

Conceptions of nature from the poem “A Folha” by Drummond

Débora Elisa de Souza

MSc Student in Science and Environmental Education, UFLA, Brazil
debora.souza4@estudante.ufla.br

Julia Amorim Monteiro

MSc Student in Science and Mathematics Education, UFPR, Brazil.
Juliaamonteiro9@gmail.com

Antonio Fernandes Nascimento Junior

Doctor Professor, UFLA, Brazil.
toni_nascimento@yahoo.com.br

ABSTRACT

This work aimed to analyze the poem "A Folha", by Carlos Drummond de Andrade, seeking to identify the ideas of nature that can be enunciated in a Biology teacher training environment. For this, we resorted to Discourse Analysis, using the Bakhtin Circle as a theoretical-methodological framework. From the analysis, it was possible to see that the poem raises dialogues that permeate different ideas of a historically constructed nature, based on the ideas of Plato, Kant, Hegel and Marx and Engels. Furthermore, the analysis of the poem reminds us of the importance of such discussions for teacher education.

KEYWORDS: Ideas from Nature. Dialectic. Poem.

1 INTRODUCTION

The ideas of nature have undergone major modifications throughout history. These modifications express the context that enabled the construction of modern and modern science. What lies behind the historically constructed ideas of nature is what makes up and where the worldview that supports science comes from (NASCIMENTO JUNIOR, 2012). Thus, one of the fundamental conditions to understand science and its assumptions is to dive into a historical journey to know the different ideas of nature, since what builds modern science, according to Nascimento Júnior (2012), is the conception of nature that underlies it.

When dealing with the teaching of Biology, in which ideas of nature can be perceived more explicitly, it is interesting to seek the historical and social context of the construction of this science so that there is the understanding of the contents that compose Biology in a critical and contextualized way (NASCIMENTO JUNIOR, 2010). In addition, the Environment, the object of Biology studies, was also constituted from the Ideas of Nature, since the relationship that man establishes with the environment, explicitly or not, is related to how he sees nature and everything that arises from it (RAMOS, 2010).

Consequently, being nature a concept that sustained and sustains the natural sciences, this concept is also present in other human productions, such as in the arts, in religions, in social relations, in the imaginary, in conceptions of education, in conceptions of society and linked to the proposals of Environmental Education (RAMOS, 2010). Regarding art, we have in it a possibility to see these conceptions of nature in a different way, which enchants and brings up relevant reflections from the aesthetic. Bakhtin (1990), wrote that "the three fields of human culture - science, art, and life - only acquire unity in the individual who incorporates them into his unity" (p. 33).

In this way, through art, it is possible to look beyond the aesthetics that are placed there. When dealing specifically with poems, we have here a way to travel between verses, rhymes, and stanzas, going back and forth in time and looking responsibly

[...] the poet must realize that his poetry is to blame for the trivial prose of life, and it is well for the man of life to know that his lack of demand and the lack of seriousness of his vital questions account for the sterility of art. The individual must become fully responsible: all his moments must not only stand side by side in the time series of his life but must also penetrate each other in the unity of guilt and responsibility (BAKHTIN, 1990, p. 33)

Given this, one of the ways to propose a critical and contextualized discussion about the ideas of nature is to start with poems. However, for this to happen, it is essential that teachers, in this case, Biology teachers, are trained in a perspective that includes the ideas of nature in their curriculum, because according to Beltrame (2008), the theme nature is a

discussion that should be present in the curriculum of any Biological Sciences course because it permeates the training of the biologist - and teacher.

Therefore, this paper aims to identify in the poem "The Flower", by Carlos Drummond de Andrade, the ideas of nature present that can be enunciated in a biology teacher training environment.

2 METHODOLOGY

This paper fits into the so-called qualitative research methodology. In this case, the researcher focuses on the process and not simply the product, trying to understand the phenomena studied from a critical and contextualized perspective (ANDRÉ, 2001).

In this way, for the analysis of the poem, we will use Discourse Analysis, more specifically the collation of utterances of Bakhtin's Circle (BAKHTIN, 2011; VOLÓCHINOV, 2018). Considering the perspective of communication, of dialogue, we can approach enunciation as one of these means. According to Volóchinov (2013), enunciation presupposes the realization of the existence not only of a speaker, but also of a listener, and for it to exist, it inevitably presupposes protagonists.

In this perspective, being the poem a human production that is constituted by a ciphered, rhythmic, and light language that sings life and invites those who read it to enjoy it with attention and sensitivity, so that they can then reconstruct the meaning of life (RAMALHO, 2014), the poem is also considered an utterance. Deconto and Ostermann (2020) point out the relevance of looking at the articulation between art and education from the theoretical framework of Bakhtin's Circle.

Bakhtin (1990) states in his work that the form of the poem establishes relationships of meaning when articulated to history and culture since these elements are inseparable. Carlos Drummond de Andrade's poem is inserted in a historical-cultural context and is constituted in and by events. In this way, it is possible to identify a dialectical synthesis between the psychic and the ideological, which continuously takes place in the word (VOLÓCHINOV, 2018). This same author also says that "each discursive act, the subjective experience is eliminated in the objective fact of the spoken word-enunciate; the spoken word, in turn, is subjectivized in the act of responsive comprehension, to generate sooner or later a responsive reply" (VOLÓCHINOV, 2018, p. 140).

Starting from these questions and understanding that in the Bakhtinian perspective, every utterance responds to something said previously and arouses subsequent sayings and understandings and is oriented towards a response, being a link in the uninterrupted chain of discourses and that only by the collision of these stages is that one can analyze the meaning of an utterance, we seek to answer the following question: the author's utterance arouses which possible sayings in a teacher training environment, regarding the Ideas of Nature?

3 RESULTS AND DISCUSSION

Once inserted in the continuous chain of assertions, the analyzed poem responds and raises other sayings that are related to the idea of the concepts of nature throughout history. Humanity is crossed by a restlessness that is occupied by an inscription in the investigation of itself, human, and of the world, a thought that can be understood by Drummond's poem, as it illustrates someone, from a certain time, in a certain space who, when observing the leaves, reflects about what is outside and what is inside, nature and the nature of itself.

We will continue by highlighting, from the poem, the statements that enable discussions in educational settings, regarding the idea of nature, starting from the importance of these ideas for the construction of a conscious relationship with the environment. From the analysis, we will build a discussion from a thought that starts from the Platonic conception, jumps to Kant who influences Hegel, and then we are launched into questioning which guides us to the dialectics of Marx and Engels.

3.1 A Conception of the Real

Nature is two.

One, as it knows itself.

The other, the one we see. But do we see?

Or is it the illusion of things

As we come across the questions, some discussions are raised.

"But do we see? Or is it the illusion of things?"

We can refer to Plato, who, according to Nietzsche (2007g, p. 75-84), has a direct connection with Socratism. The Platonic philosophy presents us with two spheres, that of reality and that of illusion. For Plato, we do not live in the plane of reality, but in a dimension whose truth is unreachable, we only live appearances, these constitute the world of the senses, "where everything is unstable and varies according to interpretations" (NASCIMENTO JUNIOR, 2010, p. 32). Longing for the being, one seeks what constitutes its essence, and this is contained in the ideas.

"One, just as it knows itself. Another, the one we see. But do we see?"

The verse quoted above makes it possible for us to refer to Kant's "the thing in itself," but when Kant bars direct access to the thing in itself, it is no longer spoken of in Platonic terms. This barrier with the thing-in-itself is established since "to know about it I must have it in my mind, and when it is in my mind it is already inevitably affected by it; hence, it is no longer the thing-in-itself, but a mixture of the thing-in-itself and my subjectivity" (KAUFFMANN, 2008, p. 30).

Nature is two. One, as it knows itself. The other, the one we see. But do we see? Or is it the illusion of things?

We start from dualism and dialectic in the conception of nature, it was identified that one presents the idea that it knows itself, and we enter the idea of another and then turn the thought to itself from the other.

3.2 The unfolding of Marx's dialectics

The restlessness that runs through human history in the search for the meaning of the self and the world accompanies the transformations in the conceptions of nature.

*Who am I to feel the fan of a palm tree?
Who am I, to be the master of a closed
sacred ark of autonomous lives?*

We were questioning nature, and now the self is questioning itself and its relation to the world. Unquietness arises as problematic, in the form of questions, and these questions never cease. The poet is "someone who wants to know, a perplexed inquirer who reflects on himself, the world, and language" (ARRIGUCCI JR, 2002, p. 48).

Is the person who feels the fan of a palm tree part of nature or is he before it? If he is before it, we return to the conception of nature perceived in Christian rationalism as well as in the mechanistic view. However, the path has been taken so far and the junction of the next part of the poem leads us to another conception of nature. To enter it, we need to understand that for this conception of nature, everything is history, in essence, everything is matter, and it is from this that all things emerge, including nature. It is from the transformations of matter that consciousness is built. But what would the consciousness of matter be? Man.

Nature, in turn, is a monotonous process, a set of regularities, such as day and night, the phases of the moon, the seasons. Matter, which resulted from nature, also transforms until it reaches something we call life. These transformations continue until we reach the human condition, which is the living being that is aware of itself, of others, and the world. In this conception, everything begins in the matter and everything that does not matter comes from matter, including the idea of God, which is a kind of maximum abstraction that is produced by man.

Continuing, the next few verbs bring us closer to this aforementioned conception:

*The claim of being a man
and not thing or snail
crumbles me in front of the leaf
that falls, after living
intense, quietly,*

The answer as differentiation of man and animal takes us again to the dialectic, but no longer the Hegelian one, but that of Marx and Engels

[...] it does not start from what men say, imagine or represent, and neither from thought, imagined and represented men in order to arrive from there to men in flesh and blood; it starts from really active men and, starting from their real-life process, it also exposes the development of the ideological reflections and echoes of this life process (MARX, 1977, p. 37).

So, we have that "(...) the further men move away from animals, the more their influence over nature acquires a character of intentional and planned action, whose purpose is to achieve objectives designed in advance" (ENGELS, 1977, p.69-70). Engels (1977) already pointed to the need to understand the dialectical relationship between humans and nature. The claim of verse eleven of the poem leads us to the following idea

The only thing animals can do is to use nature and modify it by the mere fact of their presence in it. Man, on the contrary, modifies nature and forces it to serve him, he dominates it. And therein lies, in the last analysis, the essential difference between man and the other animals, a difference which, once again, results from labor (ENGELS, 1977, p.71).

This work has a changeable character and has a relationship with its time and space, and so when it changes, it changes the world view and even the world itself (NASCIMENTO JUNIOR, 2000).

Based on Karl Marx's conception of nature supported by dialectical materialism, we have nature as a complex and dynamic unit in its contradictory movement and, according to the ideas of Costa and Loureiro (2015, p. 290), "distancing from approaches that defined it as "substrate", which results in dichotomous understandings (human being on one side, nature on the other)".

In closing, the following verses support our construction of Marx and Engels' conception of dialectics:

*and by order of the Mayor
will disappear in the sweep
but continues on another page
alien to my privilege
of being stronger than the leaves.*

The conception present in this process of nature-man and man-nature is that "it is not consciousness that determines life, but the life that determines consciousness" (MARX; ENGELS, 1977, p.37). Human labor "is responsible for the construction of consciousness, ideas and human values (exactly the opposite of the Kantian and Hegelian systems, where ideas establish the purpose of natural things)" (NASCIMENTO JUNIOR, 2010, p.167). Being stronger than the leaves, brings us back to the thought that "man is the moment in which nature (as matter) attains consciousness about itself" (NASCIMENTO JUNIOR, 2010, p.170).

3 CONCLUDING REMARKS

This paper aimed to identify in the poem "The Flower", by Carlos Drummond de Andrade, the ideas of nature present that can be enunciated in a biology teacher training environment. From the analysis, it was possible to build an articulation that allowed us to associate the philosophical unity of the dialectics understood in the ideas of nature and its historical construction. It was then possible to raise, based on the poem and the theoretical references adopted, statements referring to a historical construction of the ideas of nature, going through Plato, Kant, Hegel, and culminating in a philosophical unity, central to the poem, the dialectics of Marx and Engels. By establishing relationships of meaning between the statements of the poem and a critical and contextualized discussion about the ideas of nature, science, art, and life gain a character of historical and social understanding of knowledge.

Being aware of the different ideas of nature is also a way to understand how human beings interact with each other and with nature itself. It is important to point out that seeing nature in a dialectical way, as subjects that are inserted in it, is very rich when we think about the current economic model, which mechanically understands nature and explores it unbridled.

Finally, it is important to highlight that the possibility of discussing the ideas of nature from the poem is very rich for teacher training environments. This happens because it is from the knowledge and understanding of the changing ideas of nature throughout history that biology teachers will be able to mediate the knowledge about this science in a critical and contextualized way, contributing to the shaping of subjects who understand the assumptions of biological content.

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