yeah. So if their comments questions, hopefully I'll be able to answer them.

 **Julia.Molinari** 1:21:15  
Or warm while we're waiting for the for people to formulate their their thoughts and their their responses. And I mean, I've got a page, I'm sure everyone else has full of quotations from your top every and I'm just gonna read out something that that really resonated with me. And you said at one point as as a as a doctoral writer. Why are you courting the people that you're courting?

 **Geoffrey Nsanja** 1:21:16  
No comment.

 **Julia.Molinari** 1:21:44  
And you said that in the context of.  
Again, that sense of bringing along, bringing, bringing along your identity and it being reflective of why it is your sighting, the people that you're sighting um and I think that's you. You meant it in that in that context but also in the context of readership so who what readers are you hoping to seduce?  
And that that.  
Impacts on what you say and how you say it, so that was one thing that that really resonated with me. And then I was thinking as well in kind of my own notes.  
I was thinking about how in my own work I I drew on what I called writings in the world. So it's not just about saying all these things that you've said, but actually looking at the reality around you and looking at the way writers academic writers have written their knowledge and they have written it in a whole range of multi modal multilingual ways. So it's this isn't just pure theory, it's not just pure. You know, I'm gonna tell you.  
How things are and and you have to listen to how I'm telling it. Look and see that there are different ways of writing. They exist, they're published. They're out there.  
Um, so yeah, the idea the of looking at the reality of writing and how people write is also another way I think of.  
I'm building that that that confidence, you know, I am through the otherness of other people and and those other people are also the writers who have written in multi modal, multilingual Translink goal and all manner of other genres as well.  
So anyway, I'm just. I'm just. It's not a question. I'm just throwing out that some of the things that resonated with me.  
Would anyone else like to?

 **Samantha.Osys** 1:23:49  
Yeah, I I'm. I'm happy to talk about my thoughts as well, but my very much just looking at my photo. So hello, Jeffrey. Thank you so much for the chat. And as I said in the in the in the chat, it's really timely for me because of two things. So recently I had a chat with my aunt who's Polish. So my, my, my family's from Polish background. I'm bilingual. I grew up here in England, but I spend a lot of time in Poland. So my brain works in two different languages.

 **Julia.Molinari** 1:23:53  
Good Sam.

 **Geoffrey Nsanja** 1:23:58  
Hi, Sam.

 **Samantha.Osys** 1:24:20  
And there was this conversation I had with her recently, where she was really angry at Polish people that had been bringing in British words into their vocabulary because she was like, why did they say hot dog or hamburger? Why can't they say bulkas but Ofcom or whatever? Whatever Polish equivalent it would be. And at first I kind of I understood what you were saying because the Polish languages are beautiful language in itself. We should do our best to make it to keep it as it is and everything.  
Then after these sessions that we've had here and thank you Julia so much for putting them in our Diaries, because I think they're just amazing. So we had the Translink dualism one and and it brought me and I said no, actually it should be the other way. Actually, when I'm writing my thesis and there's a Polish word or an African word or a Scandinavian word, that there isn't an equivalent in English, I should bring that in into the doctoral English way of writing, because actually, you know, if you think about higher, for instance.  
Get some. It's a Scandinavian word that's about a way of life. There isn't an English academic English equivalent to it, so why should I try and translate it? So I think I kind of agree with her in that, you know, Polish is a beautiful language and we shouldn't try and change it. But there are certain words like hot dog that doesn't have an equivalent in Polish. So it should be more about what kind of words. Like goulash, for instance. Like that is, you know, that is a Polish or maybe of Russian word. And we bring it into the English language. And I think that's what we should be doing. We should be.

 **Jessica** left the meeting

 **Samantha.Osys** 1:25:53  
Thinking about the concepts that don't have a, you know a way of saying them in English that's short and concise. It's more about we need to actually bring in the thinking behind that word or behind that concept. So thank you so much for your talk heads. Been really enlightening and and I love and I love everything you've said, and I think I've never taken so many notes in one of these guest speaker sessions. So thank you so much for that. And the volunteer stuff was really good as well, cause I'm actually adding that to my thesis as well as one of the.  
Approaches to design ethics, so thank you very much.

 **Geoffrey Nsanja** 1:26:27  
Thank you. So do you want to come in? Juliet. What? One of the things that that really when you were talking about Polish English.  
Well, I think about academic discourse. I can't help but think about it in terms of hybridity, there is no single, you know.  
Mode of academic writing or academic discourse. Academic discourse is is a hybrid of so many other things.  
And that's that's one thing which I I try as much as I can to do to encourage people to not shy away from creating their own hybridity.  
For for to meet certain purposes, as opposed to just throwing away what they bring in for the English equivalent. Like you've said some, so this hybridity is something which.  
We we we can't run away from. It's it's here. It's with us. Like you talk about like Julia. You mentioned this multilingual Martin model as we are reading other people. How are they constructing knowledge as we're drawing from them. Can we do something similar? I feel that is what is going to enrich a person's ability to write in an authoritative way as opposed to simply mimicking someone else without any particular reason why I should mimic.  
Author eggs Y All said.  
So yeah, really interesting.

 **Julia.Molinari** 1:27:48  
Yeah. And I I would add as well that rather than diminishing clarity, you're enhancing clarity by bringing in these epistemic affordances.  
Um.  
And I guess it's incumbent on us as writers to bring the the take the reader along with us. So you you have to explain it where you feel it needs explaining and you kind of you can scaffold that understanding. You know the reader can be can be on a learning journey. They don't have to have it all packaged up in some kind of.  
You know, infantilising way right from the start. You can you can scaffold the reader's understanding at different stages of the writing, and that also bestows a certain authority on you as a writer, because essentially what you're doing there is you're saying, hold on. Don't worry, reader. I'm gonna explain it. Just bear with me. I'm getting there, but I need to set the stage in this way because it will help you understand.

 **Geoffrey Nsanja** 1:28:41  
Yeah.

 **Julia.Molinari** 1:28:48  
The argument.  
You know, it's a marathon. It's not a Sprint. So just, just, just bear with me and I'm gonna bring in Jean, who has her hand up.

 **Jean.Nash1** 1:29:06  
Hi, fine, thanks Jeffrey. That was so interesting as race already raised lots of questions for me just to comment really I'm I'm I'm thinking where I am now. I'm hoping to actually take a phenomenal logical approach to the experience of of, of, of living with blindness or very poor visual.  
Visual.  
What? What I say just low vision basically. I mean I have. I have to really sort of sort out in my mind, you know just what sort of degree of vision I'm actually going to be.  
Working on, but I mean yeah, that's that's raising up raising lots of questions, but what what I'm thinking basically it's it's more the phenomenal logical approach I want to be taking. I want to actually get that as as close as I can to sort of exploring the experience of people in this situation now I'm actually.  
Have a very bad um, I'm actually sort of very severely partially sighted and I'm just thinking where how can I leave my?  
My experience behind me. Um.  
Is to actually sort of address what's required of a phenomenal logical approach in the fact that it's asking you to bracket's asking you to actually sort of address all all that all the sort of things that.  
Yeah. Well, we're talking about here. Really. I'm. I'm. I'm conflicted basically that. Well, that word really does bring a lot up for me that hopefully I am. I'm actually sort of quite conflicted about the approach I'm should be taking because it doesn't feel right to leave it all behind. But on the other hand, it feels very much sort of going against the phenomenal logical approach to actually sort of bring it into to, you know, to that extent. Yeah, I'm actually conflicted. And I've got a lot to sort of think about. So yeah, this session's been really, really useful.  
Um, but yeah, yeah, as I raised not questions is a comment that, you know, I haven't probably you know, I I I can't ask you to to sort of bring any any any answers to me here but it's give me any answers but it's yeah it's been very very useful in raising lots and lots of questions. Thank you for that.

 **Geoffrey Nsanja** 1:31:22  
Thank you for your comment, Gene, I.  
I am so relieved by your comment at the end you're not expecting me to give an answer.

 **Jean.Nash1** 1:31:30  
No.

 **Geoffrey Nsanja** 1:31:32  
Cause I was panicking.  
Yeah.

 **Jean.Nash1** 1:31:35  
No, no. I just wanted to say, you know it's it's been so useful. So, so useful. Yeah. And it's something I'm gonna work through. Work through. Yeah. Yeah.

 **Geoffrey Nsanja** 1:31:46  
I think in that case I'm going to leave you in the hands of Julia, then to help you figure out phenomenology or whatever approach you might need to take going forward. But thank you for your comment.

 **Jean.Nash1** 1:31:53  
Yeah.

 **Julia.Molinari** 1:31:56  
Yeah, I mean, I just I think jeans what what genes comment actually made me think is that in, in, in all this talk of you know we you know I am through the otherness of other people and.  
The idea that you know English is not the only resource that you bring to your writing. It's another quote from Jeff's talk today. Um, I mean, the same can be extended to, you know, whatever your abilities are are not the only resource that you bring to your writing. So whatever however you.  
Identify or however others have classified you in terms of your abilities, what you can and what you cannot do. That is also part of your identity. So I guess what fits with what you've been saying Jeffrey is like how.

 **Geoffrey Nsanja** 1:32:41  
Yeah.

 **Jean.Nash1** 1:32:42  
Hmm.

 **Julia.Molinari** 1:32:46  
How do you bring?  
Along that identity is it's it's it that's also an identity, whether you're partially sighted or or or you're, you know you're you have other limitations that society sees as limitations and so on and so forth.  
And so I guess, Jean, you know from a phenomenologically perspective that is definitely relevant. You know, how are you gonna bring your?  
Embodied self.

 **Jean.Nash1** 1:33:21  
Hmm.

 **Julia.Molinari** 1:33:21  
Into.  
The writing in the sense that the writing is.

 **Jean.Nash1** 1:33:23  
Hmm.

 **Julia.Molinari** 1:33:27  
A way of showing others how you see the phenomenon that you're investigating.  
Um.  
And it's, you know, it's like Jeff, I don't have the answer to that, but I think.  
That the question is the is the starting point and that your research is gonna have to is gonna have to work it out. Yeah, by, you know, book a consultation with me. If it helps to kind of just have a have a sounding board. I say that to all all everybody says like, I can just be a sounding board. I mean, I can't be an expert in all the the theories that are out there, but I can certainly be a sounding board. But so I think it's an absolutely pertinent and relevant.

 **Jean.Nash1** 1:33:49  
Hmm.  
Thank you.  
Hmm.

 **Julia.Molinari** 1:34:08  
Question comment.

 **Jean.Nash1** 1:34:10  
I mean, I I I I've always seen that approach is sort of accepting the fact that we can't actually detach ourselves 100%. So acknowledgement of it is actually you know it's sort of taking up and reflexivity.

 **Julia.Molinari** 1:34:19  
No.  
Yeah.

 **Jean.Nash1** 1:34:26  
Section 2. At you know so, but it's bringing in an acknowledgement is actually OK. But yeah, I still don't. Yeah, I still gotta still see how much acknowledgement I should be paying. Yeah.

 **Julia.Molinari** 1:34:34  
Yeah, you got.  
There's another comment in the in the chat, Jeff, all that, uh, Anna, do you want to do you want to say it or would you rather I read it out?  
Not sure whether Anna can.  
She hasn't got access to her mic okay, so I'll read it out for you. Is that OK?

 **Geoffrey Nsanja** 1:34:58  
Yep.

 **Julia.Molinari** 1:34:59  
OK, so um, so Amma says very interesting presentation. Jeffrey, on the notion of A or on the notion of what a person brings into their in brings its own identity as interesting at times as a person of colour. And what I think is right can be conceived as not rigorous research in a white academic space. For instance, I've been working with undocumented workers, and it's often expected that you need to cut ties with the participants once you complete your work.  
But it's difficult to do this in practise when such communities have histories of being abandoned and the trauma around it being who you are is difficult when you are supposed to perform and expected version of your identity and and then she says she hasn't got Voice Access at the moment and then she cut her final comment is very metaphorical. Yeah, exactly. It's the idea of of the the silencing of voices.  
How do you keep the ties? Yeah. So, Jeff, do you do you want to come in on that?

 **Geoffrey Nsanja** 1:36:11  
Is that from an thank you so much for the for the comment and the question I'm not is that from an ethical point of view that you're supposed to cut ties with the disciplines and I'm I'm not sure about that is, is that an ethical requirement that as a researcher after you do research, you supposed to cut ties with your participants?

 **Julia.Molinari** 1:36:36  
And if you can, if you can hear that question, you can pop your answer in the chat. Yes, at times, she says. At times it's an ethical consideration.

 **Geoffrey Nsanja** 1:36:47  
Right. That's that's new to me because what I was about to say is when I talked about doing research with the Hamburg to give them this, one of the things I.  
Debris from the participants I worked with is that we formed a really closely knit.  
Kind of community with my participants to the point that I did this in should there should be about.  
Seven years ago now, one of the police sponsors, still, we've become friends now, he he.  
He is older than me, but we we talk on a regular basis, still in Malawi. That's why I was asking first of all to say is that an ethical requirement that you supposed to cut ties with your participants after that?  
Because when I was asking that I was mindful of this to say if it is an ethical requirement, then I have violated the ethical principle. But.  
As I'm not really if it's part of your ethical requirement then.  
It's it's it's academia. Straight jacketing us again. I mean it's it's it's unfortunate that that that's the way sometimes.  
Ethical approval was expected to behave.  
But if not.  
You should be a lovely thing to do to to to get to know people.  
As people and forge meaningful working relationships with them, and this is one thing which troubles me quite a lot, really about the way students or people are positioned in research discourse.  
As.  
Um, tools which we're going to get an extract, extract data from. To me that's dehumanising more than anything, so if it's not a question of ethics, it's something which personally I don't see any problem with. But if it's an ethical issue like I said.  
We're playing in the space between personally just syncrasy, and then what conventions says so.  
The balance between the two.  
Is what is going to be the same meaningful?  
Approaches Julia, you.

 **Julia.Molinari** 1:38:56  
Yeah, um, the the this is for Anna. Sainsbury's reminded me of a talk I once attended a few years ago, where the exactly the same issue was raised. The person was doing some really sensitive ethnographic work in really vulnerable communities and exactly what where you said that these people are already used to being abandoned and and and what? And and essentially as a researcher, you're doing what? What Jeff has just said, you're kind of extract, you know, it's an extractive practise.  
It's early practise. It's basically I get what I need from you and then thank you very much. I've got my doctor at bye bye.  
And the the way this person dealt with it though.  
Because of the formal requirement in ethics, you know you have to sign these ethics form and they do have that requirement. I mean, I know when I've done that kind of research in that kind of basically says, you know, you mustn't get involved, you you, you know, you gotta retain that level of anonymity and so on and so forth as if that's protecting them. But the way that this researcher got round that is they somehow managed to put a clause in their ethics statement that flipped the perception.  
Of what the researcher and the participants were doing, and they said something along the lines of.  
It's not them that are participating in my research. It's me who's participating in their lives.  
And that.  
I mean, I don't, I don't know anymore than that. I was listening to a talk and I didn't follow up on it at the at the time, but.  
Your your concern is.  
100% legitimate, and it is about identity and positionality. You know, in the sense as well that Jeff has been talking about today, which is, you know who.  
Why? Why are you courting the people that you're courting? I go back to that quote.  
You know who do you want your research to be read by and who do you want your research to benefit?  
And those I think are the questions, you know how you then develop that?  
That relationship with them.

 **Geoffrey Nsanja** 1:41:19  
Yeah, that was a clever way of dealing with that. I like the idea of me participating in their lives. They're not participating in my project, but I am participating in their lives. Reminds me of the idea of.

 **Julia.Molinari** 1:41:29  
Yeah.

 **Geoffrey Nsanja** 1:41:34  
Arriving in the middle of things, there's a research that we always arrive in the middle of things. So at the end of the day it is us who.

 **Julia.Molinari** 1:41:40  
Yeah.

 **Geoffrey Nsanja** 1:41:44  
Arriving in the middle of things, not the other way around. So I like the way.

 **Julia.Molinari** 1:41:46  
Where the guests?

 **Geoffrey Nsanja** 1:41:48  
Exactly. I like the weather researcher, flipped that on its head. That was really clever.

 **Julia.Molinari** 1:41:51  
Hmm.  
I think it actually involved I mean that you know, there were a senior senior, you know, lecturer or whatever at the university and they they actually.  
From you, you know when you're talking Jeffrey about the superstructures, you know, like, yes, we've got these super structures that we have to contend with. The supervisor, the university regulations and the ethics procedure is another one of those superstructures. And it's how we negotiate our own agencies.

 **Geoffrey Nsanja** 1:42:20  
Yeah.  
Yeah.

 **Julia.Molinari** 1:42:26  
Within those superstructures.  
With a view to influencing them as well.  
Um.  
There are ways.

 **Geoffrey Nsanja** 1:42:37  
In.

 **Julia.Molinari** 1:42:39  
Obvious.

 **Geoffrey Nsanja** 1:42:41  
Yeah, yeah, I think.  
One day at a time, really. I think it's some of these have been really entrenched in, in, in the way of doing things, it's going, it's going to take questioning one principle at a time and this is what I encourage, possible threat researchers to do say you can't change your whole disciplinary hallway of doing things.  
By single PhD, maybe you can chip.  
And we had the odd blog with with your PhD and then someone else covers on the work, so it's a.  
It's work that is going to be done gradually. I think at the moment it's about raising each other's awareness about the possibilities.

 **Julia.Molinari** 1:43:24  
Yeah.

 **Geoffrey Nsanja** 1:43:24  
And what could be done to challenge some of these?  
Ways of doing things and ways of communicating and writing.

 **Julia.Molinari** 1:43:30  
I think.  
I think I'm an another strategy that I know has helped me negotiate the kind of structure agency.  
Debate is to is to stop and think about why these super structures exist in the 1st place. So let's take the ethics framework that we've all got to comply with.  
And when we're dealing with participants and and and other people.  
You know, taking it from a very charitable perspective, that whole ethics framework is there to protect. I mean, that's the intention behind it is to protect potentially vulnerable participants. It's to establish some kind of.  
Um.  
Of code of conduct for the researcher because we know that researchers can also abuse that position, and so and so. Take, for example, the requirement that often exists in in, in ethics statements, to anonymise the the participants. That's always been taken as a given that you have to anonymise to protect people's identity and that's kind of embedded in us as like yeah, that's really obvious, just anonymize everybody. I mean, I know for my masters when I did my my my ethnographic research that was the big thing. You know, you must anonymise.  
I went through all my transcripts, you know, trying to delete any trace of the persons that that could that could be traced to the person's identity. And then I've come across work since then that says, actually, there is also another way of thinking about this, which is by anonymizing people. What you're doing is you're actually erasing their identity and that in some cases, maybe the participants want a name to be associated.  
With the voice that you're reporting. Yeah. So, so so it.  
When you, when you look at the superstructure, the principal is you want to protect vulnerable people. That's the principle. But then you've gotta look at what does that protection entail.

 **Geoffrey Nsanja** 1:45:38  
And.

 **Julia.Molinari** 1:45:44  
And who is it protecting? And that's where you get into nuance and then that's when you can start to make your case that, you know, in my case, there's an exception. In my case, I don't want them anonymise because I've agreed with them and you know, you have that conversation with them. It's a dialogue.  
And so it's it's kind of you, you constantly going back and forth you know well, yes, these are the rules, but actually why do the rules exist in the 1st place because of this principle? OK. Well, can that principle remain in place if I do this? And if the answer is yes, then you've got a case to start arguing and to start saying I want to do it this way. But it's about knowledge. It's about knowing the system and why it exists in that way.

 **Geoffrey Nsanja** 1:46:23  
Yep.  
Yeah, exactly.  
Constant negotiation, isn't it?  
As opposed to just?

 **Julia.Molinari** 1:46:35  
Yeah.

 **Geoffrey Nsanja** 1:46:38  
Going along with.

 **Julia.Molinari** 1:46:40  
Yeah. And and from a position of knowledge, I mean I would add it's constant negotiation, but I would also add from a position of knowledge. So you kind of have to also know.

 **Geoffrey Nsanja** 1:46:41  
Tradition.

 **Julia.Molinari** 1:46:51  
What is your negotiating and why? And you know?  
To yeah.

 **Geoffrey Nsanja** 1:46:58  
Yeah.

 **Julia.Molinari** 1:46:58  
Only other thoughts questions cause we're kind of coming to the end now. Um, but we've got a few more minutes. If anybody wants to jump in with anything else.  
Doesn't have to be a question as you can see, we're just, we're just kind of free Wheeling now.

 **Coomerene.Rodrigo** left the meeting

 **Julia.Molinari** 1:47:16  
Um.

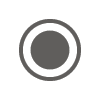
 **Geoffrey Nsanja** 1:47:19  
Some trains left, probably. That's the sign.

 **Julia.Molinari** 1:47:19  
I guess.  
From my perspective.  
From my perspective, Jeff, I'm just still, you know, would you be happy to share the slides with us?

 **Geoffrey Nsanja** 1:47:27  
Yep, sure.

 **Julia.Molinari** 1:47:28  
Yeah.  
Um.  
Okay. Well, I'm gonna stop the recording if there are no more questions, I'll stop the recording. But I'm. I'm. I'm gonna hang around online a bit longer, so thank you, everyone, for coming. Thank you, Jeff. And I think this is a conversation that I would love to pick up again with you at some point.

 **Geoffrey Nsanja** 1:47:52  
Alright, I'll look forward to that. I'll send you the slides then.  
In a moment.

 **Julia.Molinari** stopped transcription