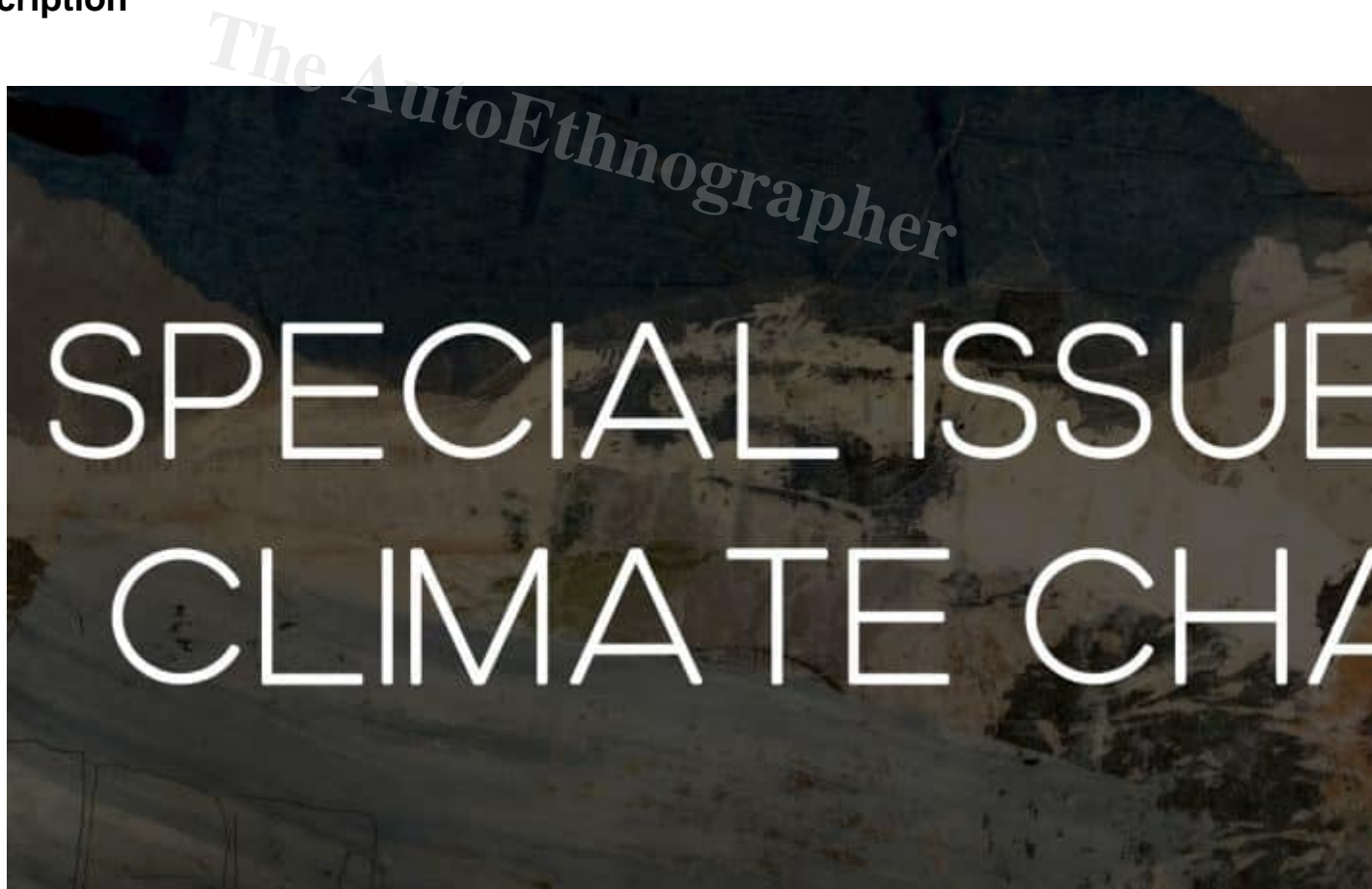




Autoethnographic Poetry: After the End

Description





“I have become helpless with the thought that writing cannot save anyone.”
(Yoo, 2021, p. 194)

They find words
among the rusty cans
in an abandoned parking lot
They mix them with the sand
with yesterday’s leftovers
dreams
memories
faded photographs
which refer to nothing
scattered signs
which for a moment give the illusion of satiety

gnashing between teeth
and have a sour aftertaste

ZnajdujÄ sÄ?owa
wÄ?rÄ³d zardzewiaÄ?ych puszek
na opuszczonym parkingu
mieszajÄ je z piaskiem
wczorajszymi resztkami
snÄ³w
wspomnieÄ?
wyblakÄ?ych zdjÄ?Ä?
ktÄ³re do niczego nie odnoszÄ
rozsypane znaki
na chwilÄ? dajÄ ce zÄ?udzenie sytoÄ?ci
zgrzytajÄ miÄ?dzy zÄ?bami
i majÄ kwaÄ?ny posmak

References

Yoo, J. (2021). Writing as inquiry during a pandemic. *Cultural Studies & Critical Methodologies*, 21(2), 194-197. <https://doi.org/10.1177/1532708620965573>

AUTHORÄ??S MEMO

This autoethnographic poem is a question about the power of autoethnography in the face of the climate crisis. It is an expression of my dark fears, my depression that keeps me away from writing. A

climate crisis asks about the meaning of writing. How can we by writing autoethnography stop the coming change? To what extent can we transform the apocalypse into the utopia that is (non)coming? How useful will our writing be after the apocalypse? To what extent will our fears, desires, and hopes be understandable to people who survive the crisis?

The autoethnographic poem is written in English and Polish to counteract the hegemony of the English language and to minimize the loss of meaning in translation. More from the author:

Chutorański, M. & Szwabowski, O. (in press). From the semi-periphery with love. A dream of democratic social science: a margins lever. *Journal of Studies in International Education*, DOI:10.1177/10283153211070109

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