



Ethno-Graphic story telling and Migration

Introduction

During the last decade there has been a graphic turn in Anthropology (Ingold, p. 14). Coined as an ethno-graphic turn, ethnographies have started to be presented visually in order to expand on the conveying of meaning and to democratize the knowledge of ethnography. In this project I have developed a graphic of my migration story that started in 2013, when I moved from Monterrey, N.L., Mexico to Winnipeg, Manitoba, Canada. Taking inspiration from Gloria Anzaldúa's *La Conciencia Mestiza* I explore the sense of physical and psychological borderlands throughout my immigration process. Anzaldúa defines a consciousness Mestiza from the word that translates from Aztec to "in between worlds". This is a type of that consciousness can understand divergent perspectives at once and unify differences. Like Anzaldúa, in my immigration process I have experienced different cultural and physical worlds, I have also navigated the psychological dualities of being an immigrant. As part of the enculturation process during migration I had to accept to let go of the life that I was leaving and adapting to the life I was coming into. My story of migration contains experience of loss and joy, of frustration and gratitude, of solitude and belonging. Through my immigration process I have encountered a mixed consciousness, one that can unify differences.

Methodology

For the development of this project I took inspiration from Andrew Causey's approach 'drawing to see', in which drawing is used to explore ethnographic work visually (Causey 2017). I took an auto-ethnographic approach inspired by Bisailon's (2019) students who told their migration stories through socially situated knowledge, the students expressed how they experienced criminal, education, immigration, legal, and medical systems in Canada through their own auto-ethnography. I also took guidance from Benjamin Dix and Raminder Kaur's *Drawing-Writing Culture* where they utilized graphics to visualize stories based on long-term qualitative and interactive fieldwork (Dix and Kaur 2019, 92). Their representation of Sri-Lankan Civil war and displacement gave me an idea of how to present a visual-verbal narrative of moving to a different place, and the processes of migration. Finally, I took guidance from Rumsby (2020) who argues that drawing is a heuristic tool in storytelling, and that visual methods present a form of overcoming linguistic barriers, avoiding the linear argumentation of text-based analysis. From these graphic representations I developed a story that is not chronological, centering the themes I experienced in each transitional part of my migration.

Results



Conclusion

Creating a graphic story through an auto-ethnographic process allowed me to see how my story is connected to the experience of many other migrants during my research development. I found that graphic story telling democratizes knowledge and allows for others to understand the complex experiences that human beings encounter in different social realities. This project allowed me to explore what it means to be a migrant, how as one I am capable of having a *mestiza* consciousness that allows for the bridging of ideas, cultures, and allows for "a massive uprooting of dualistic thinking in the individual and collective" (Anzaldúa 1987, 194).

References

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