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LATIN AMERICAN POETICS: PROBLEMS AND CULTURAL IMPORTANCE

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Abstract: This paper analyzes Latin American poetics as a training proposal. It starts from a look at the problem of study based on the Mexican educational context, specifically on the intrusion of the area of literature in the plans and programs of study until before 2018, before it is enunciated the ornamental and utilitarian notion of literature, caused by the neoliberal hegemony in Mexico that leaves it out of the formative processes of human beings. With this, the cultural importance of literature in the formative field is glimpsed. The essence of Latin American poetics is highlighted, then, in terms of its importance and study from the western poetic reason exposed by María Zambrano, the poetics as image of the original shown by Gastón Bachelard. This is linked to the category of formation suggested by Hegel and interpreted by Hans Georg Gadamer. On the other hand, the integral poetics of pre-Hispanic cultures, specifically the Náhuatl philosophy, admitted by José León Portilla, where the integral biocosmic union of the Being prevails. With this, the aim is to propose poetry as a formative process capable of achieving an identity dimension of man, in this case, of the American man. From this, poetry is suggested from its orality to its writing as a formative cultural heritage. Thus, we propose a dignifying look at literature in the educational process of Latin American students.

Keywords: Latin American poetics, training, educational process.

A LOOK AT THE STUDY PROBLEM

Neoliberalism in education is openly embedded through educational reforms imposed by capitalist governments. Mexico, being a country in progress, or underdeveloped, depends on other countries, economically, more developed. The interest of this neoliberal tendency has economic roots whose objective is globalization and profit. International organizations

such as the World Bank and the International Monetary Fund are therefore involved in the education system: “For the World Bank, the IMF and the IDB, the urgency and priorities of education derive from the need to have adequate human resources for the transformations. On the other hand, in proposals such as the various UN organizations: UNESCO, ECLAC, UNICEF, economic visions intersect with a more humanistic approach and democratic aspirations”. (Noriega, 2004, p. 51).

This opposition of interests of the international organizations is not convenient to carry out the social course. Because of this, the World Bank decides not to change its ideology but the ideological discourse. In this way it reconfigures reality to appearance; there is dynamism without movement. In this sense, the economic organizations implement important aspects in education that favor, as supposed, humanity, but that, without a doubt, prioritize the economic growth of the great powers. A discourse is used that yearns for competitiveness, welfare and progress; but the state is inequitable in the distribution of economic resources, the strengthening of schools is rickety and progress is achieved by a few through the exploitation of others. (Noriega, 2004).

This configuration manages to create a social imaginary that hides a progress that does not favor the most vulnerable, even if they work full days; it offers quality education, but the basic knowledge is not what is expected either in public or private schools; it ensures inclusion, respect and culture; however, people become individualistic, classist and competitive. In this reality, the interest of the lower and weak class is to acquire food for their survival; the educational level is down to the second, third term; for the upper class, its value lies in the undertaking of its capital as a synonym of progress; its objective is profit, the accumulation of goods, understood as success, advancement and power.

Thus, the State, in order to appear before international organizations as “educational quality” within its capitalist parameters, forces the educational community to quantify, make up, adjust indicators, of course, only within the discourse. In this way, it violates the ethical integrity of teachers, devalues their authority and belittles their work; in turn, the “favorable figures” do not measure knowledge but “competitive skills”, these are instituted as the placebo of well-being, they emerge as a screen from which the student community measures its success or failure, pigeonholes its civic value and adjusts its emotional stability towards its growth and improvement. Consequently, one of the effects achieved by neoliberalism, through the configuration of the social imaginary of competitiveness, is the devaluation of social conscience.

In the pedagogical field, the notion of paradigm is explained from the incorporation of the scientific method of the exact sciences. However, the notion of icon, understood as a model, or paradigm, explained from the artistic field, specifically from the literary discourse, must be welcomed in the philosophy of education: “There is, then, in the formation of virtues, as proposed here, an iconic procedure, that is to say, one that proceeds by models or paradigms.” (Beuchot, 2017, p.56).

These icons are found in the artistic language, little explored in the educational field. In this way, education is attended to as the formation of virtues, among them the critical sense is developed as one of the virtues provided by art, let us remember that “the preceptor has an essential function, although his role may be secondary, anti-stellar. Adjusting to his concrete personality that he has under his educational responsibility, he must make him like things, choose them and discern them by himself; sometimes opening the way for him, sometimes letting him open it.” (Sanchez, 2004, 138)

Attention to the cultural aspects that are part of the life of every human being should be annexed as subjects of educational formation, understood as a process of development with respect to the awareness of their experiences through the intelligibility of their events. Undoubtedly, artistic discourses are effective subjects that point to human problems that alter sociological, psychological and educational processes.

In order to solve the multiple problems focused on education, greater attention is given to the theories of the social sciences, whether historical, sociological, psychological, political or anthropological. Despite the contributions provided by literary discourse, its link with education becomes difficult, moreover, its certainty is not univocal; therefore, its solution does not lie in a series of steps to be developed according to the problem, but is channeled in explaining world experiences, horizons of meaning that cover a range of experiential possibilities in the complex human reality.

Therefore, this work proposes Latin American poetics as a way of formation of consciousness of the American human being. It is considered as formation the conception raised by Gadamer from Hegel, where “(...) formation means that it is not a question of procedure or behavior, but of being as becoming. The attentive consideration, the conscientious study of a tradition cannot pass without a receptivity for what is different from the work of art or from the past.” (Gadamer, 2005, 46). This openness towards the other, can be opened to poetry, which allows consciousness in its formative becoming, that consciousness is the one that allows the recognition of itself from the other towards its communal fullness.

WESTERN POETIC REASON AND THE FORMATION

Poetic reason is proposed by María Zambrano as a call to the existence of the human from art. In this sense, literary art is presented as a unifier of knowledge. Poetic reason is a methodology of discovery, where the Being is in an experiential process towards its encounter with its absolute dimension through the poetic work: "The poet is no longer outside of reason, nor outside of ethics; he has his theory, he also has his own ethics, discovered by himself, not by the philosopher. The poet is, is as much as one who does metaphysics can be. The two do something essential, and that seems to suffice itself." (Zambrano, 2006, 85).

For Western poetry, then, man's *desire to be* is sought through poetry. Its longing constitutes, in a certain way, the aspiration to find even the deepest part of human experience in order to grasp, to apprehend even the most painful event. In grasping it, the subject comes to feel the origin of a thought: "There is a leap that can be mortal if the subject does not accept the relativity brought by time. The inexorable running of events enters the subject, who sees himself neither harassed nor disenchanted, but in agreement, pacified, in readiness to continue without that unforgettable ecstasy." (Zambrano, 1989, p. 69).

For Hegel the poetic work has the character of unity where all the parts of the experience of a free Being are united, "the poetic work in general, like any product of the free imagination, must form a complete organic whole" (Hegel, 2005, p. 28). The path of poetic formation thus implies a process in which the stranger, the foreign intrudes in order to recognize itself. Through the imagination the hermeticism of Being opens up, implies itself as the whole of the foreign and looks at itself. For this reason, in the first poetic images, self-alienation takes place, the recognition of seeing oneself in that which is already strange.

The contribution of poetics to cognitive development and, above all, to cultural formation involves the creative capacity, "the image is poured into the line of verse, it drags the imagination as if it created a nerve fiber (...) and it no longer seems paradoxical to us to say that the speaking subject is whole in a poetic image, because if he does not give himself to it without reserve, he does not penetrate the poetic space of the image." (Bachelard, 2011, p.20).

Formation in the sense of *Bildung* in consideration of poetic creation retains the experiential field of the poetic image where the explanation to a real world is posed by the invention of possible worlds. In this sense, the idea of formation is a spiritual self-realization of humanity through its self-cultivation. Both as a creator and as a reader of poetry he transcends his immediate reality, for "it is a matter of living the un-lived and of opening oneself to an opening of language" (Bachelard, 2011, p. 22).

There is also, in the formative field, the determination of historical consciousness. The term formation is taken from the German pedagogical tradition based on its aesthetic conception, which outlines three main aspects: constant search for the Self, transcending the immediate reality, leading to impassable places that dwell within; with this, the author of fiction through formation overflows his proposals, interprets what he is taught and gives meaning to his own existence.

The term formation is taken from the German pedagogical tradition based on its process of self-alienation, immediate transcendence of reality, historical consciousness and aesthetic conception, where "he who has an aesthetic sense knows how to separate the beautiful from the ugly, the good from the bad quality. He who has historical sense knows what is possible and what is not possible at a given moment." (Gadamer, 2005, p. 45). Formation envisions the constant search for the Self, transcending immediate reality, leading to impassable places that dwell within; with

this, the poet through formation overflows his sensitivity, interprets what he has learned and gives meaning to his own existence.

COMPREHENSIVE TRAINING IN PRE-HISPANIC NAHUATL CULTURE

Eurocentrism, understood as the tendency to consider Europe as the center or protagonist of history and human civilization, has led to the worldview of native Latin American groups being excluded and ignored as a source of knowledge.

The pre-Hispanic worldview safeguards the biocosmic sense of its position before the world, from this scope the literary interpretation becomes deeper in terms of its identity and cultural dialogues. Let us remember that for Dussel the first modernity begins in 1942 up to the XVI century, while in the European tradition only the second modernity is recognized, which corresponds to the XVII and XVIII centuries. This first modernity brings with it cultural syncretism and the clash of worldviews. The models of thought resist change, they are implemented from a “social apparent”. However, it is in art, especially in literature, where the voices of an undeniable origin of thought still persist.

Pre-Hispanic education, generated from the mythical vision of the universe together with its cosmogonic aspect, reveals an ethical foundation and a depth of its historical conscience implemented from the family and community environment. Thus, the education of the elders at home, gathered in a literary work called Huehuetlatolli, was integrated with the knowledge of two schools: Calmécac and Tepochcalli. The education of the elders was based on spiritual respect, the main thing was their ethical integrity and their historical conscience.

The young people questioned their actions according to their moral scheme, because everything was related to their deities linked to the cosmic movement. Therefore, by integrating education, economy, religion, the order of the universe, medicine with a spiritual center, the formation becomes integral. In this sense, formation is understood as conscious transformation from the spirit to the cosmic nature. “The fundamental points of morality instilled in the Calmécac and the Tepochcalli, we find in the Huehuetlatolli a testimony of utmost importance. Talking about the way “how children were raised in ancient times” (León, 2006, 233)

The notion of Mexican Eurocentrism is based on the way in which literature is educated in the classroom, since the curriculum follows a parameter that follows the canons established by European history and philosophy. Based on this notion, a critique is made that does not intend to exclude European thought, but to question the exclusion of other types of cultural and literary thought in education. It is intended to make a reevaluation where the thought of other cultures is included for literary analysis, including Mesoamerican cultures, its oral framework that still persists relegated in Latin America.

Since the Latin American *Boom*, literature proclaims new forms of reading and writing whose deep purpose is to strengthen a new culture detached from Western forms of writing. However, its formation with respect to its interpretation and analysis has been based on Western history and philosophy; this leads to a problem, since the need arises to look at our environment from another worldview, to interpret Latin American poetics not with the desire to exclude it from its Western cultural richness, immanent in it, but to experience its course and dialogue from the evolution of other perspectives.

ADDENDUM: TOWARDS A CULTURE OF IDENTITY IN LATIN AMERICA

In the resolution of the multiple problems focused on education, greater attention has been paid to the theories of the social sciences, whether historical, sociological, psychological, political or anthropological. However, the contributions provided by literary discourse become difficult to interpret, moreover its certainty is not univocal; therefore, its solution does not lie in a series of steps to be developed according to the problem, but focuses on explaining experiences of the world, horizons of meaning that encompass a range of experiential possibilities in the face of the complex human reality.

With reference to poetics, the aim is that through the formative field, poetry penetrates education in Latin America. School environments need a fundamental support from the knowledge of the communities. However, we learn from them through testimonies, orality, their sensibility and vision of the world. The formation, in this respect,

is reciprocal, as poetry reveals dimensions of Being as much as man creates from his experience imaginary worlds.

In this way, education is seen as the formation of virtues, among which the critical sense is developed as one of the virtues provided by art, remembering that “the preceptor has an essential function, although his role may be secondary, anti-stellar. Adjusting to his concrete personality that he has under his educational responsibility, he must make him like things, choose them and discern them by himself; sometimes opening the way for him, sometimes letting him open the way”. (Sanchez, 2004, 138)

Attention to the cultural aspects that are part of the life of every human being should be annexed as subjects of educational formation, understood as a process of development with respect to the awareness of their experiences through the intelligibility of their events. Undoubtedly, artistic discourses are effective subjects that point to human problems that alter sociological, psychological and educational processes.

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