

NEW SOCIOLOGY: JOURNAL OF CRITICAL PRAXIS

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EDITOR'S INTRODUCTION

N*ew Sociology* was created by and for graduate students; it is the sole product of our critical insights, creative impulses, radical political energies, and overall willingness to push the boundaries of knowledge. We created *New Sociology* on our own terms, with the ideas, politics, and best interests of emergent scholars, activists, and artists in mind. We created *New Sociology* to make academia a bit more survivable for people like us. We created *New Sociology* to honour the pedagogical power inherent, not just in academic critique, but in art and storytelling. We created *New Sociology* to challenge the idea that only old dead white men have something to say about society. We created *New Sociology* to give graduate students the chance to participate in the creation and dissemination of academic knowledge. We created *New Sociology* to distribute academic publications to a wide and diverse audience. We created *New Sociology* to support other graduate students; to support our friends, our communities, and our ourselves. We created *New Sociology*.

Our inaugural issue is guided, not by a singular theme, but by the stories of those who made it possible. Armed with the unwavering support of the York University community, *New Sociology* quickly went from a casual conversation between Kaitlin and I, to a full-fledged academic journal. Audrey Towkia, Dr. Carlo Fanelli, and the York Digital Journal's staff were especially instrumental in helping to get *New Sociology* off the ground. The creation of *New Sociology* happened fast and at random, with Kaitlin mentioning to me that our department used to have a graduate journal and me subsequently emailing multiple people over several months about how to start a new one. When I think about how exactly

New Sociology happened, the honest truth is: I just kind of started doing it and then I didn't stop. Given the energy I channelled into launching the journal, Kaitlin and I soon decided that it made the most sense for me to be the founder and Editor-In-Chief (EIC), while she acted as the Chief-Deputy-Editor (CDE). I eventually asked Giovanni to become our second CDE, as I thought the three of us would work well together. And I was right — if I have learned anything since founding *New Sociology*, it is that Kaitlin and Giovanni are two of my favourite people to work with, if not just two of my favourite people. If it wasn't for them, *New Sociology* wouldn't have happened, or, more likely, *New Sociology* would have happened, but I would have either spun or burnt out in the process. I thank them immensely for their support, innovation, and collegiality.

Our general board members also played an instrumental role in making *New Sociology* possible. One thing that really stuck with me was how every single person that I asked to be on our board, not only immediately said yes, but was enthusiastic and excited about doing so. One of our board members, Rawan, even gifted us with our name *New Sociology: Journal of Critical Praxis*. Two of our other board members, Beatrice and Nadiya, also helped to conceive of and manage our *Liminal Grounds* section – which, personally, is my favourite part of the journal. At every single level, our department supported us, and that support sustained me; that support brought *New Sociology* to life.

But of course, the real pulse of *New Sociology* is our authors. The authors of our two academic pieces have been with us from the start. I approached both of them about publishing with us after they each presented at the 8th annual York Sociology Graduate Association (YSGA), which I helped to organize. Since then, both of them have been nothing but dedicated, thoughtful, and engaged authors. I have

watched both of their pieces transform and grow over these last few months and feel the utmost pride and pleasure to be able to help bring these articles to the public. Rana Sukarieh's paper, "(Un) Managing Emotions at the Forefront: Stories from the Shoreham Picket Line", reflects on her experiences as an active rank and file member of CUPE 3903, the union representing contract faculty and graduate students at York University in Toronto, Ontario, during the 2018 York University Strike. By examining moments in which she tried to (un) manage the emotions of drivers passing through the picket line, Sukarieh's analysis opens up space to discuss the overlooked role that the emotions of the public play in shaping the picket line experience, thereby providing a more comprehensive model for theorizing social movement organizing. As three active rank and file members of CUPE 3903 ourselves, all of whom picketed alongside Sukarieh during the 2018 strike, this piece is especially close to our hearts. Sukarieh's words resonate with us on a profoundly deep level, and her willingness and commitment to work with us over these last few months has resulted in a truly outstanding piece of scholarship.

Izumi Matsuzaki Niki's article, "Policymaking Process for Foreign Care Workers in Contemporary Japan: Changes and Continuation", explores the exploitative impulses of recent policy reforms made to foreign care work in Japan. Through working with official Japanese government documents that address policy reform around care work, Niki illustrates how these policymaking processes reproduce a gendered, racialized, and classed international division of labour and a global care chain. Niki's paper has grown so much since she first presented it at the 8th annual YSGA conference, going from a chapter from her MRP research to a well-developed academic article. I witnessed firsthand the hard work that Niki put into making her paper the excellent piece of scholarship it now is and am forever grateful for her patience, perseverance, and commitment. This is also Niki's first publication in English, an accomplishment I am honoured to have helped her achieve.

The remaining pieces of our issue constitute our *Liminal Grounds* section, where we publish alternative works, such as poetry, visual essays, and reflection pieces. This is the section we are most

proud of, as it best exemplifies our commitment to blurring the boundaries of 'traditional' knowledge production. Our featured piece, "Exploring the Boundaries of Critical Pedagogy," is a visual essay written by Fitsum Areguy on his experiences as a Black man and graduate student in Southwestern Ontario. Areguy originally wrote this piece for a course that we both took at the University of Guelph. The course was both a painful and beautiful experience for the two of us, as we, alongside the other two racialized students in the course, sought to navigate the overwhelming whiteness of the classroom. Areguy's essay captures this struggle well, grounding it in his own realities as a Black man living and learning in Southwestern Ontario. At the end of the course, Areguy asked me to grade the piece for him. I was so blown away by the sincerity, beauty, and pain pulsating through his essay that I immediately asked him if he would consider publishing it with us. I am forever grateful to Areguy, not only for saying yes, but for creating this vibrant and powerful representation of a moment I too witnessed but could never so beautifully express.

The second piece in our *Liminal Grounds* section is Maysam Khreibeh's poem "Mama I Don't Know", which uses the intimate geography of familial love to engage the meanings, feelings, and struggles inherent in diasporic belonging. There is an aesthetic and rhythm to Khreibeh's poetry that cannot be overstated; her words are sustaining yet disruptive; dark yet luminous; familiar yet unique; subtle yet powerful. Through this aesthetic, Khreibeh is able to paint a reality known to many of us within the diaspora, while still expressing a story that is uniquely her own. Renee Dumaresque's "Mad Insight: The Revolution Will Be Foggy", is the next piece in our collection; a beautifully haunting poem that uses Dumaresque's lived experiences as a non-binary person with chronic vulvar pain, or vulvodinia, to explore the relationships between gender, race, chronic pain, hysteria, and dominant institutions. This poem blends political critique, narrative, and poetic symbolism in a way that leaves the reader both devastated and amazed. Following this, local activists, scholars, and artists Alvis Choi and Elene Lam share with us their essay "Butterfly Voices – Creative Self-Representation of Migrant Sex Workers". This contribution combines

reflection, analysis, and photography to visualize Choi and Lam's activist project *Butterfly Voices*, which is an Asian and Migrant Sex Workers Support Network based in Toronto, Ontario, Canada. It is an honor to be able to provide a platform for dedicated activists and artists like Choi and Lam to share the important work that they are doing with a wide and diverse audience. This is exactly the kind of work and vision we wanted to set out to support when founding *New Sociology*. Moreover, during the time we took to release this issue, the COVID-19 pandemic hit and, in response to the pandemic, *Butterfly*, alongside *Maggie's: Toronto Sex Workers' Action Project*, raised more than \$100,000 for Sex Workers affected by the pandemic through their COVID-19: Emergency Support Fund for Sex Workers. At the time of this publication, this fund is still open, and we encourage you to donate to it at: <https://www.maggiesto.org/covid19>.

We then have Eric Van Giessen's piece, "Reflexive poetry: A Researcher's Poetic Personal Narrative on Social Science Research Praxis", which is comprised of four poems that blur the lines between narrative and social science writing by foregrounding Van Giessen's struggle to do queer research in a world that demands stability and fixity. The vibrancy of Van Giessen's words brings to life the (im)possibilities of doing queer research with painstaking honesty and magnificent beauty. As a fellow colleague of Van Giessen's, I know how important this piece is to him, and I am delighted that he trusted us to share it with the world. Next is a poem written by Bishwa Sigdel's, entitled "We Humbly Stood," which is printed in both English (translated by AnjilaBista) and their native language of Nepali, in preeti font. This poem engages the complexities, pain, and affects of state violence in a way that ignites a strong sense of resilience and rebellion in those who read it. Following this, is another poem by Maysam Khreibeh, entitled "Tayta Loves Pomegranates". I decided not to place Khreibeh's poems together because I wanted to weave her voice throughout the collection, allowing it to energize various moments of the text, opposed to just one. In this poem, Khreibeh once again visits the liminal realities of diasporic being, but this time she does so through the mundane innocence of childhood, leaving yet another undeniably remarkable impression on those

of us who are lucky enough to engage with her work.

Next we have Ali Javeed's photo essay "Radiance in Reclamation". Through photography, Javeed captures the political energies of an action led by Indigenous activist group *Idle no More*, where they shut down the Bloor Viaduct, in Tkaronto, Ontario, Kanata (Three Fire Territories), to protest the government's forced removal of the Wet'suwet'en First Nation peoples from their land to build a gas pipeline. Javeed's photo essay neither has nor requires words, as their vibrant images speak for themselves. The last piece in our issue is a poem written by Rayan Jamal, entitled "On the one time I lost my virginity and the 3 times I gave it away". I chose to end our collection with this piece because I believe it encapsulates the essence of *New Sociology* quite well, combining the darkness of social injustice with the lightness and resilience of agency. The poem draws on Jamal's sexual experiences to tackle the violent heteropatriarchal forces that inform the social construction of virginity in clever, creative, and charming ways. Through this, Jamal is able to reclaim their own virginity, thereby demonstrating the radical power and possibilities of art and poetic expression.

As the first issue of *New Sociology*, it is my hope, and the hope of our editorial team writ large, that you not only enjoy, but embrace, the power, radiance, and beauty of our authors' contributions. While not united by a single theme, each of our authors highlight the creativity, insight, criticality, and passion of emergent scholarship, activism, and art. As academia becomes increasingly neoliberalized and the voices and contributions of disenfranchised groups continue to be marginalized, it is important to foreground the stories, energies, and knowledges of the newly and non-academic world. It is our goal at *New Sociology* to present the voices and visions of our authors with the sincerity and care they deserve, so that you are able to connect with them on a much deeper level than is traditionally 'allowed' in academia. Finally, we hope that these works bring light, beauty, pain, strength, and resilience into your life, in all their many contradicting and complex forms, and that these feelings may inspire you to engage in your own forms of critical praxis. Through critical praxis can come real social change, and it is with this goal in mind that we present you with the

first edition of *New Sociology: Journal of Critical Praxis*.

We would like to thank the visionaries who contributed to *New Sociology*. A Special thank you also goes to our peer reviewers, editorial team, advisory board, York Digital Journals, the York University Sociology Department, Dr. Carlo Fanelli, Andrew Nevin, Robyn Cheung, Lara Termos, Ashna Ray, and York University Printings Services, for their time, energy, and resources. We would especially would like to acknowledge Audrey Tokiwa for her unconditional support and guidance. Finally, we would like to thank our designer, Erika Mulder, whose creativity, care, and overall willingness to collaborate with us through the production process transformed our inaugural issue from an unorganized pile of documents on my computer into a masterful collection of beauty, insight, and power.

Jade Crimson Rose Da Costa, NS Founder and Editor-In-Chief, with Kaitlin Peters, NS Chief-Deputy-Editor, and Giovanni Carranza-Hernandez, NS Chief-Deputy-Editor

The logo consists of the letters 'NS' followed by a question mark, rendered in a large, bold, black serif typeface. The letters are closely spaced, and the question mark is positioned to the right of the 'S'.