

Book Review: Handbook of Autoethnography (2nd ed.)(2022), Edited by Tony E. Adams, Stacy Holman Jones, Carolyn Ellis

Reviewed by:

Meryem Büşra ÜNSAL*

Fatih Sultan Mehmet Vakıf University, Turkey

Ufuk KELEŞ

Bahçeşehir University, Turkey

Correspondence

Email: mbunsal@fsm.edu.tr

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Autoethnographic research has been on the rise since the dawn of the new millennium, thanks to and in tandem with the increasing popularity of narrative self-study. This trend has led to the second edition of *the Handbook of Autoethnography* in 2022 by Adams, Holman-Jones and Ellis, who finetuned and updated 1st edition, which had been published in 2016. The five sections of the second edition offer a total of forty-three chapters contributed by more than fifty scholars from a radiant collection of disciplines.

The preface of the “handbook” starts with Ellis’ personal experiences, fears, hopes and perceptions about the uncertainties of and around the year 2020. Referring to the uncertainties of the zeitgeist, she highlights the importance of autoethnography to be able to resist and fight back the political ideologies and discursive practices of the era. Intrigued by this statement, we – the reader – start reading the handbook enthusiastically and witness how autoethnographing may improve our thoughts/beliefs/emotions and resolve issues of the sociopolitical and the socioeconomic arena.

In the introduction, the editors explain the rising trend of autoethnography encouraged them to compose the second edition and bring it to the attention of the keen researchers and autoethnographers from different fields of research. Then, the editors explain the “whys” and “hows” of autoethnography under five headings. For them, autoethnographies (a) “[f]oreground particular and subjective knowledge;” (b) “[i]llustrate sense making processes;” (c) “[m]ake contributions to existing research;” (d) [c]hallenge norms of research practice and representation;” and (e) [e]ngage and compel responses from audiences” (p.4). These five qualities constitute the basis of the five sections of the book.

Section 1, titled as “Doing autoethnography,” starts with Sikes’ introduction to the second edition with her personal experiences on how her PhD advisor told her to do “proper, statistical” research to come to somewhere in academia. She expresses how autoethnography should be perceived as an “existential practice.” This section includes seven chapters on the reflexivity and the subjectivity of autoethnography, the differences between individual and collaborative autoethnography and the ethics of autoethnographic research. Perry, in Chapter 1, focuses on reflexivity and evocative autoethnography with examples from her own experiences of losing her father and what hinders her from deeply writing about it in an evocative, reflexive, and mindful ways. In Chapter 2, Gannon focuses on the subjectivity and situatedness of self-writing and how important writing the self and reflecting on others’ experiences is. Chapter 3 offers Chang’s unusual dialogical comparison of solo-authored and multi-authored autoethnographies. Hermann approaches autoethnography from a different angle in Chapter 4; as an act of love. He incorporates Kierkegaard’s definitions of love with his autoethnographic point of view. Chapter 5 is an example of provocations in autoethnography and therapy. Wyatt revisits therapy sessions with a client highlighting the moments of provocation of different identities and the trajectories of different identities evoked by the client’s visit. In Chapter 6, Moreira and Diversi write about “between autoethnography” that connects lived experiences and history in an autobiographic way from the perspective of two Brazilian academics teaching in the US. In Chapter 7, Tullis brings forward the “dos and do nots” of ethics in autoethnography regarding how to protect the self and the others.

Section 2, “Representing autoethnography,” is introduced by Bhattacharya, who notes how tired she was of doing empirical work and how she found autoethnography as a self-fulfilling inquiry. In the seven chapters presented in this section, we see different models of autoethnography with varying strategies involved in composing them. Chapter 8 by Pelias focuses on constructing autoethnography. He shares his journey of self-discovery through a literary tone and genres including poetry and metaphors to strengthen the evocative/performative side of autoethnography. In chapter 9,

Bartleet introduces innovative ways of composing autoethnography like visual, music, dance and film autoethnographies, autoethnographic documentary and autoethnodrama with definitions and examples. In Chapter 10, Johnson defines criteria for rigorous intersectional autoethnographies, illustrates her journey of finding her personal and political intersections and autoethnographic writing style. Chapter 11 is a collaborative autoethnography on collaborative autoethnography by Carless and Douglas, bringing their musical memories from different periods of time. Perceiving autoethnography as a performance, Chapter 12, Spry demonstrates several characteristics of performative autoethnography and analyses it from a post-humanistic perspective. Denejkina's Chapter 13 is about exo-autoethnography. She analyzes intergenerationally transmitted traumas. In Chapter 14, Coleman introduces digital and visual autoethnography to the readers as an educational researcher. For her, dancing is thinking in movement while painting is thinking in color.

Ellingston's introduction to Section 3, "Teaching, evaluating and publishing autoethnography" is about her passion for teaching qualitative inquiry. She underscores why autoethnographic manuscripts receive rejection while problematizing the "quality criteria" issues in and around autoethnographies. Section 3 is about crafting, evaluating the qualities of, and publishing processes unique to autoethnographies, paving the way for novice scholars planning to write their first autoethnographies. In Chapter 15, Pithouse-Morgan, Pillay, and Naicker explore how autoethnographic research may help reconstruct higher education. Composed by Pensoneau-Conway and Valenta dialogically, Chapter 16 puts the spotlight on anxiety among autoethnographers. They mention the vulnerable nature of opening oneself in autoethnography with the joy it brings. Salvo's Chapter 17 delves into the publication process of autoethnographies from the perspectives of the reviewer/readers and the writers. Differentiating writing and publishing autoethnographic manuscripts, Salvo discusses the qualities of publishable autoethnography. Chapter 18 by Grant, Short, and Turner hold a broad perspective of publishing and autoethnographic scholarship from different angles. In Chapter 19, Sparkes discusses the subtleties of determining and adhering to criteria for evaluating autoethnographies from a critical point of view. Tamas, in Chapter 20, contributes to this discussion with an evocative autoethnography via personal monologues on the quality of writing as she evaluated both her own and her students' writings from a critical perspective.

Section 4, "Challenges and futures of autoethnography", offers a historical analysis of the challenges autoethnography has undergone. Denzin acknowledges the Handbook of Autoethnography as the manifesto of autoethnography. Chapter 21 by Atay centers on "translation" and the problem of translingual meaning through his lived experiences as he had to translate his thoughts/beliefs/emotions. Chapter 22, Green

and Calafell's dialogical collaborative autoethnography, is a discussion about their perceptions towards critical autoethnography with light to their own experiences. In Chapter 23, Tilley-Lubbs revisits her experience as an ESL teacher in different parts of the US and shares how her experiences as a teacher of other cultures affected her view of her professional self. Chapter 24 by Durham presents "textual experience" which focuses on the interpretation of daily performance of individuals with an extent to "life-storying" selves. Mackinlay's Chapter 25 relies on her memos and visuals in a feminist autoethnography. Chapter 26 by Henson explores the entanglements of autoethnographic writing, trauma writing, and the non-linear process of healing. In Chapter 27, Brisini and Simmons offer a new look at autoethnographies by putting forward posthumanist autoethnography as a way of rethinking the notions of self, culture and writing.

Section 5, "Autoethnographic exemplars" is introduced by Poulos. With a sincere and humorous tone, he reflects on the chapters in this section. In Chapter 28, Boylorn introduces the term "blackgirl autoethnography," via five "sayin's" she grew up hearing and how they were shaped by the black communities in the US. Jago's Chapter 29 reveals how she autoethnographed her story of major depression and how helpful it turned out to be. Chapter 30 by Osvath and Bochner is a dialogical collaborative autoethnography. The authors revisit the process of revisiting a previous article by Bochner and Osvath for a congress. This looking back led to the idea of developing a website for the readers to reflect on or expand evocative stories. In Chapter 31, Rambo tells the story of her relationship with her mentally disabled mother. Griffin, in Chapter 32, revisits her previous work as an angry black woman in a black feminist autoethnography. She expresses the reasons behind her anger and her feelings on the inequalities of race and gender in the US, particularly against black women. In Chapter 33, Abdi shares her story of coming out to her Iranian sister and family with some memories from her childhood giving hints on her sexual orientation. Chapter 34 by Tillmann tells her story of dealing with bulimia, divorce, and her ways of coping with her relationship with her body, food and society. In Chapter 35, Faulkner shares her story on motherhood and how she reevaluated, rewrote, and revealed some parts in this new [re]vision of her journey as a mother and teacher. Chapter 36 centers on Fox's memories about being bullied at high school for his sexual orientation. In Chapter 37, Fitzpatrick introduces her "privileged-self" in a socially conflicted period with the stories from her colleagues. In chapter 38, Hodges reveals having an "American dental-dream" and the insecurity he had about his teeth during his childhood as a middle-class American. Chapter 39 by Iosefo, Hawkins, and Fa'avae focuses on "wayfinding". With references from their native language, the three authors present their interrelatedness in terms of culture, education, and values. In Chapter 40, Murray approaches autoethnography as "ethno-autography," to

prioritize the society over the self and to better scrutinize social taboos like divorce and addiction. Chapter 41 by Mossi centers on autoethnography as a tool to talk about racism within the conceptual framework of two Arabic words: “lafz” and “mana.” Mossi notes that aesthetics, resistance and art were the reason why he chose autoethnography. In chapter 42, Chawla shares her autoethnography from her childhood walks with her grandmother in India with sentimental details and depictions of her grandmother, and how these walks led to Chawla’s character development and her academic journey. Steward’s Chapter 43 is about her mother’s influence on her family and her mental/emotional reflections about her gradual loss.

In all these five sections and 43 chapters, in and around autoethnography, provide the readers with vivid stories imbued with socio-emotional lived experiences taking the readers to different corners of humanity – untold in academia, unapologetic, messy yet connected, afraid to be told yet to be shouted at the highest pitch. Consequently, the reader closes the book having been exposed to theoretical, analytic, and academic yet practical, evocative, and literary manuscripts.

The world is changing. Academia is changing. Parallel to autoethnography’s rightful popularity and visibility in academia, the second edition presents the know-how with vivid examples of autoethnography. In its current form, the book serves as a manual for qualitative researchers who would like to familiarize themselves with, develop their understanding of, and or brush up their knowledge base regarding autoethnographic writing and the pertinent techniques of (re)visiting, (re)collecting, and (re)constructing the self and the pertinent social discourses and practices. Having read such a well-designed handbook on autoethnography, we highly recommend the second edition to researchers who are open to experimenting on new ways of knowledging; narrative inquirers who would like to retro/intro/pro/spectively reflect on and craft their own stories; instructors of qualitative research and graduate students who would like to take a less traditional and more radical and humanizing path in their scholarship. This handbook reminds us of “Temet nosce! [Know thyself!] and makes this motto a precious starting point for humanizing and humanized research.

ORCID

 <https://orcid.org/0000-0001-6176-2904>

 <https://orcid.org/0000-0001-9716-640X>

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