| RESEARCH ARTICLE

Engaged Amazigh Poetry in Meteor Airlines' "Agdal": Reviving Tradition while Addressing Global Environmental Issues

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| ABSTRACT

This paper analyzes Meteor Airlines' 2024 album *Agdal*, which revitalizes traditional Amazigh poetry through the emerging genre of Amazigh Rock. The study aims to explore how *Agdal* integrates the cultural heritage of pre-Saharan Amazigh oasis communities into global environmental discussions, with an emphasis on preserving nomadic and pastoral traditions. Using a qualitative analysis of the album's lyrics, music style, and its reception, this research examines how the album marks a shift in Morocco's cultural industry from commercialized music production to efforts centered on cultural preservation and archiving. Findings suggest that *Agdal*, by merging traditional Amazigh poetry with contemporary rock elements, engages transnational audiences and contributes to an ongoing global dialogue on ecological and cultural sustainability. The study concludes that contemporary Amazigh music plays a crucial role in preserving historical memory, fostering cultural resilience, and raising environmental awareness, illustrating the impact of local cultural production on wider global issues.

| KEYWORDS

Amazigh poetry, cultural heritage, Amazigh Rock, environmental awareness, Morocco, cultural preservation, historical memory, cultural resilience, transnational dialogue, ecological sustainability.

| ARTICLE INFORMATION

1. Introduction

In recent years, there has been a growing recognition of music's role not only as an art form but as a means for cultural preservation and environmental advocacy. Scholars increasingly examine how music intersects with cultural identity, social cohesion, and ecological awareness, illustrating its potential to shape collective memory and foster community engagement (Lianga, 2024; Bell, 2009). *Agdal*, the 2024 album by Meteor Airlines, exemplifies this intersection, blending traditional Amazigh poetry with contemporary rock to revitalize cultural heritage and address pressing environmental issues.

Amazigh oral traditions, particularly poetry, have historically served as a means of preserving collective identity and reflecting the deep connection between Amazigh communities and their environment. Studies highlight how these traditions, rooted in nomadic and pastoral practices, embody sustainable ways of life that are increasingly endangered by climate change and modernization pressures (Matusiak et al., 2017). Through its unique sound, *Agdal* offers more than musical innovation—it functions as a cultural and ecological statement, drawing attention to the preservation of Amazigh traditions within the context of global environmental sustainability.

The album also marks a notable shift within Morocco's cultural industry, moving beyond commercial objectives to focus on cultural preservation and ecological consciousness. By merging Amazigh poetic heritage with modern rock, *Agdal* extends the scope of Amazigh music, contributing to international dialogues on climate change, indigenous rights, and cultural resilience.

This article examines the role of *Agdal* in maintaining and renewing Amazigh cultural practices, focusing on its impact on global environmental discourse. Through analysis of its musical structure, lyrics, and broader cultural relevance, the study demonstrates how *Agdal* transcends conventional music production to become a platform for ecological and cultural sustainability.

1.1 Background

Rock music, as a genre, has its roots in the fusion of multiple musical traditions, including folk, country, and blues. One of its defining features is its capacity for innovation, with new subgenres emerging to address various cultural, political, and social issues. Rock has evolved into a dynamic musical form capable of absorbing local sounds and global influences, resulting in a multitude of subgenres that cater to diverse audiences. From psychedelic rock to punk, the genre has historically given voice to countercultural movements while providing a platform for social critique and cultural identity formation. Each wave of rock innovation reflects the particular concerns of its time, maintaining relevance through continual adaptation.

In this context, Amazigh Rock has emerged as a powerful response to the cultural and political issues faced by Morocco's Amazigh communities. The genre draws on traditional Amazigh musical forms, such as Tirrouyssa (Amazigh epic poetry) and folk music, alongside influences from la chanson engagée—music characterized by strong political and social messages. By fusing these traditional elements with the aesthetics and instrumentation of rock, Amazigh Rock addresses the "Amazigh question," highlighting the preservation of language, culture, and identity. Bands like Meteor Airlines are at the forefront of this movement, using music as a tool for cultural expression and activism.

Despite being a relatively young band, formed in 2016, Meteor Airlines has already made a significant impact on both national and international music scenes. Their participation in prominent festivals, including Morocco's Boulevard Festival, has helped popularize Amazigh Rock among diverse audiences. Their 2024 album, Agdal, explores critical themes of environmental preservation and cultural survival, particularly in the face of climate change. The album underscores the vulnerability of Amazigh communities—guardians of vital landscapes like the Agdal system, community oases, and argan forests—and emphasizes the need for resilience and adaptation strategies as climate pressures increase.

While the thematic ambition of Agdal is commendable, it is essential to critically examine the role of foreign funding in its production. Created as part of the Community Heritage Exchange Initiative (CHEI) in collaboration with the U.S. Department of State's Ambassadors Fund for Cultural Preservation and StoryCenter, the album benefits from international support that amplifies its message on a global stage. However, this involvement raises questions about the potential commodification of cultural heritage. Western funding of cultural preservation projects, even with well-intentioned aims, can sometimes reflect a neocolonial dynamic, where local communities and narratives are shaped to fit external agendas or expectations.

In the case of Agdal, while the album celebrates the ancestral environmental wisdom of Amazigh communities, the participation of American institutions prompts reflection on whether the cultural products and messages conveyed align entirely with local priorities or are influenced by global narratives on climate and sustainability. This critical engagement does not diminish the band's achievements but rather seeks to understand the broader implications of their work within the context of foreign cultural diplomacy. As Agdal calls for global climate action, the album serves as both a celebration of Amazigh resilience and a complex site of transnational cultural exchange.

Despite receiving funding for Agdal, it is important to recognize that Meteor Airlines has consistently upheld its commitment to authenticity in previous works. Their earlier songs reflect a dedication to reviving traditional Amazigh poetry as a means of critiquing the realities of colonialism and celebrating the region's rich traditions of resistance and authenticity. This commitment underscores the complexities surrounding external funding and the band's adherence to its foundational principles. By engaging with these critical themes, Meteor Airlines not only preserves the cultural heritage of the Amazigh people but also positions themselves as cultural activists addressing both local and global challenges. Their artistic integrity is a crucial component of their contribution to the ongoing discourse on Amazigh identity and resistance in contemporary contexts.

2. Literature Review

The Amazigh, or Berber, are an indigenous group in North Africa with a heritage spanning millennia (Brett & Fentress, 1997). Predominantly residing in Morocco, Algeria, Tunisia, and parts of Libya, the Amazigh have sustained a distinct cultural identity through language, traditions, and artistic expressions. Much of this identity has been preserved through rich oral traditions, including storytelling, poetry, and songs that convey collective memories and cultural heritage (Tomšič, 2018). Recent studies highlight that Amazigh music, in particular, plays a powerful role in reflecting themes of identity, resistance, and social issues. According to Jones (2012), Amazigh musicians increasingly use their art to assert their cultural identity and connect with diaspora communities, reinforcing their presence in both local and global contexts.

In post-colonial North Africa, the Amazigh have historically faced challenges regarding cultural and linguistic rights. In countries like Morocco and Algeria, Amazigh identity has often been marginalized in favor of a dominant Arab national identity, impacting cultural visibility and linguistic preservation. However, studies by Fromherz (2014) and Silverstein (2012) document the recent resurgence of Amazigh activism, which seeks recognition for their language and culture. This movement gained momentum in Morocco, culminating in the recognition of Tamazight as an official language in 2011—a significant milestone for Amazigh cultural identity (Kohl, 2014; Alalou, 2018).

A deep relationship with the natural environment is central to the Amazigh way of life, particularly in pre-Saharan oases where nomadic and pastoral practices have evolved over centuries. This connection is embedded in cultural expressions that highlight a sustainable lifestyle, as reflected in traditional practices such as Agdal—a communal land management system central to pastoral communities. Scholars like Sangare et al. (2020) have noted that, despite socio-economic shifts pushing many Amazigh toward

semi-nomadic or sedentary lifestyles, nomadism remains a defining aspect of their cultural identity. Cultural expressions, including music and oral traditions, celebrate this heritage, emphasizing their ancestral connection to the land (Blanco & Carrière, 2016).

The environmental landscape in pre-Saharan oases, however, is facing unprecedented challenges. Studies by Schilling (2012) and Zulfa (2022) document how climate change and modern development pressures threaten traditional ways of life and the natural resources essential to nomadic and semi-nomadic Amazigh communities. Amidst these environmental crises, traditional Amazigh poetry serves as a repository of ecological knowledge, expressing themes related to nature, environmental cycles, and the nomadic experience (Atibi, 2021).

Meteor Airlines' 2024 album Agdal illustrates the potential for modern music to act as a bridge between traditional Amazigh environmental knowledge and contemporary ecological concerns. The band revives ancestral practices such as Agdal, highlighting the sustainability embedded within traditional land management systems and emphasizing the significance of cultural sustainability for broader ecological resilience. By reintroducing Agdal practices, Meteor Airlines encourages young Amazigh to reconnect with ecological methods overlooked in modern environmental discourse, methods that are specifically suited to the arid pre-Saharan and mountainous regions.

Agdal challenges the environmental degradation often accelerated by generic, globalized environmental solutions that neglect the unique ecological needs of local landscapes. By promoting these ancestral practices through music, Meteor Airlines advocates for a renewed appreciation of Amazigh environmental practices as both culturally sustaining and ecologically viable. This underscores a critical gap in global environmental discourse, which often overlooks indigenous perspectives. Through their work, Meteor Airlines reaffirms the potential of traditional Amazigh ecological knowledge as a solution to contemporary environmental challenges, positioning cultural sustainability as a cornerstone for environmental resilience.

3. Methodology

This paper employs a qualitative thematic analysis to examine Agdal by Meteor Airlines, focusing on how the album conveys Amazigh poetry and traditions through three analytical frameworks: cultural resilience, globalization and cultural identity, and music as resistance. First, using cultural resilience (Victor Turner, 1974), the analysis explores how Agdal revives and sustains traditional Amazigh ecological knowledge, particularly by referencing the Agdal land management system. This system, deeply rooted in indigenous perspectives, models sustainable environmental practices that reflect Amazigh values and resilience. The second framework, globalization and cultural identity (Arjun Appadurai, 1990), situates Agdal within a globalized musical landscape, examining how Meteor Airlines merges Amazigh sounds with rock influences to extend Amazigh cultural expression to broader audiences. This cross-cultural blend facilitates dialogue while maintaining cultural specificity, promoting global awareness of Amazigh identity. Finally, the music as resistance framework (Theodor Adorno, 1975) assesses how Agdal challenges cultural erasure, asserting Amazigh identity within a dominant national narrative and highlighting themes of empowerment and defiance through its poetic and musical choices. Together, these frameworks guide the thematic analysis, offering a comprehensive examination of Agdal as a transnational cultural artifact that preserves Amazigh heritage while innovating within it, bridging local and global discourses on cultural and environmental sustainability.

4. Results and Discussion
4.1. Overview of the Album's Themes and Musical Elements

The totality of nine songs from *Agdal* by *Meteor Airlines* serve as a vibrant homage to Amazigh cultural heritage, revitalizing traditional poetry and infusing it with contemporary musical elements. The album's opening track, "Ighman," celebrates the ceremonial application of henna on an Amazigh bride's hair, highlighting the spirituality and significance of this ritual. The lyrics, rich with symbolism, emphasize fertility and cultural identity, as expressed in lines that invoke blessings from sacred women while intertwining familial bonds with divine reverence. This melding of personal and communal narratives reflects the deeply rooted traditions that continue to shape Amazigh identity.

In contrast, "Aghanib" (Pen in Tamazight) shifts focus to the historical context of the oases, chronicling the challenges faced by these vital ecosystems. The lyrics articulate a profound lament for the land, characterized by poignant imagery of drought and environmental degradation. Phrases such as "*Itca wafa tiɣzwin*" (Fervent flames feast upon the oases) reveal the urgent cry for ecological awareness, urging listeners to acknowledge the impact of climate change on their ancestral home. The pen, as a symbol of memory and resistance, becomes a vehicle for storytelling, bearing witness to the trials and aspirations of the Amazigh people. The album further explores existential concerns in "Anzwum," where the singer expresses a deep-seated anxiety regarding environmental destruction. The juxtaposition of fire and frost symbolizes the precarious balance of nature and community, underscoring the theme of resilience amidst adversity. The invocation of traditional music forms like *Ahidous* reinforces the significance of cultural practices as sources of solace and unity during times of crisis.

"Mani Aman," a poignant exploration of water scarcity, captures the despair of a community grappling with the loss of their natural resources. The lyrics evoke a sense of yearning for the rejuvenation of the land, invoking ancient practices that once sustained life. The emotional weight of the song is palpable, reflecting the connection between the land and its people, as well as the urgent need for ecological stewardship.

In the titular track, "Agdal," the band delves into the concept of Agdal itself—an ancient system of communal land management in the pre-Saharan regions. The song serves as both a celebration of this traditional practice and a call to action for its revival in the face of contemporary environmental challenges. The lyrics highlight the harmony between the Amazigh people and their land, advocating for sustainable practices that honor ancestral wisdom. Through its rhythmic melodies and engaging lyrics, "Agdal" emphasizes the importance of collective responsibility toward the environment.

Additionally, "Barbary Lion" reflects on the historical and cultural significance of the now-extinct Barbary lion, which once roamed the North African landscape. The song serves as a poignant reminder of the interconnections between nature and culture, lamenting the loss of this majestic creature while advocating for the protection of biodiversity. The lyrics convey a sense of urgency regarding the preservation of both wildlife and cultural heritage, reinforcing the message that the fate of the Amazigh people is intertwined with the natural world.

4.2 Amazigh poetry: A transnational approach

Through its thematic exploration, Agdal addresses pressing global issues, particularly environmental degradation, within the framework of Amazigh cultural traditions. The album's focus on climate change and its ramifications highlights the vulnerabilities of Amazigh communities, who are often the custodians of vital ecosystems, such as oases and argan forests. The evocative imagery in "Aghanib" and "Mani Aman" articulates the existential threat posed by environmental shifts, connecting local experiences to broader global concerns.

By invoking traditional practices and cultural narratives, Meteor Airlines situates their music as a powerful tool for activism. The call to rediscover antiquated practices in "Mani Aman" not only emphasizes the importance of historical knowledge in contemporary contexts but also advocates for sustainable approaches to environmental management. This connection between tradition and innovation underscores the band's commitment to cultural renewal while addressing the challenges of modernity.

Additionally, songs like "Layhennik a Baba" and "Amssifad" (Farewell), which tackle themes of immigration, further enrich the album's narrative, emphasizing the interconnectedness of local and global issues. By weaving personal stories with collective struggles, Meteor Airlines elevates Amazigh Rock as a genre that transcends mere musical expression, engaging with vital discourses on identity, immigration, resilience, and sustainability.

4.3 Agdal: Reviving Historical Memory

Oral poetry serves as a vital historical archive in indigenous cultures, functioning not only as a repository of collective memory but also as a dynamic medium for the transmission of cultural knowledge, values, and identity. This multifaceted role of oral poetry is particularly significant in the context of indigenous communities, where written records are sometimes scarce or non-existent due to historical marginalization and colonial practices.

One of the primary functions of oral poetry in these cultures is its role in preserving and transmitting historical narratives. Mahuika (2019) posits that oral histories are not merely folklore or myths; rather, they are living accounts that encapsulate the experiences, struggles, and triumphs of indigenous peoples across generations. These narratives often include historical events, genealogies, and cultural practices, thereby serving as a crucial link between the past and present. The oral tradition permits a flexible and adaptive form of storytelling that can incorporate contemporary issues while remaining rooted in historical context (Mahuika, 2019). Meteor Airlines' songs reflect this adaptability, proving that Amazigh poetry can still be relevant in ever-changing cultural, environmental, and socio-political landscapes, enabling the Oasis youth to reinterpret their ancestral practices in light of current realities.

Moreover, oral poetry functions as a mechanism for cultural identity formation and community cohesion. Struthers and Peden-Mcalpine (2005) emphasize that oral traditions are foundational to indigenous cultures, facilitating the transmission of values, norms, and collective memory. Through the recitation of poetry, communities reinforce their shared identity and cultural heritage, fostering a sense of belonging and continuity. This aspect is particularly crucial in the face of globalization and cultural homogenization, where indigenous identities may be threatened. The performance of oral poetry becomes communal event that not only preserves history but also strengthens social bonds within the community (Struthers & Peden-McAlpine, 2005).

In addition to preserving history and fostering identity, oral poetry plays a critical role in the political and social realms of indigenous life. It serves as a form of resistance against colonial narratives and a means of asserting sovereignty. The practice of Agdal exemplifies this activism, particularly in relation to communal land management. By reviving traditional practices surrounding land stewardship, Agdal not only preserves cultural heritage but also reinforces the community's rights to self-governance and resource management.

The poetry of indigenous leaders often addresses social injustices and advocates for rights, functioning as a powerful tool for activism (Yaseen, 2023). Within the context of Agdal, poetry becomes a means of expressing communal values and collective memory related to environmental stewardship. This political dimension of oral poetry underscores its significance as a historical archive, documenting both the cultural heritage of indigenous peoples and their ongoing struggles for recognition and social justice.

4.4 Cultural Resilience Through Music

Victor Turner's (1974) concept of cultural resilience, characterized by liminality and communitas, provides a robust framework to understand the adaptability and preservation of Amazigh cultural identity in the face of both historical and contemporary challenges. Liminality, or the "betwixt and between" state, is essential for Turner, as it represents the space of transformation where individuals and communities confront, negotiate, and reshape their identities. Through liminal experiences, such as those produced in communal rituals and cultural expressions, communities forge a shared sense of belonging and cultural continuity, or *communitas*. These processes form the backbone of cultural resilience, allowing traditions to be both retained and reimagined in response to external pressures.

In the case of *Agdal*, the Amazigh music and poetry revitalize these principles of resilience. The album draws on traditional poetic forms while integrating modern elements, embodying a form of cultural resilience that Turner describes: *Agdal* preserves the essence of Amazigh identity by adapting to new musical influences while maintaining core cultural values. Through *Agdal*, Amazigh communities perform a ritualistic return to their heritage—a process that connects them to their ancestors and the land. In the face of current environmental crises, such as extreme droughts and flash floods affecting the Moroccan southeast, these artistic expressions serve as both remembrance and resistance. The music acts as a refuge from these harsh realities, allowing Amazigh listeners to reconnect with a world shaped by the rituals, landscapes, and livelihoods of their ancestors.

This connection to nomadic heritage and ancestral resilience is also echoed in the emerging trends among young Moroccan travelers, particularly in regions like Tinghir. Many young Amazigh people are embracing a modern form of nomadism, inspired by the values of independence and connection to the land embedded in their cultural memory. For these backpackers, adopting a nomadic lifestyle or retracing the paths of their forebears is a way to inhabit the liminality Turner describes, reliving ancestral experiences that evoke a sense of freedom and self-sufficiency. Whether through rewriting traditional songs, exploring remote areas, or engaging in what could be termed "e-remniscing" via digital platforms, these actions embody a ritualized re-engagement with identity.

By participating in these cultural practices, Amazigh communities assert their cultural resilience, showing that tradition is not static but flexible, able to evolve and respond to contemporary circumstances. This interplay between adaptation and preservation not only reinforces social bonds and collective memory but also illustrates the Amazigh communities' capacity to thrive within the pressures of modernity.

4.5 Globalization and Cultural Identity

Arjun Appadurai's concept of global "scapes" (Appadurai: 1990) offers an insightful framework for understanding the tensions between global forces of modernity and the local cultural identity of the Amazigh people. Each of his five "scapes"—ethnoscapes, mediascapes, technoscapes, financescapes, and ideoscapes—represents a distinct sphere of global cultural flow that interacts uniquely with local cultures, often challenging traditional identities and pushing communities to either adapt or resist. In the context of Amazigh communities, these scapes highlight the complex relationships between globalization and local cultural preservation, particularly through the lens of cultural expressions like Agdal.

One of the fundamental tensions identified by Appadurai is between cultural homogenization and heterogenization. Global forces, through media, technology, and finance, introduce dominant cultural norms that have the potential to dilute local identities as they permeate traditional contexts. For Amazigh communities, the influx of global music and media could impose pressures to conform to broader, more commercially oriented musical standards, potentially overshadowing indigenous traditions. Yet Agdal exemplifies a form of cultural resistance and adaptation to this global dynamic. By integrating modern musical influences while drawing heavily on traditional Amazigh poetry and themes, Agdal creates a hybridized cultural product that preserves and asserts Amazigh identity in the global arena, echoing Appadurai's view that globalization can lead to innovative cultural expressions without necessarily erasing local distinctiveness.

Appadurai also emphasizes the agency of local actors in negotiating global cultural flows, arguing that communities actively reinterpret these influences to sustain unique identities. In Agdal, this negotiation is apparent in the musicians' efforts to blend Amazigh language and themes of land and memory with rock, a genre with global appeal. Through this blending, Agdal maintains a distinctly Amazigh voice while engaging international listeners, appealing to a broader audience without compromising the values embedded in Amazigh heritage. This reflects Appadurai's notion of how local actors repurpose global influences to create "indigenized" forms of expression, which both celebrate and safeguard their heritage.

Further, Appadurai's analysis on the fluidity of identity in the context of globalization resonates with the themes in Agdal. As global media and transnational exchanges challenge traditional cultural narratives, Agdal navigates this tension by situating its messages within a local context that speaks to universal concerns, such as environmental degradation. The environmental crises faced by Amazigh communities—highlighted in Agdal—are tied not only to their local identities but also to global issues, such as climate change, making the album a culturally specific yet globally relevant commentary. This negotiation serves to reinforce the Amazigh people's attachment to their land while allowing them to participate in a global conversation on environmental resilience.

In sum, Agdal exemplifies how Amazigh musicians manage the tension between modernity and tradition, reimagining their identity through music that appeals to both local and global audiences. By positioning Amazigh heritage within a globalized musical landscape, Agdal asserts that cultural resilience is possible through adaptation, allowing the Amazigh community to preserve their

identity even as they engage with a global cultural audience. This synthesis of local authenticity with global reach aligns with Appadurai's insights, demonstrating how globalization does not solely erode local identities but can also facilitate their revitalization and reinvention.

4.6 Music as Resistance

In exploring the tensions highlighted by Appadurai, particularly between global influences and local cultural resilience, Theodor Adorno's critique of music's potential for resistance introduces a deeper layer of complexity (Adorno, 1975). While Appadurai suggests that globalization can foster unique cultural expressions, Adorno warns of the risks posed by the culture industry, which tends to commodify and standardize art, thus eroding its critical power. This perspective raises pertinent questions for contemporary Amazigh music, in this case Meteor Airlines', which is uniquely positioned in the global arena through the band's recent introduction to international tours.

Adorno argues that commodification transforms music into a consumable product, undermining its capacity to challenge societal norms (Morris, 2013; Conner & Katz, 2020). For Meteor Airlines, the allure of international success could introduce pressures to align with global music standards, risking the dilution of their authentic Amazigh expression. However, *Agdal* stands as a form of resistance to this trend by reasserting traditional themes through a modern sound, thereby offering an alternative to the commercialized homogenization that Adorno critiques.

Furthermore, *Agdal* counters what Adorno calls "pseudo-individualization," where superficial diversity in popular music masks conformity. Rather than succumbing to global influences that prioritize marketability, Agdal blends traditional Amazigh themes with contemporary elements in a way that engages listeners actively with Amazigh identity and history. This authentic adaptation creates a bridge for critical engagement, maintaining the autonomy Adorno sees as essential for music that aims to resist the status quo (Skees, 2011). In this context, music that resists commodification—such as certain forms of heavy metal or Amazigh Rock—can be seen as embodying a critical stance against the dominant culture (Morris, 2014). These forms of music, while still subject to the influences of the culture industry, offer a space for genuine expression and critique, challenging listeners to confront societal realities rather than escape from them.

In this way, *Agdal* not only asserts a distinct Amazigh identity on the world stage but also challenges the commercialization of indigenous music by prioritizing cultural resilience over global market appeal. This positions the album as both a product of Amazigh heritage and a subtle critique of global commodification, inviting audiences to reflect on the importance of authenticity amid the pervasive influence of the culture industry.

5. Conclusion

In conclusion, *Agdal* exemplifies the emergence of contemporary Amazigh rock music, engaging local, national, and global communities beyond mere entertainment. It reflects the fluidity of Amazigh cultural expression, fostering a dialogue with global culture while preserving the richness of collective memory and ancestral practices. This album showcases the ingenuity of indigenous heritage, celebrating it within a modern context that proposes viable solutions to contemporary human, environmental, and cultural challenges. Amazigh culture possesses a vast repository of historical wisdom, prompting an invitation for the next generation of historians to investigate the intersection of music, cultural memory, and multidisciplinary activism in Amazigh contexts. Such inquiries can illuminate narratives from the periphery that may enrich global discussions on ecological and cultural sustainability, inspiring transformative dialogues that transcend geographical and cultural boundaries.

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