



The World Keeps Ending, and the World Goes On

Franny Choi

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NOTES

“The World Keeps Ending and the World Goes On” borrows a line from Martín Espada’s “Imagine the Angels of Bread.”

“Catastrophe Is Next to Godliness” was written after a scene in Ling Ma’s *Severance*.

“Poem with an End in Sight” borrows a line from Suji Kwock Kim’s “The Chasm.”

“Science Fiction Poetry” and “I Learned That I Was Beautiful” borrow lines from Lucille Clifton. Thank you, too, Lucille, for the first poem in the “Upon Learning” series.

“Comfort Poem” borrows lines from Langston Hughes and Emily Dickinson.

“Upon Learning That Some Korean War Refugees Used Partially Detonated Napalm Canisters as Cooking Fuel” makes reference to works by Grace M. Cho and Suji Kwock Kim.

“How to Let Go of the World” borrows language from sam sax, Laura Brown-Lavoie, Bhanu Kapil, and Martín Espada.

“Field Trip to the Museum of Human History” was written after a scene in Ursula K. Le Guin’s *The Dispossessed*, and owes its life to my movement family in Providence, Rhode Island.

“On How” owes its heartbeat to the poem “fiddy’leven” by Nate Marshall.

“Toward Grace” is for the Michigan student (referred to in news media by her middle name, Grace) who was incarcerated in a juvenile detention facility during the COVID-19 pandemic for falling behind on her remote schoolwork, despite having been denied certain accommodations under her individualized education plan for ADHD.

“Coalitional Cento” is made up of lines by Othelia Jumapao, Sonam Wangmo, Afifa Shoket Kohli, Natasha Akery, lee Ol therese, Geena Chen, Bianca Soonja Kim, and Jordan Furtak, written in response to prompts I posted online during Asian Pacific American History Month 2021. Thank you all for writing and imagining with me.

“With Mouths and Mushrooms” includes a quote by US Navy captain William Sterling Parsons, who served as mission commander on the *Enola Gay*’s bombing of Hiroshima. The poem owes its life to Anna Lowenhaupt Tsing’s *The Mushroom at the End of the World*, Peter Blow’s documentary *Village of Widows* (1999), and David Eng’s work on the Sahtu Dene people’s reparations work in relation to Japanese and Korean hibakusha.

“Waste” includes a line from Garth Greenwell’s “Gospodar,” and a nod, of course, to Mary Oliver.

Additionally, many of these poems owe their lives to the work and voices of Ross Gay, Aracelis Girmay, Brenda Shaughnessey, Ilya Kaminsky, Patricia Smith, Jamaal May, Justin Phillip Reed, Sumita Chakraborty, Carl Phillips, Evie Shockley, Tim Donnelly, Grace M. Cho, Emily Jungmin Yoon, Alexis Pauline Gumbs, adrienne maree brown, Don Mee Choi, Daniel Borzutzky, Douglas Kearney, Cathy Park Hong, Rita Dove, Linda Gregerson, Tung-Hui

Hu, Eve L. Ewing, Angel Nafis, sam sax, Cameron Awkward-Rich, everyone in Dark Noise, probably every poet I'm lucky enough to call a friend, and many others whose words and wisdom have soaked into my brain, whether I'm smart enough to realize it or not.