

ENVIRONMENTAL EDUCATION, POETRY AND LOCALITY

EDUCAÇÃO AMBIENTAL, POESIA E LOCALIDADE

EDUCACIÓN AMBIENTAL, POESÍA Y LOCALIDAD



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ABSTRACT: In the realm of poetry, the act of naming places serves as an intricate practice that profoundly shapes our perceptions of the land we live in. In contrast to the prevalent tendency in modern literary traditions to use abstract and standardized symbols for locations, poetry establishes unique linguistic registers to both appreciate the magnificence and acknowledge the deterioration of sites traditionally named by human communities. This paper synthesizes the outcomes of an interdisciplinary investigation that integrates critical anthropology, aesthetic studies, environmental theory, and ecocriticism. By delving into contemporary poetry from Western Mexico, the analysis explores the pedagogical utility of poetry, addressing the question: 'What insights does contemporary Western Mexican poetry offer about nature amid the planetary and civilizational crises?' The article unravels diverse connotations of nature in poetry, suggesting novel pedagogical interpretations to re-territorialize the identity of Western Mexico. This initiative counters the prevailing cultural trend that tends to obscure the distinctive attributes of the region, thereby restoring the integral connection between humans and the nature they are an intrinsic part of.

KEYWORDS: Environmental education. Literature. Poetry. Critical anthropology. Ecocriticism.

RESUMO: Na poesia, chamar os lugares pelo seu nome carrega uma emoção poderosa para olhar e compreender de perto a terra que habitamos. No entanto, a tradição literária moderna produziu símbolos tão uniformes quanto abstratos. Apesar disso, a poesia cria seus próprios registros para olhar o esplendor ou a deterioração desses locais batizados pela tradição. Neste artigo, os autores compartilham os resultados de uma extensa investigação interdisciplinar construída sob as perspectivas críticas antropológicas, estéticas, da teoria ambiental e ecocrítica, com propósitos pedagógicos para responder à pergunta 'O que a poesia contemporânea do oeste do México diz sobre a natureza no contexto da crise planetária e civilizatória? Os resultados referem-se aos sentidos que a natureza adquire para desdobrar leituras pedagógicas voltadas para re-territorializar o oeste mexicano, como contraponto à cultura dominante que esbate as particularidades da terra, afastando-nos da natureza da qual somos parte intrínseca.

PALAVRAS-CHAVE: Educação ambiental. Literatura. Poesia. Antropologia crítica. Ecocrítica.

RESUMEN: En la poesía llamar a los sitios por su nombre entraña una emoción poderosa para mirar y comprender cercanamente a la tierra que habitamos. Sin embargo, la tradición literaria moderna ha producido símbolos tan uniformes como abstractos. Pese a ello, la poesía crea sus propios registros para mirar el esplendor o el deterioro de aquellos sitios bautizados por la tradición. En este artículo se comparten hallazgos de una investigación amplia e interdisciplinaria construida bajo perspectivas críticas antropológicas, estéticas, de la teoría ambiental y la ecocrítica, con fines pedagógicos para responder ¿qué dice la poesía contemporánea del occidente de México sobre la naturaleza?, en el contexto de crisis planetaria y de civilización. Los resultados refieren a los sentidos que adquiere la naturaleza para desplegar lecturas pedagógicas tendientes a re-territorializar el occidente mexicano, como contrapeso a la cultura dominante que desdibuja las peculiaridades de la tierra, alejándonos de la naturaleza de la cual somos parte.

PALABRAS CLAVE: Educación ambiental. Literatura. Poesía. Antropología crítica. Ecocrítica.

Introduction

According to the United Nations (2023), Latin America concentrates 80% of its inhabitants in cities. The colonialist origin of these spaces reflects models where "civilization" is represented in direct opposition to "wild" or natural environments. Thus, the life experience that cities give to their inhabitants is the splitting or, even worse, the denial of their ties with planetary folds; which makes them indifferent to the signs of their natural wealth or the environmental vulnerability that these spaces present. In this sense, ecocriticism, a literary current concerned with the generation of cultural symbols that anchor societies to the concrete nature of their specific territories, through literary creations, points out that cities express and feed an experience of uprooting and alienation: "Seeing a tree, a plant or a bird without knowing how to distinguish and name it, is, given the very limited variety of species that inhabit the lame ecosystems of our contemporary cities, perhaps the most revealing sign of our alienation: the very thin umbilical cord that continues to bind us to 'nature', leaving human beings indifferent", points out Binns (2004, p. 52, our translation), an exponent of ecocriticism.

Modernity has increased the sense of division of societies based on the nature that sustains them. At the beginning of the 20th century, symbols with excessive expectations regarding industrialization were generated, especially in metropolises. For more than half a century, human productions such as knowledge and the arts have added to the disregard for "rural" or "wild" spaces to highlight those related to prosperous urban industrialization. For Augé (1992), this process of distancing gave rise to current supermodernity, producing "non-places", that is, spaces lacking identity, relationality and memory, "where loneliness is experienced as an excess or emptying of individuality, where only the movement of the images allows us to glimpse, sometimes blurred, those who watch them disappear the hypothesis of a past and the possibility of a future" (Binns, 2004, p. 92, our translation). The inhabitants of the contemporary world blur their planetary enclave and the consciousness of their time as living beings, without understanding their locality, their environmental and existential limits.

For the philosopher Pagés (2016), current society experiences constant symbolic precariousness (serious difficulty in accessing abstract thought), as well as interpretation, due to the life experience offered by a highly technologicalized society, especially in personal relationships and which is under the hegemony of scientific discourse to explain its reality. This is not just the loss of the production of meanings, but also an increase in the cost of interpretation (that is, the reflection and self-criticism that this practice entails, in Gadamer's theory),

produced by globalization, to which is added the loss of the memory of cultural heritage (Humanities, History, Art, Philosophy) in institutions as important as schools and families. This, combined with the so-called presentism, which is the sensation produced by the impression of "discontinuity (sometimes even rupture) in the connection between today and yesterday from the perspective of tomorrow as a future horizon" (Pagés, 2016, p. 266, our translation), unfolds in a worrying result from an educational point of view: human beings very limited in their ability to reflect on their world, their lives, their challenges as a species, trapped in solitude and with little creativity to face their existence.

According to ecocriticism, poetry, in the current context, seeks to generate a balance between being and being (Binns, 2004, p. 64). In other words, it seeks a balance between "being" (abstract concept), which produces generic and "predictable" symbols, under the heritage of modernism, and "being" which allows "focused attention", in the words of José Emílio Pacheco (Binns, 2004, p. 64). This reflects the search for situated, concrete participation, immersed in nature. In other words, ecocriticism analyzes whether poetry can overcome the disconnected nature of human beings with natural networks, through the production of literary references that emerge from the private experience of direct experience with the world (Binns, 2004, p. 76).

This perspective coincides with Bruno Latour's proposal (2007, 2012, 2017), which demands the need to overcome the predominant meaning of nature as something inert and, on the contrary, achieve a greater and growing multiplicity of associations of human and non-human beings. Escobar (2016) and Noguera (2018) will have to join this position, pointing out the current era as the era of poetry that makes realities considered impossible possible.

These positions carry pedagogical potential, as they contain the proposal of environmental thinking, from which the production of signs and symbols of a culture that tends to understand the planetary particularity in which it is inhabited is promoted.

Learning to live in the locality

Environmental education, which began 50 years ago, has pedagogical centrality in the territory³, Esteva and Reyes (1999). In other words, the international concern that warned about the deterioration of the Earth's environment since the 1970s required observing the course of development (as a socioeconomic model) and undertaking processes towards sustainability. The pedagogical enclave of this consisted of understanding the local in the global system (now we would say "planetarization"). This is where environmental education was born, constantly renewed by critical formulations, which led it to address the connection between hegemonies (political, economic, cultural and scientific) with the processes of degradation of localities. In specific terms of environmental pedagogy, the territory or locality is understood as an emancipatory option to the Western civilizational model, since the educational processes that derive from it promote the understanding of the multiple connections that occur in the locality as expressions of a particular and unrepeatable space (Ángel-Maya, 2013).

In this sense, the relevance of environmental education is not limited to signifying the locality as an enclave of praxis (no small feat), but also expands its ability to interpret the living world through poetry, which has always been a powerful exercise in reflection and creativity. Thus, poetry is a pedagogical counterweight to deterritorialization, Deluze and Parnet (apud Haesbaert, 2011, p. 100) state that currently humans are a "deterritorialized" animal because they are not linked to a "specific world" unlike other animals, however, requires territorialization to maintain its coherence. This need can be met by poetry, because, on the one hand, the territory or locality is the world where one lives physically, psychologically, spiritually and socially, and, on the other, through the richness of hermeneutics, which underlies poetry, meaning- relations and approaches with the planetary territory.

The integration between environmental education, territory and poetry opens up paths in the production of meaning, as Delgado (2016, p. 51, our translation) says, "in geographic space, the essentiality of nature, including that of the human being, becomes visible", an issue that poets and environmental educators understand and, consequently, take on in their reflective and creative processes.

³ Although technically, especially from a geographical point of view, the terms territory and locality are distinguished, in this article they are assumed to be synonymous, since these concepts are used to allude without distinction to the states in which the poets and a large part of the environmental educators involved live. In the project.

Western Mexico, a Zone of Local-Planetary Literary Experiences

According to the biogeographical characteristics of western Mexico, valleys are designed in this region, forged by the neovolcanic axis and defined by the limits of the Nearctic and Neotropical zones (place of bipartition or confluence of the continental vegetation of the North and South). Important cities are also located in these locations. Its populations experience the sun setting behind the hills and coastal horizon every day. Regional poetry gives an account of the experience of the rich reliefs of the highlands and of the great territorial depressions and volcanic structures, as well as of the rivers, the runoff of rain and rain in the cities, as well as the landscapes carved by the edges of the coast and semi-arid areas. This region has preserved, in its contemporary poetry, words of its biocultural richness, in native languages (Purhépecha or Nahuatl) that are still practiced in the communities (Castro, 2020, 2021).

Methodology

The research referred to here was based on the hermeneutic-dialogical design, which is briefly presented in these lines. In its preparation, it was necessary to build a collective formed by environmental educators from the country and 13 poets in total, from the states of Aguascalientes, Colima, Jalisco and Michoacán. 2 units of analysis were constructed: i) the poetic work of the aforementioned authors and ii) the dialogue between poets, environmentalists and environmental educators, constructed from: a "Poetry-Nature Research Workshop", a literary appreciation workshop and sessions of interpretative discussion are developed between the members of the research group and 2 face-to-face meetings of these actors, called "Meetings of Poetry and Nature".

It is important to highlight, firstly, that the study of the work required 2 moments: 1) visiting the 4 states mentioned to acquire poetry books, with which a universe of 2,700 poems was formed; 2) carry out the reading and lexical and dialogic hermeneutic analysis, which required around 20 re-readings of the corpus of works. These inputs also allowed the identification of: i) "entities" (light, water, animals, landscapes, etc.) from the natural world contained in the poems; ii) poetic meanings of poetry (of which those referring to locality stand out here); iii) as well as the evidence of ecosystems, landscapes and locations or places that form the environmental aesthetic identity and that trigger poetic symbolic production in western Mexico. The analysis was limited to the presence of nature in the poems, when it is part of the literary figures, or the meaning of the work.

Secondly, and in relation to the dialogical process between poets and environmentalists, two central elements were used: 1) ethnographic notes and 2) recording the process of "quality" dialogue (not incidental, but planned and systematic) between the aforementioned subjects), which was composed of 10 moments grouped into 3 stages: i) "pre-feeding", consisting of a document with the preliminary analysis of the entire work collected and shared with the poets; ii) "contact", which took place through several collective events between poets and environmentalists; and iii) "reflection" by the team of researchers and employees (which resulted in a doctoral thesis), a stage in which the interpretation of the work and the results of the dialogue were deepened. The function of the long exchange process consisted of the formation of horizontal otherness between the subjects participating in the project.

The aforementioned ethnographic records and the "quality" dialogue process allowed us to recognize two coordinates in the research trajectory: the synchronic and the diachronic. From the first record, descriptions were obtained about the dynamics of the project and the key moments in the relationship between environmentalists and poets. With the second, and more important, it contains the unfolding of consensus and dissent, reflections and discussions that consider poetry as an instrument, as a social and pedagogical means, in the midst of a recognized polycrisis derived from planetary degradation and the dominant model of civilization.

The educational-environmental interpretation was presented not only in hermeneutics, but also in the dialogue between the actors and, in this article, it is expressed in a more abundant way.

Results

1. In poetic work

In the poetry of western Mexico, made up of the states of Aguascalientes, Colima, Jalisco and Michoacán, the presence of nature is relevant: it is explicit in 57% of the titles of the poetry books reviewed and in 47% of the titles of the poems or first verses when the poem lacks a title. Regarding the frequency of references to nature in general in each state, which appears in the poetic work, we have the following percentage: Aguascalientes, 72%; Colima, 58.82%; Jalisco, 65; and Michoacán, 31.25%. It is impressive that the state of Aguascalientes, considered the least biologically diverse of all, has the highest percentage of specific references,

in contrast to Michoacán, which is the most diverse and has the lowest number of explicit references in its works.

In this region, the poets explain 58 characteristic places or sites. Thus, they allude to the significant prominence of the territories, which in themselves evoke an emotion, as evidenced below:

- In Aguascalientes, there are 7 spaces with different ecosystems: island, desert, sea, volcano, flamer, universe and Huéhuatl.
- Colima, 12 places are mentioned. The coastal areas are described in careful detail: the open sea, the beach, the wild beach, the bay, the valley, the tropics, the river, the stream, the orchard, the abyss, the mountain, the transparent world [allusion to water], the forest and Manzanillo [specific location].
- Jalisco, holds 20 sites that reflect its wealth, especially that granted by its basins: the Basin, chapalensis [allusion to Lake Chapala], the lake, the island, the hills, the river, the stream, the mountain, the sea, the beach, the oceans, the stone, the jungle, the mountain range, the tropics, the backyard, the deserts, the abyss, The fields of light, the snow, the mud, the lagoon, the bamboo forest.
- In Michoacán, 19 places are named: the geyser [allusion to its geothermal wealth], the valley, the mountains, the fishermen's place, the forest, the fog, the sea, the hometown, the barren land, the mountains, the park, the tropics, the iceberg, the rock, the deserts, the stream, the hill and the boardwalk.

Likewise, it is observed that there are peculiar sites, which only appear in one entity, due to their specific richness or the desire for them and their unique experience: in Aguascalientes, the volcano; in Colima, the wild beach, the jungle, the tropics; in the state of Jalisco, the backyard, the snow, the mud [an allusion to the wetland]; in the state of Michoacán, there are geysers, the cloud forest, the boardwalk, the park [referring to the importance of national parks in that state].

There is also talk of spaces that are not very specific, but that express the common experience lived in the region: the earth, the world, the landscape, paradise, the garden.

Poetic Nuclei of the West

The poem's cores are the enclaves from which the work's proposal develops, the associated semantic fields account for its richness. In the study, 3 poetic nuclei were found that reflect the territorial identity of the West, they are: light (natural or artificial), water (in all its natural expressions) and landscapes (of these states of the country). He then takes notice of each of them; It is noteworthy that these centers have valuable pedagogical potential, as they are an invitation to read, in addition to creating symbols that promote the appropriation of the territory through what they propose.

a) The light

There are 72 terms associated with light in contemporary poetry from western Mexico. They are: dawn, light, dawn, oil apparatus, rainbow, burns, sun, twilight, aurora, flare, shine, clarity, clear, constellation, twilight, twilight, spark, day, eclipse, ignition, light, thicket, star, star, star, lighthouse, lantern, lantern, post, flame, focus, stove, photon, fire, neon gas, illuminate, glowing, fire, iridescence, lantern, star, lights, fire, luminosity, luminous, moon, light, electric light, dawn, morning, noon, evening, night, sunset, darkness, dark, autumn, gloom, prism, projection, lightning, reflection, lightning, shine, sparkling, sun, solar, sunny, shadow, night, darkness, candle.

● Poetic-pedagogical richness of the semantic field of light:

Light is the thematic core of nature that stands out most, due to the frequency and number of different ways of referring to it. The experiential richness of light designates different moments according to hues, brightness or even shadows. The sun is the first symbol of nature that he poetizes with. With it, shadow, heat and darkness are experienced and metaphorized. In the poetic experience of western Mexico, sunlight unites us with the plant world, the transparent water and the complex networks formed by the oceans and forests to temper the land. Now the light also reaches other depths of discernment, so that it is present in the depths of love, spirituality, or human fullness. In light, 8 poetic senses can be observed: the inevitable light (inescapable light that discovers us during the day); the light that is tamed; what is fusion; it's time; color; love; intellectual and spiritual truth; and what exists by contrast (joy and joy; plenitude and death). It is expressed poetically in 60 forms, each with its own possibilities of meaning.

This shows that the territories that poets incorporate in their works are not just illuminated by light, but are constructed from it. Contemplating the light, in this region where the sun "lies" behind the hills or the sea horizon, is typical of these lands.

b) The water

The semantic field of water was composed of 47 terms: Water, downpour, stream, bay, tube, waterfall, channel, freezing, stream, crystalline, puddle, deluge, lagoon, drops, hail, tap, hydration, humidity, hurricane, flood, juicy, lake, tears, liquid, shore, rain, spring, sea, tide, marine, wet, wreck, sail, snow, clouds, ocean, wave, wave, beach, river, river, river, splash, storm, storm, turbi3n (downpour).

• Poetic-pedagogical richness of the semantic field of water

Water is alluded to 321 times and is named in 47 different ways. It is poeticized in all the ways it manifests itself. Among them, the sea stands out. Poets expand the possibilities of meaning that the sea has in Mexican culture, although the sea is the least varied semantic field. This means that the experience of the sea, among poets, comes from the happy encounter since childhood. It is through him that we begin to understand plenitude. Territorial proximity or distance from the sea generates different emotions, for example, it is desire for those who long for it from a distance or it is joyful suffering for those who live in its proximity. Thus, Aguascalientes, the most internal entity on the Mexican continent, yearns for the sea and its landscapes. In the coastal state of Jalisco, referring to the sea is talking about the road trip experience that is discovered around a bend. And for Colima, the state that has a wide coastline, the sea will be one with the light. The landscape will be experienced as an overhead in the afternoon and as a nighttime party of aquatic and animal sounds.

In Michoac3n, the main experience with water is not salty, but fresh, continental. His poetry refers to lakes and rivers by their proper names.

The evocation of water in western Mexico gives meaning to 6 symbolic possibilities: nostalgia; origin and time; sensuality; the city; to intimate daily life; and the one that satisfies poetry. Water, then, is an inherent element of the locality, it generates identity and the territories would not be fully understood without it.

c) The landscape

The semantic field of landscape has developed 55 terms: abyss, stream, bay, bamboo forest, cloud forest, forest, fields of light, hill, hills, mountain range, basin, chapalensis, deserts, mud, lagoon, geyser, iceberg, island, garden, lake, fishermen's place, boardwalk, Manzanillo, open sea, sea, mountain, mountain, mountain, transparent world, world, fog, snow, oceans, landscape, paradise, park, stone, wild beach, beach, hometown, creek, river, jungle, mountains, barren land, land, backyard, tropics, valley, orchard, volcano.

It is understood that the references of the sites or the landscape complex are also built with animals and plants typical of this region. In this sense, the identification of such ways of life in poetry from the west of the country accounts for the natural identity highlighted by the reviewed authors and from which they also elaborate reflections and poetic expressions.

Proper names of the sites were found in the titles of the works or in the first verses, especially in the states of Michoacán and Jalisco, which represents a richness from the point of view of ecocriticism (Binns, 2004), as it highlights the nominal record as part of a struggle aimed at giving concreteness and, therefore, experience to the ideas that were abundant in the modern production of literature. It contributes to the recognition of the locations that make up the planet.

- **Poetic-pedagogical richness of the semantic field of landscape:**

This semantic field is enriched by the presence of other themes such as water, animals and light; but it differs from them in the complex relational concept that landscape has.

That's why through landscape you experience complexity and change in nature. To be in front of him is to participate in his form and movement from within, because in poetry he evokes to the reader what is most appreciated: the experience that takes place in the local territory and that of the affections that are stamped as sensations of rootedness and nostalgia.

d) The animals

65 terms from the semantic field were identified: eagle, axolotl, spiders, bird, wasp, whale, bison, owl, canary, snail, mockingbird, hummingbird, coyote, elephant, beetle, fauna, beast, seal, gazelle, rooster, cat, seagulls, swallow, sparrow, cricket, worm, ant, insect, jaguar, larva, lioness, hare, firefly, jellyfish, monarch, flies, mosquito, bat, nauyaca, sheep, bird, pigeon,

flock, fish, pelicans, dogs, fish, fish, penguin, moth, foal, frog, mouse, rhino, savanna, salmon, grasshopper, snake, monkeys, owl, tiger, thrush, bull, turtle, deer, vertebrates.

- **Poetic-pedagogical richness of the semantic field of animals:**

The poetic work of the West refers to animals in their territoriality. They accompany the poets in their admiration and local immersion. Firstly, there are birds, mammals and then aquatic animals. In this category, the territory is recognized with surprise by naming each of the 65 animals. However, in the poetry analyzed, there are animals that present themselves as a single-faced army, close together, with surprising familiarity: insects and arachnids. Crickets, mosquitoes, flies, butterflies, and fireflies are especially included to record hope, hopelessness, or despair.

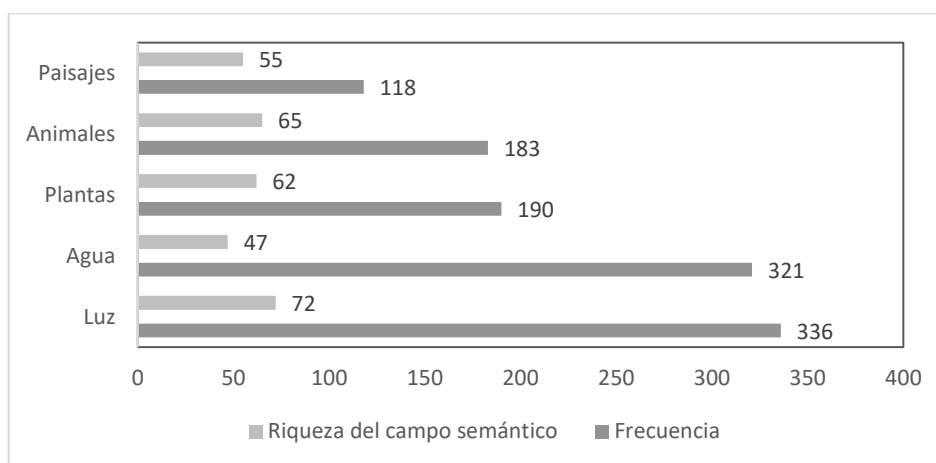
- e) **The Vegetation**

62 referents make up this semantic field: ahuehuete, almond, poppy, flowering tree, forest, trees, myrtle, bud, bougainvillea, cedars, cypresses, plum, chlorophyll, crown, bark, peach, oaks, vine, bower, ear, flower, foliage, ash, fruit, fruits, galeanas, sunflower, guavas, grass, leaves, leaves, jasmine, wood, corn, mesquite, walnut, orchid, parota, penca, petals, pine, pirul, plants, protoplasm, roots, root, branch, roses, seeds, tabachín, wheat, wheat, trunk, grape, stem, vegetation, vegetable, yerba.

- **Poetic-pedagogical richness of the semantic field of plants:**

In Western poetry, native plants or plants from these latitudes are alluded to. Poets allude to a variety of plants, with greater or lesser specificity, although it is possible to identify flowers and wild fruits from the region that belong to some characteristic landscapes. But it is the trees that appear most significantly, according to frequency. This powerful reference makes up 30% of the plants present in the poets' experience.

Graph 1 – Categories and frequency of "natural entities" according to their semantic field, in western Mexican poetry



Caption: Landscapes; Animals; Plants; Water; Light; Richness of the Semantic/Frequency field;
Source: Prepared by the authors.

These data confirm that nature contains semantic fields within the reach of everyday life experience, which literary art uses to unfold great poetic and experiential possibilities. In the western part of Mexico, electricity and water are references of inexhaustible sensitivity present in the localities.

2) Dialogue with poets

From the dialogical process built in 10 moments, these discursive results are obtained:

- **The region is of great importance in the lives of poets and poetic creations.**

Western Mexico offers territories that shape each poet's inner landscape. The landscapes are captured as experiences in regional poetic work. Poets internalize the extraordinary forces of nature present in this area and with them they also create symbols, through which the mystery appears, and transform them into inputs to reflect on human beings and their connections. In reference to the territory, places with captivating experiences stand out, such as:

Rural space. For the poets participating in the research, childhood has a rural memory linked to the intensity of affection, enjoyment, bodily self-discovery, sexual drive, willpower, danger, temperament and the exploration of limits. They admit, however, that some poetic images come from the discovery of the mysteries of nature in later stages of life, outside the city. They recognize that they have a romantic idea of rural life and the contact with nature that these places provide.

The city. The authors admit, with self-criticism, that their vision of life is predominantly mediated by the city. The cities where they live meant endless possibilities for affection and rumination on contemporary culture. Those who are less optimistic denounce the indifference of urban societies in cultivating nostalgia for the disappearance of natural spaces that other generations have experienced. They agree that the construction of shopping centers changed the concept of beauty among urban planners, making them accustomed to the architecture of aesthetic simplicity. These works ignore, hide and silence native expressions of nature in this region. The incipient *environmental awareness* succumbs to the construction of these consumption spaces, which include the so-called "green market", without encountering resistance from the population.

From this critical perspective, writers seek to overcome the values of the city in which we participate in current culture. In congruence, they activate the production of symbols that give meaning to life and, in the process, make the nature present in these places as modified and artificial as cities.

The locality. The authors state that locality feeds poetry, as it provides an object to which society is linked and grows in its implications. Poetry, they argue, reflects the community's appreciation for its surroundings. Therefore, they know the names of trees, lakes and other characteristic animals. When writing, poets cannot do without nature as a symbol, which is why they immerse themselves in the locality, a task that is increasingly difficult due to the degradation and disappearance of natural spaces.

Finally, in the western region, there are characteristic features of poetic work linked to nature: i) the presence of references to the natural world in the languages of the Purhépecha or Nahua indigenous communities; ii) poetry deepens the dialogue with the non-human species and with the "entities of nature" through the experience of the locality; iii) Poetry speaks with the proper names of bodies of water, of animals that roam the territory and of particular landscapes through flashes of light or through water (in its forms of rivers, lakes, geysers, snow, rain) that We shared it as a family experience. Thus, poetry generates a dialogical triangle with nature and its readers and expands the possibilities for learning and valuing the locality, promoting a pedagogical exercise to improve the relationship with it. Finally, the quality dialogue that took place between poets and environmentalists, through different collective moments, allowed exploring the relationships between poetry and nature, in order to trigger a highly educational perspective to expand the pedagogical scope.

Educational implications of the results

From the hermeneutic exercise involved, it is confirmed that poetry, in its elaboration and reading, has a cognitive function that enables subjective knowledge with which a wealth of meanings of nature is produced. This contributes to a greater significance of the territory where it is inhabited. These cognitive functions also allow us to move from observation to contemplation, and understand human and non-human otherness. In other words, poetry provides the necessary sensitivity to abandon outdated notions of nature (with an anthropocentric vision) and build the "Great Democratic Assembly" proposed by Latour (2017), which involves, among other practices, the development of ethical and policies that expand the notion of rights applied to non-human species.

Poetic metaphors based on nature help to signify locality as a prelude to understanding the collective and complex perspective, as is the case with "planetization", a pedagogical reference to reconstruct the relational approach to nature.

The heritage of rootedness and love for the territory makes poets sow their creations in it and reveal a state of mind that favors in the reader an attitude of surprise, of encounter. This makes it possible to have an intimate connection with the city.

The city, as a substrate of poetry that looks at nature, generates a fruitful reading on: i) criticism of dominant culture, ii) appreciation for the life that is available and with which we are a community, iii) the understanding of joy, of the pain and reflection of plant and animal life that receives the impacts of our decisions in urban life, iii) the appreciation of rural heritage to keep alive the experience of everyday places where popular wisdom of connection with nature still remains, such as the backyards of houses, iv) citizen participation in defense of forests and against a deterritorialized reading of cities.

In the appreciation of poetry there is a proposal to experience the locality renewing an emotionality that connects with it, enjoying it and being surprised by its presence, lamenting its degradation, just as the poetry of western Mexico mourns the sea, an invulnerable symbol for cultures old. An input that will undoubtedly give meaning to scientific data on the degradation of these ecosystems due to their overexploitation or pollution.

Getting closer to nature requires a certain maturity and awareness, not only literary, but also that granted by human tradition. From there, poets can express their disappointment with humanity and, despite this, sing about the life that reinvents itself from small (local) spaces.

Thus, reading poetry strengthens the educational task of building hopeful perspectives for the future.

Although the relationship between poetry and nature shows a creative, reflective horizon, politically committed to the current era, such a link is still marginal in the literary field. A critical educational process is necessary to become aware of the distance from nature as a motif in poetry, which has not occurred with the necessary intensity. Returning to nature is, as the authors confirmed in this project, a new challenge, undertaken in the interest of giving a sensorial thickness to aesthetic production and the elaboration of the political and spiritual discourse that now involves talking about nature. As can be seen, addressing the relationship between poetry and nature leads both poetry and citizens to undertake a pedagogical task that builds affective and proactive bonds to experience in the specific location, expressions of joy, pain and reflection on a land that has been violated and injured.

In another text, we proposed that poetry contributes to education in at least 3 possible senses: i) rethinking existence, as it is a creative exercise that contributes to interpreting and reflecting on reality and the position of human beings in relation to it; ii) naming the world through language and, thus, injecting meaning into words, as well as promoting the exploration of a huge set of ideas and vocabulary that contribute to the construction of discursive capabilities; and iii) strengthen the denunciation and possibilities, that is, poetry is a weapon both to reveal social and ecological deterioration, and also to see the potential in the environment and not just the problems. Education can use poetry as a driver for valuing the opulence of life.

In summary, it is confirmed that environmental education has been consolidating itself as a field committed to a complex perspective in its political-pedagogical, aesthetic and philosophical core. Under this vision, it seeks to: i) understand the totality that surrounds us, for which it takes into account the interrelationships between the different components of reality, says Carrizosa (2023, p. 161); ii) assume an ontological and critical perspective that opposes educational currents that do not confront relationships of cultural and economic dependence, according to Pereira (2023); iii) help citizens to problematize their roots rooted in their own territories, dialoguing with their historicity, according to Kassiadou *et al.* (2018, p. 77); iv) articulate different disciplines in the process of inter and transdisciplinarity, argues Martínez (2012). Furthermore, seeking, through organization, emancipation and knowledge, a social power capable of building substantive transformations, according to Toledo (2023). Such efforts in environmental education, in confluence with other fields, make it possible to promote

the reappropriation of affection, care, love, tenderness in contrast to the reification of life that capitalism promoted, as stated by De Luca and Lezama (2021, p. 495). In this context, environmental education can find in poetry, alongside other expressions of art, products that communicate material and spiritual meanings and senses, whose incorporation is understood as a collective habitus, argues Ramírez, Meixueiro, Escobar (2024). It is, then, the possibility of poetry expanding to contribute to the generation of a *Political Ecology of Hope*, as De Luca and Lezama (2012, p. 478) call it.

Conclusions

In poetry, nature is a reference that encompasses the experience of the subtle; And it is the source of this aesthetic inspiration. That is why poets from western Mexico refer to the location as a world and geographic space inhabited by landscapes, plants and animals with which they have a captivating relationship that harks back to the rural past and the search for nature in the city. Local poetic expressions make us understand the contingency that we form in the planetary system.

By naming the territory in their creations, poets give centrality to the location and, perhaps unintentionally, unite theoretical approaches, adopted by academia and social movements in Latin America, such as ecocriticism. In other words, they give relevance in their poetic products to captivating places in Western landscapes, which means unveiling an experiential and poetic heritage.

Far from confirming that there is a consolidated environmental or territorial poetry, nature and territory are read poetically. This literary core, without which poetry would remain silent, has a great pedagogical force to give direction to the ethical-political and emotional reflection of current culture, in connection with the fabric of life in this planetary gesture, which is the locality.

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