

Anthropocene open your heart!

tying biodiverse eco-poetics during COVID-19

Yaxkin MELCHY

Introduction

Anthropocene is a term that is rapidly gaining space in scientific, cultural, artistic, and religious fields. It designates an attempt to name our current geological epoch as well as a cultural phenomenon of awareness on the dimensions and seriousness of human force “affecting planetary systems” (Keller). Expanding Keller’s observations, we can say that Anthropocene has become part of the contemporary popular culture of many world regions as a new historical-cultural perspective in which to reflect modern civilization and a milieu for convening humans to discuss diverse environmental issues while calling for environmental oriented actions. Precisely, focusing on its quality of being a term that gathers humans to discuss our current environmental crisis is that Anthropocene is a generator for telling passionate accounts about our times and places (Chakrabarty 5). Chakravarty has examined that the Anthropocene’s core “scientific” idea is not new in science history. However, compared to previous attempts to designate our current epoch, Anthropocene, this time has surpassed the scientific discussion becoming a cultural phenomenon of reflexive awareness. Keller names this phenomenon the “self-conscious Anthropocene” to distinguish its cultural reality from the Anthropocene as a possible scientific fact. This double personality of the term has made it a porous platform to discuss human actions concerning the non-human world from multidisciplinary and interdisciplinary perspectives.

Among some of these interdisciplinary approaches, sometimes gathered under the umbrella of Environmental Humanities, Anthropocene has become a term intimately linked with the criticism over the civilizational theoretical, ethical, and aesthetical foundations perceived as responsible for our environmental crisis. For example, feminist thinkers such as Donna Haraway and Marisol de la Cadena see in the term a continuation of the anthropocentric and male-centric logics. Other feminist thinkers also have pointed to the problematic assumptions implicit in the

scientific and cultural term, which bundles a set of aspirations of progress and “the spread of techniques of alienation that turn both humans and other living beings into resources” (Tsing 19).

One among the many streams of criticism against the Anthropocene is the criticism based on alternative ways to create knowledge. This stream of criticism results from the emergency of many theories born from philosophical, creative spaces pushing for bringing to light histories of alternative world makings and ways of dealing with environmental quandaries. These histories entail alternatives approaches to constructing knowledge that question the civilizational methods of thinking based on positivist and anthropocentric assumptions. Nevertheless, they face modern thinking paradigms that obscure their existence and sometimes act as an accomplice in their disappearance by supporting the colonialist logos. Consequently, this stream of criticism aims to invigorate logos’ plurality while overcoming figures based on aggression, manipulation, and depredation that inhabit almost all the humanistic practices based on scientific paradigms. For instance, Donna Haraway calls for figuring other “figures” and has championed the shift to tentacular ways of thinking (Haraway). Nevertheless, these streams do not come only from the global North’s academic explorations; some also come from poets and researchers of the global South. For example, Patricia Noguera’s methodology named “aesthetic-method” (metodoestesis) based on “touch” for going out from the subject-object relations (Echeverri et al. 47).

The feminist and environmental scholarship, including streams of thinking not written in English, has become incredibly fertile in bringing alternative concepts and techniques of figuring to those initially offered by the Anthropocene. This stream has overflowed the Anthropocene milieu decomposing and recomposing its debate and giving birth to other world-terms such as Capitalocene, Plantatiocene, Chthulucene, and Mother Earth. Moreover, Anthropocene is now so radically reshaped that it is possible to identify two positions towards the issue of what to do with this heavily biased term, the first one is what I call to “throw” the Anthropocene, and the second one is to “stay” with Anthropocene. On the one hand, Donna Haraway has suggested throwing away this term based on “comic faith in technofixes” and to replace it with other “figures” more capable of illuminating stories of kinship and world-makings (Chthulucene)¹. On the other hand, Bruno Latour, in his work *Facing Gaia* (2017), replies to Haraway’s view, calling to stay

with Anthropocene, precisely “for stay with the trouble” (Latour 100), while engaging in alternative practices of politics based on the plurality of worlds (cosmopolitics). Nevertheless, as Latour is aware and develops in his book, this would also require new figures of “world” different from “globe” and testing a new natural-cultural diplomacy.

In this debate, I opt to temporarily stay with Anthropocene as a door for entering into the discussion while practicing “figuring figures” based on poetic language and transnational eco-poetical criticism. My argument is that because of its popularity and dynamics, Anthropocene can be a place for nurturing our figuring figures based on poetry and poetical thinking biodiversity. From this perspective, Anthropocene is a term that still lacks a heart open to think and feel poetically with non-human otherness. This chapter attempts to show that modern transcontinental poetry and poetical thinking can offer hints to practice poetical environmental knowledge. Moreover poets say across nations that poetic language is a universal phenomenon to the human species (and even other species) that activates through an understanding of the heart many processes of coming in touch with environments. I sympathize with Marisol’s proposition, rooted in indigenous thought, that we need new openness regarding environmental thinking rather than turns. I understand Marisol’s claim as a call for new ways to engage in thinking with the head, heart, feet, body, and spirit, rather than calling for new directions that redirect our rationalism to the non-human world.

Under this understanding, I suggest opening the Anthropocene’s heart to biodiverse poetics and poetical thinking. Inspired by Elicura Chihuailaf, a Mapuche poet, I suggest that eco-poetical biodiversity may be a useful way to open our hearts to continue decomposing and recomposing the troubles of Anthropocene. From an eco-poetical approach grounded in biodiversity, it comes clear that this problem comes from a disconnection between thinking and feeling, mind and body, as seen from many traditions other than Romanticism or Nature Writing. Using Pedro Favaron terms, there is an “impoverishment” that the modern civilizational thinking has spread over human hearts, language, and conception of nature (Favaron 46). Culturally speaking, a Mexican psychoanalyst and environmentalist called it a “smog” (neblumo), an acronym for smoke and fog, that makes our ordinary life grayish and ecological blind (Césarman).

Biodiverse poetics insist on relearning the attention to the ordinary and practicing methods for embodying the “here and now” in our everyday. These poetics suggest practicing a knowing-feeling as a chance to overcome the heart anesthetized from its disconnections from the environment. From an ecological view based on loving the biodiversity of ambient objects, the question of Japanese poet Nagasawa Tetsuo; *do we love the things of Earth as much as Earth loves us?* seems not to be a romantic question but one that asks for how to reciprocate love, a non-romantic love to be found even in overpopulated cities, a love inhabiting trees and galaxies as well as nuclear power plants.

1. Key features of Crisis, Dilemma, and Openness in the self-conscious Anthropocene

Stopping the impulse for “theoretical discourse” also observes and nurtures the heart’s consciousness for describing texts, reviewing books, and hearing voices. The consciousness of stopping in central here, to see the voices in slowness, as clouds arising over days and day until we understand the path ongoing. Nothing new regarding methodologies or meditation. Understanding requires gaining consciousness of actors’ voices and our steps and thoughts to focus on the here and now.

Hanabatake ward, Tsukuba City, Japan, I am writing in 2020, passing most of my time in my apartment amidst a global pandemic that coincides both in Japan and Mexico. Little by little, we, graduate students, are returning to the Campus facilities. April, May, June, and many questions arise, for example, when will this finish? Or do we have to adapt to a new condition that is uncertain and underscore our vulnerability? How do researchers feel about the expanding condition of precarity? Anna Tsing gives the following picture in her book of 2015, *The Mushroom at the End of the World*: “Precarity once seemed the fate of the less fortunate. Now it seems that all our lives are precarious—even when, for the moment, our pockets are lined. In contrast to the mid-twentieth century, when poets and philosophers of the global north felt caged by too much stability, now many of us, north and south, confront the condition of trouble without end” (Tsing 2). This comment illustrates that both poets and philosophers perceive and deal with the expanding condition of “trouble without end.” An epoch of the awareness of being

under a recurrent vulnerability and precariousness may be a way to describe the self-conscious Anthropocene, the concept that has been devised by Lynn Keller (2018). This awareness increases with the expanding consciousness of the collapse of areas of stability that historically benefited from the civilizational modernism and capitalist progress and expanding awareness of what philosopher Jean Luc Nancy named our current catastrophe (Nancy).

Many scholars perceive that the idea of catastrophe or mess is central when feeling the Anthropocene. For example, Anna Tsing expresses that “without planning or intention, humans have made a mess of our planet.” In contrast to our perception of “natural” catastrophes, the Anthropocene embodies a bizarre sense of catastrophe “without end” that makes it terrific and paralyzing. Anthropocene’s terrific vision, predated by XX century disturbing visions on Modernity, outlines it as an epoch of endless trouble in which precarity becomes the very condition of human existence. This sense of horror echoes Beckett’s play called “Endgame” in which the whole world has entered in an “endless horror” in which even meaning, space, and time becomes unstable, a sort of “catastrophe of meaning” that becomes “finality itself” (Nancy; Tsushima).

This post-apocalyptic ambient of “endless horror” that impregnates our visions of Anthropocene resonates in Robert McFarlane’s definition of Anthropocene in his recent book *Underland* (2019): “We are presently living through the Anthropocene, an epoch of immense and often frightening change at a planetary scale, in which ‘crisis’ exists not as an ever-deferred future apocalypse but rather as an ongoing occurrence experienced most severely by the most vulnerable. Time is profoundly out of joint -and so is place” (MacFarlane 13–14). The time-space dislocation in MacFarlane’s definition fosters the awareness of the Anthropocene as an ongoing ‘crisis’ that escapes our attempts to construct a sense of the world because it disturbs our time and space. MacFarlane’s definition updates the Beckettian “ambient” lived as a break in space-time while connecting it to a new state of environmental and cultural awareness of our reality: the planetary crisis.

Since the word ‘crisis’ has become essential in translating Anthropocene into a human feeling across many languages, I would like to explore some notions of ‘crisis’ from a popular Spanish dictionary of etymologies:

“Crisis. The word crisis comes from the Greek κρίσις (*krisis*) and this from the verb κρίνειν (*krinein*), which means “to separate” or “to decide.” A crisis is

something broken, and because it is broken, it must be analyzed. This verb created the term criticism, which means analysis or study of something to make a judgment and criterion that means adequate reasoning. [...] The “crisis” or possible “separation” or “break” is a crucial and decisive point. In Medicine, it refers to a sudden or profound change, which can reach the point that separates life from death.” (Martorelli and Pagot). Then the Castilian Etymological Dictionary Online lists some meanings of the word in Greek literature, for example, a. “the culminating moment of a disease” (Hippocrates), b. “struggle” (Herodotus), c. “choice” (Plutarco) and d. “judgment” (Sophocles). All these meanings characterize the complicated feelings of the Anthropocene as an age of environmental and humanitarian crisis.

Although the Anthropocene may be perceived as a crisis in popular culture, environmental researchers as Anna Tsing and the ecopoet Jonathan Skinner have pointed out the problem of fixing environmental concerns to the notion of “emergency” because this feeling obscures the “emergence” of alternative ways of inhabiting that flourish even amidst ruined territories. In her book *The Mushroom at the End of the World...* (2015), Tsing proposes to shift the focus towards the emergence of new dilemmas that are not easily resolved.² I would like to briefly draw attention to notions of dilemma to be found in the Etymological Dictionary: “Dilemma. The word dilemma expresses a decision point, where you have to choose between two things. The word comes from the Greek δῖλημμα (dilemma), made up of: δῖς- (*dis* = two) and λημμα, (*lemma* = theme, premise). As in Shakespeare’s words “to be or not to be,” a dilemma presents a point of choice between two things. In other words, a critical point where two contradictory premises are evaluated. It is the moment that the cartoons express with a little devil sitting on one shoulder of the character and a little angel on the other shoulder. The two giving contrary arguments.” Next, the entry includes a quote from Cavafis³ to exemplify the relevance of dilemmas for individuals: “There comes a day for certain people when they must say the big YES or the big NO. The person who carries the YES inside suddenly appears and, saying it continues their way with honor and conviction. Whoever said NO, has no regrets. If they were asked again, they would repeat NO. Nevertheless, that NO -legitimate for all his life-overwhelms those people”. In contrast to the definition of crisis, dilemma shifts our

focus toward responsibility and decision making. Dilemmas highlight people's abilities to respond.

The self-conscious Anthropocene as a platform for environmental dilemmas and quandaries raises the question of how to respond to complex dilemmas. As Haraway and feminist thinkers have highlighted, there is a problem that we must tackle along the way, that is, the defects inherited by ideologically biased sciences when understanding what dilemmas are about. The ideological bias issue raised by the self-conscious Anthropocene has significantly influenced the criticism against euro-centric, scientist, colonialist, patriarchal, and capitalist assumptions of reality. Some of these criticisms have brought changes into research practices, and concerns inside research itself are visualized as "turns." Nevertheless, the notion of "turns" has become the common term for speaking about these changes; I sympathize with Marisol de la Cadena's proposal to figure these transformations as openness. Since openness suggests a nonlinear transformation, it brings a way to overcome the progressist idea of vanguard and leadership that fosters a gap between "developed" and "non-developed" environmental philosophies. Moreover, openness suggests rather than looking for new directions, embodying new directions in our practices of existence.

For me, eco-poetics can be defined as a route for openness, a route for world-making through a better understanding of our current environmental crisis, an integral practice to open our hearts to creative works that enhance our abilities to see, hear and think with the environments. Eco-poetics as a heuristic tool for open the heart may embody new ways of "figuring figures" through poetic language and arts. Openness is also a proposal for embodying plural poetical biodiversity. Thus, eco-poetics may be valuable for stopping over intellectualization, open the heart, and enriching our ways of connecting ecologies.

2. Connecting eco-poetics

Self-conscious Anthropocene is also Openness, eco-poetically I mean opening connections grounded on hearing and observation, feeling-thinking processes, making-kin and responsible participation that can be expressed through any poetic language. Rather than visualizing theories as sets of explanations that float on some abstract dimension, theories are the voices embodied in our cells.

Learn to knit
Going through the roads
Leaves have fallen

7月2日-9月11日

2.1 Shinohara Masatake's ecological thinking on the use of poetical language

In his book titled *Philosophy of the Anthropocene: "The human condition" after speculative realism* (2018), Shinohara Masatake includes a chapter titled "The world of objects and the possibilities of poetical language." The author inquires about the possibilities of poetic language as a tool for expanding our communication with ecological spaces. Echoing the ideas of Fujita Shōzō criticism on the decay of Japanese thought and sensibility concerning the mutual negotiation with objects (相互の交渉) in the rapid economic growth age⁴; and with Timothy Morton and Graham Harman philosophers of object ontologies. Shinohara introduces a Japanese approach to poetry's possibilities as an ecological-heuristic tool for practicing encounters with objects in ecological spaces such as industrial landscapes. Shinohara's examination starts from the criticism of the loss of autonomy of scientific researchers and their disconnection from the widespread environmental damages in Japan (Shinohara 169). Shinohara's essays find a possibility for establishing a connection between science and poetry by illustrating the philosopher of science Sakamoto Kenzō use of the poems of the poet Ono Tōzaburō. Shinohara proposes to see this encounter not only as an anecdotal encounter between science and poetry but rather as an opportunity for focusing on Ono Tōzaburō's poems and its possibilities for starting negotiations with objects through poetical speaking (Shinohara 172).

Based on Roman Jakobson's theories on poetic language, Shinohara's vision of poetic language focus on the poetical function of overcoming paradigms through highly efficient use of words and sharp intellectual occupation. Furthermore, poetic language is not perceived as opposed to theoretical language, but rather as a complementary language able to "pioneering" into new territories, such as those where the academic language cannot reach (Shinohara 174).

Through a careful analysis of Ono's poems located in the southern part of Osaka's industrial landscapes, Shinohara's essay comes with examples of how the poetic language can motivate encounters with objects. Ono's poetics that deals with objects produced by industrialization and mechanization may provide an example of how to overcome the western dualism between "matter" and "spirit." Besides, Shinohara proposes to use the word employed by Ono, *kokuretsu* 酷烈, translatable as harshness or severe conditions for approaching heuristically to the natural world that emerges from these new landscapes of industrialization. Shinohara's chapter illustrates how poetry can also help us overcome the vision of nature as a pleasant and harmonious space for grounding a more effective way of coming into contact with the substantiality of the spaces born in the Anthropocene (Shinohara 192).

2.2 The "poetic philosophy" of Pedro Favaron

Shinohara's approach based on poetical encounters resounds with another intercultural approach located in the Amazonia. This other approach comes from a poet, healer, and researcher of Shipibo traditional medicine and chants named Pedro Favaron.

In his book *The poetic reason* (2020), Pedro Favaron starts a dialogue between indigenous, western philosophical traditions, and poetical thinking. Pedro's essay criticizes the modern dissociation between scientific labor and "the researcher's emotional bonds and emotions" that have resulted in the pragmatic imperative to maintain the illustrated objectivity. Based on philosopher Karl Jaspers's theories, Pedro's criticism is focused on the illustrated paradigm that has led to the homogenization of the researcher's language and sensibilities under the primacy of technique. For Pedro, this positivist biased instrumental rationality results in an impoverishment of our language and our separation from the human being and other sentient beings' deep voices.

Pedro's essay suggests looking to non-Western ways of philosophical reflection for finding "dynamics of the philosophical thought that surpass the conceptual frame" (Favaron 15). Basing his arguments on ancient religious and non-western poetical ways of carrying philosophical reflections, Pedro calls for a reintegration of the poetical imagination and "sympathy" (*afecto*) into modern thought as a way for stopping and overcoming the current destruction and degenerate relationship with Mother Earth, that is the causing the division of nature

and society (Favaron 20). Pedro emphasizes that bringing poetic language into philosophical thought can have a therapeutic benefit, reconciling modernity and our “primeval being” (*ser primigenio*), thus becoming a method for regenerating humans health (Favaron 22). Pedro Favaron’s therapeutic proposal embraces the vision of poetic language as “poetic fluidity” and a “dynamics of imagination” (*dinámicas de la imaginación*) able to express those aspects of the world that cannot be expressed by conceptual or scientific formulation (Favaron 25). Based on a revision on the mystical experiences of western visionary poets as Hölderlin and San Juan de la Cruz, Pedro proposes that poetic imagination also can foster rational thinking able to reconcile the opposites (*coincidentia oppositorum*). Pedro states that philosophies embracing poetic language and forms, the so-called “poetic philosophies,” expand our ways of thought by enabling a mental fluidity in tune with our heart and body rhythms.

Pedro’s calling for practicing intercultural poetic philosophies can bring an alternative environmental background to the positivistic paradigm in which scientific research is tightly rooted. Inspired by the indigenous wisdom and poetics of the American continent, Pedro’s alternative paradigm is named “thinking of the heart” (*pensamiento del corazón*)⁵. Pedro calls for an alternative rationality based on affectivity and complementarity between concept and figure, turning away from the Western romantic association of heart with irrational feelings (Favaron 41). Moreover, Pedro argues that “thinking of the heart” is the epistemological ground in which the indigenous condition (*indigeneidad*) underpins its ethics and cosmic ties of kinship into their territories. From an eco-poetical perspective, these ties of kinship help humans maintain the sacred bonds that moderate toxic behaviors and allow humans’ hearts to hear other sentient beings’ voices.

Pedro’s proposal, which is sustained in alternative and indigenous thinking through poetic forms, calls for breeding cross-pollinated poetical environmental philosophies. According to Pedro, the poetic philosophies may have a therapeutic value for repairing the divisions between culture and nature without dismissing the scientific method. Nevertheless, Pedro’s essay draws attention to epistemic humility’s necessity for a modulation of western paradigms. These poetic philosophies are unlikely to find a good platform for dialogue if not accompanied by an epistemic humility attitude from the mainstream scientific community.

2.3 The environmental poetics of house building and the metaphor of decomposers

When the poet Gary Snyder was asked by William McLean about how poetry could transform our world's conditions, he answered that according to Ezra Pound, "artists are the antennae of the race" and they are a representative group of how some people through their sensibilities and lifestyles are "tuned into other voices" (Snyder and McLean 71). For Snyder, artists perceive signals coming from the non-human world and the humans' societies and can send those signals back through their works of art as early warnings.

Extrapolating Ezra Pound's ideas into ecological discourse, Snyder characterizes artists as part of the human ecosystem and assigns them the role of inspectors of our "archetype images" and "symbol blocks" while calling to revise them. For Snyder, poetry effects changes in human societies "by fiddling with the need to look at the key archetype image and symbol blocks and see if the blocks are working [...] and getting at people's dreams about a century before it actually effects historical change" (Snyder and McLean 71). In Snyder's vision, even artists living at the edges of society are part of the human ecology and play a useful and valuable role as recipients of voices coming from the symbolic ecosystem and pathfinders that find new directions for "mind-energy to flow." By performing this role, artists perform changes in society over the long term. This role that embodies "finding structural connections" that "are no longer useful or applicable" resembles the roles of "mushrooms, or fungus," which "can digest the symbol detritus" (Snyder and McLean 71). Thus, it can be said that a method of poetry in which it effects ecological and social changes is through participating in the creative cycles of decomposing and recomposing necessary to maintain our human symbolic systems. This notion might be connected with the so-called power of arts to construct the collective imagery and a vision of mind as an organic process within human's communities.

Next, Snyder focuses on poetry's response when facing our claims for social and environmental change. Snyder argues that focusing on prophecies or championing specific causes is not the major work of poetry. Despite the recognition that poetry can prophesize ecologically or participate through social movements, he stresses that the main work of poetry is "bringing us back to our original, true natures, from whatever habit-molds that our perceptions, that our

thinking and feeling get formed into” (Snyder and McLean 72). Snyder argues that this bringing back embodies tuning us to “Mother nature and human nature” in an ethical way based on harmony and beauty.

Later on, Snyder examines the question of poetry’s value and functionality to a society. For Snyder, it is possible to explore poetry’s value and function both in time and out of time. In time, poetry’s value is perceived by Snyder as tuning our lives to “mother nature” and “human nature” so that we live meaningfully in a path of beauty and with a sense of a defined temporality. Out of time, poetry’s function is seen as a returning us “to our original true nature at this instant forever.” Even though Snyder recognizes that poetry has some functionality, he warns that we should not take poetry’s value or functionality as definitive guidelines. Snyder’s warning reminds us that poetry is not just a tool, an instrument, nor a valuable way for achieving a particular desired purpose, but rather poetry is something humans do as part of their human condition, as much as dancing or eating (Snyder and McLean 72). Snyder’s warning can give us a hint for overcoming some constructive philosophical dilemmas in eco-poetics.

In the light of Snyder’s commentaries, poetry does not require any environmental purpose to exist ecologically; however, it affects human ecology and environments in a meaningful way. Poetry’s agency lies in its ability to affect human awareness and sensitivity towards a biodiverse world full of voices and compose and decompose connections in the human systems that sustain the communitarian life, for instance, politics, religion, and sciences. Snyder’s organic approach to the poetic value and function, while partially rooted in the Nature Writing and the Romantic tradition, offer a hint to overcome its biased shortcomings: poetry is just part of a complex ecosystem of human’s “mind energy.” Figuring poetry and poetics as actors that affect the flow of human energy allows us to bring some alternative to the eco-poetical discussion around the idea of “house.”

Regarding the discussion around the idea of “house,” I will outline it very briefly. As it is known, the prefix *eco* derives from *oikos*, which means house in Greek, and poetics derives from *poiesis*, which means making. Based on an etymological approach, when the term eco-poetics began to appear, it was defined as the language of the house making (Bate; Skinner; Tarlo). However, the figure for “house” faced resistance from many poets, especially women’s writers. This

resistance is outlined by Harriet Tarlo in the introduction of the *How2* magazine on *Eco-poetics*, as follows:

The biased “house” figure links it with a women’s domain as seen from the male gaze. Consequently, this eco-poetics discourse maintains the shortcomings of the male-gendered gaze over eco-poetic concerns and thinking supported in the Romanticist and Nature writing traditions.

The unwanted effect that a house-centered speaking on ecology has on suggesting that humans dwelling is the center of the world, thus entailing that eco-poetical thinking or writings (poems) are in the center of this centripetal anthropocentric movement. This second criticism can be linked with the highly anthropocentric Biblical discourse that tends to put non-human beings for the sake of human dwelling.

Tarlo’s preface, in concert with the works of women poets and thinkers that write in the *How2* magazine issue on *Eco-poetics*, offers a necessary balance to Snyder’s thoughts and questions the “house” while calling for opening the term to other poetical and environmental connections. Without getting attached to the figure of the house dwelling, feminist critics have expanded the field of eco-poetics and eco-poetry by including poets and artists’ works from distinct and diverse parcels of the modernist tradition, including those who do not identify themselves with the “wilderness,” “natural” or “pastoral” traditions, but rather with “language,” “experimental” and “ethnical” approaches. For example, a rawlings works on ecology and visual poetics bring new figures for figuring the eco-poetics that arises from human and animal interactions. This openness of eco-poetics to biodiversity has already achieved a lot on the road among English poetics in the last fifteen years. Losing the house has brought eco-poetics a new opportunity to take the disciplinary or even the epistemological risks for opening itself to pluralism.

Gary Snyder himself, aware of the thorny problems aroused by the figure of house and house-speaking calls in his book *The practice of the wild* (1990) to ground a relationship with nature on a notion of “home” not necessarily attached to specific places, but rather in heart: “The heart of a place in the home and the heart of the home is the firepit, the hearth” (Snyder 26). Snyder’s literary play between “heart” and “hearth” poetically connects the place of “home” with the place for sharing our feelings, thoughts, and stories. Snyder also gives us another clue for thinking of “home” as different from “householding.” Even if householding is

central to Snyder's vision of bioregionalism and bioregional practices, he argues that abandoning householding can become a way of practicing a sense of home. Snyder's vision of "homeless" is based on East Asia's mystic and ascetic traditions and probably in life-long friends such as the wandering poet Nanao Sakaki. He provides the example of Chinese poet Han-Shan as a "homeless" poet that finds a dwelling-place in the home of the universe.

2.4 Ecopoetics and biodiversity

When I began to write poetry, there was a trend in the Mexican literary criticism that outlined poetry as an endangered genre. In fact, young poets in Mexico still have to overcome the questions of writing poetry for who and how to make poetry relevant to society? Both questions imply an enormous skepticism on poetry's value and function. This skepticism, a tendency to see poetry as a species of esoteric art and defensive attitudes among poets, has contributed to the separation between "contemporary poetry" and society. Nevertheless, responding to this sense of "disconnection," new tendencies and ways of carrying poetry to the people have flourished in the Mexican cultural landscape. These new and alternative ways of experimenting with poetry have boosted orality practices such as spoken word and poetry slams and varied forms of interaction between poetic language, multimedia, performance, and other arts.

The new poetical landscape in Mexico has seen the emergence of a new generation of alternative poets, and simultaneously the emergence of a new generation of poets writing in their indigenous languages and Spanish. The so-called indigenous literature has become a fertile ground for debating issues concerning the bonds between literature, identity, and territories in the national landscape. For example, mixe critic Yásnaya Aguilar has highlighted the prevailing stereotypes over indigenous literature, such as its supposed relation with nature, even when there is no generic word for nature in many indigenous languages. Between this scene, Yásnaya's criticism resonates with the deconstructions of Japanese society's nature-culture stereotypes made by the Japanese scholar Masami Yuki. Also, as it has been pointed out, ethno-poetics predates ecopoetics and coincides with the origins of ecocriticism, and therefore it should be included as an ethical ground for opening modern ecopoetics to more diverse forms of experiencing, using, and understanding the poetical world (Arigo). I suggest that

eco-poetics can be considered an intercultural territory and considered a heart-based openness to biodiverse proposals that inhabit other ontologies and methodologies, literary or not.

Once, the American-Chiapaneca poet Ambar Past told me that most Maya Tzotzil speakers do not use the term poetry to refer to the poetical uses in their languages, chants, sayings, or prayers, because they do not perceive “poetry” as a necessity. Ambar told me that, despite not having “poetry,” their way of speaking is poetical for us and indeed expresses deep bonds between humans and non-humans. Echoing Ambar Past’s words with Elicura Chihuailaf’s ideas on Oraliture, eco-poetics must accompany its openness of heart with an epistemic openness for putting us in the intersections of poetical expression and Mother Earth.

3. The poem: Anthropocene Star

Notebook writing
Teacher Grandfather Grandmother
 of the quipus
 help me tie
 to synthesize
 time and space
this crisis of men and women
 named *geotrauma*
this crisis of objects
 named *kokuretsu*
Guide me across
 biodiversity
 with the opening
 of my heart
 to their dialogues
 and constellations
 thinking-feeling
This knot is the Anthropocene
 Capitalocene
 and other separations

divisions
time-space dislocations
that produce horror
endless
afterworlds
settled in fear
Nonetheless
I dream that my father
tells me:
“intuiting ecopoetics
sensing poems
and
ecological poetry
are ways of living
based on plurality.”
eco = poetical
identity + biodiversity
are for joining together
the broken parts
This has a therapeutic value
for awakening hearts
from anesthesia
diluting subject-object
and other frontiers of living
non-*oikos*
non-subject
non-object
non-poetry
homeless + echoes
composing and decomposing
raising in the
heart - corazón - kokoro
心
For speaking poetical philosophies

of thinking-feeling
some making roots
while fading
with the autumn leaves
after all
what is a geological firm in the heart?
“don’t fix yourself to visions.”
“it’s ok to be puzzled.”
“we have to navigate through these complicate feelings with awareness”
新型 コロナ ウィルス
COVID-19, third wave
Nevertheless
on a wooded hillside
parents and children play together
with the fallen leaves
We are living
here and now
living in touch
and touching us.

Tsukuba City, 15th - 21st November 2020

Conclusions

Practicing intellectual exploration on some topics regarding poetical thinking and the heart’s openness based on contemplation and poetic writing can nurture an eco-poetical openness to biodiversity. This writing, inspired by poetical inquiry techniques, is called by me, nurturing the eco-poem as a literature review. Nurturing an experimental eco-poem theoretically with slowness and consciousness of the “crisis” of the self-conscious Anthropocene during this COVID19 epidemics has allowed me to write an eco-poem of hope. This eco-poem is based on hearing concepts such as crises, dilemmas, encounters, thinking of the heart, and house-home while contemplating the Anthropocene landscape through my window. The

poem was written trying to tie the ideas, but there is certainly room for improvement.

This process of engaging in biodiverse philosophical-poetical callings for openness coincides with philosopher Timothy Morton recent calling for an openness to feel the philosophy that comes from the heart. Looking through the window, I see the colors of *kōjo* and the leaves of *kaede* and *ichō* falling with striking colors. Even today that I am aware that we are entering into the third wave of COVID19, I realize that:

As it is inside, it is outside
As it is outside, it is inside
Today the wind has come
to blow the leaves.

21st November, Tsukuba City

Works cited

- Arigo, Christopher. "Notes Toward an Eco-poetics: Revising the Postmodern Sublime and Juliana Spahr's This Connection of Everyone with Lungs" by Christopher Arigo -- HOW2. 2008, https://www.asu.edu/pipercenter/how2journal/vol_3_no_2/eco-poetics/essays/arigo.html.
- Bate, Jonathan. *The Song of the Earth*. Macmillan Publishers, 2001.
- Césarman, Fernando. *La Piel de La Tierra*. (Conciencia Ecológica). Gernika (Colección Ecología), 1993.
- Chakrabarty, Dipesh. "Anthropocene Time." *History and Theory*, vol. 57, no. 1, Wiley Online Library, 2018, pp. 5–32.
- Echeverri, Ana Patricia Noguera de, et al. "Métodoestesis: Los caminos del sentir en los saberes de la tierra una aventura geo-epistémica en clave sur." *RIAA*, vol. 11, no. Extra 3, Escuela de Ciencias Agrícolas, Pecuarias y del Medio Ambiente. Universidad Nacional Abierta y a Distancia (UNAD), 2020. [dialnet.unirioja.es, https://dialnet.unirioja.es/servlet/articulo?codigo=7494316](https://dialnet.unirioja.es/dialnet/unirioja.es/servlet/articulo?codigo=7494316).
- Favaron, Pedro. *La Razón Poética*. Lenguaje Perú Editores, 2020.
- Haraway, Donna J. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016.
- Keller, Lynn. *Recomposing Eco-poetics: North American Poetry of the Self-Conscious Anthropocene*. University of Virginia Press, 2018.
- MacFarlane, Robert. *Underland: A Deep Time Journey*. Hamish Hamilton, 2019.
- Martorelli, Noemí, and Pagot. "CRISIS." *Diccionario Etimológico Castellano En Línea*. etimologias.dechile.net, <http://etimologias.dechile.net/?crisis>. Accessed 2 July 2020.
- Nancy, Jean-Luc. *After Fukushima: The Equivalence of Catastrophes*. Fordham University Press, 2014.
- Owton, Helen. *Doing Poetic Inquiry*. Springer, 2017.
- Shinohara, Masatake. 人新世の哲学: 思弁的实在論以後の「人間の条件」. 人文書院, 2018.
- Skinner, Jonathan. "Editor's Statement." *Eco-poetics*, vol. 1, no. Winter, 2001, pp. 5–8.

- Snyder, Gary. *The Practice of the Wild*. North Point Press, 1990.
- Snyder, Gary, and William Scott McLean. *The Real Work: Interviews & Talks, 1964-1979*. New Directions Publishing Corporation, 1980.
- Tarlo, Harriet. "Women and Eco-poetics: An Introduction in Context" by Harriet Tarlo -- HOW2. 2007, https://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/ecopoetics/introstatements/tarlo_intro.html.
- Tsing, Anna Lowenhaupt. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton University Press, 2015.
- Tsushima, Michiko. "The Spatiotemporal Dimension of 'after' in Samuel Beckett's Endgame." ACCS2019 Conference Proceedings, 2019, <https://papers.iafor.org/submission51126/>.

¹ Haraway has expressed this ethical and epistemological issue as "it matters which stories tell stories, which concepts think concepts. Mathematically, visually, and narratively, it matters which figures figure figures, which systems systematize systems" (Haraway 101).

² The notion of "quandary" is central in Timothy Clark book, *The Cambridge Introduction to Literature and The Environment* (2011).

³ Constantino Cavafis (Greek poet 1863-1933).

⁴ 相互の交渉 *sōgotekikōshō*, in a broad sense, can be understood as interconnection with objects, negotiation, and mutual bond towards them. It is mainly understood as a Japanese cultural relationship that existed before the emergence of the culture of consumption and disposal under neoliberal capitalism.

⁵ It is worth noting that the expression "thinking of the heart" echoes the English expression "methodology of the heart," a way in which Ronald Pelias, Helen Owton, and scholars in psychology and sport studies have approached alternative methodologies for carrying qualitative research grounded on poetic language. Owton description of these methodologies highlights the relevance of the researcher's body: "Pelias (2004) makes a plea for a methodology of the heart that is located in the researcher's body, 'a body deployed not as a narcissistic display but on behalf of others, a body that invites identification and empathetic connection, a body that takes as its charge to be fully human'" (Owton 4).

人新世よ、心を開きなさい！

COVID-19における生物多様性のエコポエティクスとの連関

Yaxkin MELCHY

人新世は、詩と詩的思考に基づいた認識論を育むための分野となる可能性があるけれども、人間以外の他者を詩的に考えたり感じたりする心をまだ欠いているように思われる。本稿では、文化的な「自己意識のある人新世, self-conscious Anthropocene」(Lynn Keller, 2018)の特徴と、詩的および環境的思考に関する議論のいくつかについて再検討する。本稿を通して、私は、エコポエティクスの生物多様性を探求することが、人新世の問題を分解・再構成し続けることによって、我々人間の心を開くための有用な方法であるかもしれないことを提案する。本稿は、生物多様性に基づいたエコポエティクスのアプローチによって、ロマン主義やネイチャーライティング以外の伝統における思考と感情又は心身間における断絶を示すを試みる。

本論では、はじめに、自己意識のある人新世における危機「crisis」、ジレンマ「dilemma」、開放性「openness」の概念におけるいくつかの重要な特徴を概観する。次に、詩的言語の使用に関する篠原雅武の生態学的思考、ペドロ・ファバロンの「詩哲学 poetic philosophy」、住宅建設の環境詩学と分解者のメタファー、そして最後に詩学と生物多様性に関するいくつかの概念を検討する。結論に至る前に、検討された視点とキーワードを結び付ける実験的なエコポエムを作成し、詩が生物多様性のエコポエティックアプローチと私たちを結び付ける文化横断的な方法であることを示す。本稿は最終的に「文献レビューとしてのエコポエムの育成」の例としてこの詩を根拠付けることにより、COVID-19 パンデミックの際の太平洋横断のエコポエティック調査を促進させることを目的とするものである。