



Building collective narratives from a culture of peace: A tool for dialogue and participation**Construcción de narrativas colectivas desde la cultura de paz: Una herramienta desde el diálogo y la participación**Barcenas-Reyes, Gonzalo ^a, Juvera-Avalos, Janett * ^b and Meza-De-Luna, María Elena ^c^a  Autonomous University of Querétaro • 420416^b  Autonomous University of Querétaro • 408470^c  Autonomous University of Querétaro • 177877**Classification:**

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✉ [\[janett.juvera@uaq.edu.mx\]](mailto:janett.juvera@uaq.edu.mx)**Abstract**

The construction of collective narratives based on a culture of peace is a methodological approach that seeks to strengthen identity and coexistence through dialogue and participation. This study implemented a qualitative approach, based on narrative inquiry and critical pedagogy, working with a group of rural women in Querétaro, Mexico. Exercises with empowering images and a narrative weaving matrix were used to facilitate collective expression of the community's past, present, and future. The results showed significant empowerment and recognition of shared values, ideas, and feelings, demonstrating the capacity of dialogue to promote positive peace and social justice. Participation is highlighted as an exercise of freedom, action, and rights. The discussion emphasizes the effectiveness of the methodology in making experiences visible from a pluralistic perspective, overcoming hegemonic relationships, and promoting cultures of peace from the community level.

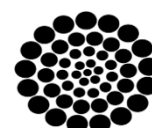
Resumen

La construcción de narrativas colectivas desde la cultura de paz es una propuesta metodológica que busca fortalecer la identidad y la convivencia mediante el diálogo y la participación. Este estudio implementó un enfoque cualitativo, basado en la indagación narrativa y la pedagogía crítica, trabajando con un grupo de mujeres rurales en Querétaro, México. Se aplicaron ejercicios con imágenes habilitadoras y una matriz de tejido narrativo para facilitar la expresión colectiva del pasado, presente y futuro comunitario. Los resultados mostraron un empoderamiento significativo y reconocimiento de valores, ideas y sentimientos compartidos, evidenciando la capacidad del diálogo para promover paz positiva y reconocimiento de valores, ideas y sentimientos compartidos, evidenciando la capacidad del diálogo para promover paz positiva y reconocimiento de valores, ideas y sentimientos compartidos, evidenciando la capacidad del diálogo para promover paz positiva y reconocimiento de valores, ideas y sentimientos compartidos, evidenciando la capacidad del diálogo para promover paz positiva y reconocimiento de valores, ideas y sentimientos compartidos. Se destaca la participación como ejercicio de libertad, acción y derecho. La discusión resalta la efectividad de la metodología para visibilizar experiencias desde una perspectiva plural, superar relaciones hegemónicas y potenciar culturas de paz desde la base comunitaria.

Building collective narratives from a culture of peace: A tool for dialogue and participation**Building collective narratives from a culture of peace: A tool for dialogue and participation****Culture of peace, participation, dialogue, collective narratives, community.****Culture of peace, Participation, Dialogue, Collective narratives, Community****Area:** Promotion of frontier research and basic science in all fields of knowledge**Citation:** Barcenas-Reyes, Gonzalo, Juvera-Avalos, Janett and Meza-De-Luna, María Elena. [2025]. Building collective narratives from a culture of peace: A tool for dialogue and participation. Journal of Social Researches. 11[27]1-13: e41127113.

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Introduction

This research seeks to contribute to the frontier of knowledge on the creation of collective narratives that seek to adopt tools characteristic of the culture of peace, such as participation and dialogue, built on democratic values. The construction of collective narratives from the culture of peace is, in principle, a methodological proposal whose main tools are dialogue and participation. The culture of peace has elements that are vital in the process of recognizing the experiences that allow us to speak to the world and, above all, to have a pedagogical approach that presupposes starting points for intervention far removed from hierarchical and asymmetrical forms of community engagement.

The starting point is Freire's [2005] view that liberation processes are above all exercises in communion and not imposition. This element guides the urgency of breaking with pedagogical and intervention schemes associated with the banking or traditional model of teaching. This pillar supports the present methodological proposal, which is also compatible with the culture of peace by privileging learning situated in the particular experiences of the subjects themselves, especially from everyday and community knowledge [Trujillo Castillo et al., 2024], characteristic of education for peace.

In qualitative research, narrative as a method incorporates a series of fundamental elements and technicals for exploring new methodological strategies that take it as their articulating axis. The purpose of the proposal presented here is not to work with raw narrative or in isolation, but with narratives that are part of a culture of peace and that, therefore, place dialogue and participation as essential components of their collective construction. From this perspective, the starting point is narratives—in the plural—and this implies, from the outset, a renunciation of recounting, understanding, and interpreting the collective human experience from a hegemonic perspective.

An essential characteristic of narrative is that it functions as a vehicle for understanding and interpreting human experiences. It can be said that human experience is a central axis of narrative research, whose purpose is to generate understanding and make sense of that experience [Blanco, 2011, 2012].

With regard to the paradigm on which narrative research is based, it is important to identify its model of complexity, in which the proposal is based on the ability to describe subjective realities that have their starting point in everyday life, in the individual and in the shared. For this reason, its fundamental element is the analysis of the narrative.

The construction of collective narratives suggests deepening dialogue as a human phenomenon, as an encounter and as a path in which the word implies, in Freire's terms [2005], the pronunciation of the world and does not end with the I-you relationship. Dialogue as an encounter has a strong relationship with the culture of peace, as its objective is the search for the construction of truth, never its imposition.

This proposal for the construction of collective narratives from the culture of peace generates a methodological approach that aims to share experiences in the community with the tools of dialogue and participation.

The winged word

We are part of stories, and it is those stories that we hold that shape what we represent. The power of storytelling lies in its ability to convey the experiences narrated. Oral transmission preceded written language, and the writer Irene Vallejo [2019] gave the term winged word to this form of sharing culture, history, values, traditions, and knowledge.

The *winged word* has a strong influence on the way stories are transmitted in family and community groups, and is crucial for recognizing the identities that are constructed collectively at the group level [Correa, 2002].

It can be said that "people shape their daily lives through stories about who they and others are as they interpret their past based on those stories" [Clandinin et al., 2007, p. 22], an act that contributes not only to the construction of identity, but also to what groups and their themes represent [Bigilia & Bonet-Martí, 2009].

The human experience is, therefore, the core of the narrative. In the context of social research, its methodological approach is limited to the qualitative approach, as it studies the narrative and is constructed from the problematization of experience.

This narrative, which requires the use of the spoken word to be and exist, resembles the stories we tell ourselves in order to generate identity processes.

Building shared stories

The methodological approach provided by narrative research contains certain elements that are described below in order to recognize how they collectively form part of the innovative proposal of this methodology. The first is that narrative involves putting experience into words, that is, having the ability to generate a story that connects the past, present, and future in a relational way and that makes sense in its context [Burbano et al., 2022]. The second would be the centrality of the story as a fundamental element for inquiring into experience, and the third is the transmission and effects of the stories.

With these three elements identified, we can consider that collective narratives are those experiences in words that are constructed as a group through storytelling to build our shared history. They are a way of telling ourselves a story that includes us, but is also capable of naming the meaning and the reasons for the associations we generate to fulfill goals and objectives.

We could summarize this construction as the creation of a coherent story, the importance of dialogue and participation in putting the experience into words, and the way we pronounce the world.

a) The development of a coherent story

Connecting the past, present, and future of experiences in a relational way is part of constructing the narrative to identify the elements that generate identity around a collective narrative. In the past, we can distinguish the elements that have shaped the community's interests, motivations, and values.

Delving into the collective narrative of the past is a primary process that gives meaning to the story and delves into the dialogic events that will constitute the narrative.

Exploring the present of the collective narrative specifically situates the current moment in which the stories are transformed into dialogical events that shape the constitution of experiencing the now.

Here, the dialogical events take on greater vitality because they are supported by the stories to continue building the collective. This will be the way in which dialogue and participation take place; it is situational, and its exploration can generate important lessons about development from an "us" perspective [see Figure 1].

The future of collective narrative consists of the ability to visualize the future; that is, the dialogical process based on the story allows us to identify new scenarios, goals, objectives, and desirable destinations. This step completes the logical cycle of crafting a coherent story, which begins with exploring the past to strengthen identity, is grounded in the present through dialogic events, and finally projects the future through an exercise in visualization with the intention of transmitting it.

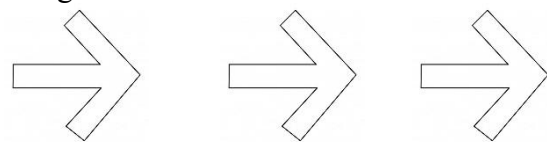
Box 1

Figure 1

Construction of collective narrative

Temporality

Congruence and coherence



Past	Present	Future
Origin and identity	Situate the present	Projection of objectives, goals

Own elaboration

b) Experience in words

Without a doubt, one characteristic of putting experience into words is the discovery of themes, causes, inspirations, and objectives that are expressed in the act of collective narratives. This creates a space to identify two key moments in the collective process: the first is the way in which the collective narrative is constructed, and the second is putting the exercise of developing a coherent story into perspective and analysis.

The construction of collective narratives is a discovery because it involves the act of sharing in words the experiences that the collective provokes.

This discovery is supported by dialogue and the participation of those who are part of the community experience and contribute perspectives that, when crafting a coherent story, have the capacity to include both what is named and who names it. It is, in any case, a representative and identifying action that constitutes the collective.

c) We pronounce the world

Generally, when the world is pronounced, it is done from a space of asymmetrical and hegemonic relationship. It is difficult to insert one's own experiences and stories into the unfolding of the great events, paradigms, and agendas that simplistically shape the world. However, the opportunity offered by the construction of collective narratives is precisely to also pronounce ourselves in that pronunciation of the world, to tell our own story and for the experience supported by dialogical events to be a bridge to experience and transform reality [Correa, 2002; Velasco, 2010].

We speak to the world with us when we have a coherent elaboration of our collective histories with the ability to put experience into words. It is then that speaking to the world is a way of naming the collective through the exercise of critical thinking about our environment [Velasco, 2010].

Collective narratives from the culture of peace

It is useful to identify what we mean by collective narratives. They can be described as discursive constructions shared by a group which, through the creation of a coherent narrative of their own, link knowledge and learning to people's life experiences through dialogue and participation, allowing them to pronounce the world. that is, to interpret the world around us, assuming it is not static but something that is happening [Blanco, 2012; Correa, 2002; Palumbo, 2024].

Collective narratives necessarily generate a crossover between recounting and telling stories, and doing so in a group. According to Freire [2005], the collective is the social and community dimension for relating, dialoguing, and building knowledge together.

We cannot understand the idea of community as an aggregate of individuals, so it is valuable for the construction of collective narratives to locate the personality of the community, that is, what generates the collective. This implies discovering together and sharing what makes the community unique [Rawls, 2010].

The proposal is that this personality, which constitutes the identity of the community, be named, signified, and identified by the people who make up the community. This is, in every sense, a discovery, and it contributes to the search for the construction of a social and critical awareness of the position of subjects in the world, allowing people to act as collective subjects in the exercise of naming themselves. Collective narratives from the culture of peace suggest starting from the discovery of what makes the community experience unique, using the tools of dialogue and participation. An essential characteristic of this discovery is the relational dimension from which this construction is made, and it implies an understanding of personal relationships, positioning the notion of I-you as an active form for both parties [Rawls, 2010].

These two ideas, naming the collective based on the community experience and the active form of the I-you notion on both sides, are fundamental contributions of the culture of peace to the construction of collective narratives because they imply, first, the way in which we participate in naming what we have in common, and second, the expectation we have of generating a dialogue that is capable of overcoming asymmetries.

Participation

The way in which participation for the construction of collective narratives from the culture of peace takes place is constituted by the notion of freedom, by its distinction from the human condition and by being a right [López Martínez, 2023].

Participation and freedom are related in discerning that "to participate is to intervene or intercede in processes in which we are interested" [López Martínez, 2023, p. 870]. However, it is worth emphasizing that "participation is taking an active, voluntary, and personal part" [Sartori, 2009, p. 35] in such a way that participation is getting started, as Sartori warns, "by oneself."

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The idea of participation is aligned with the culture of peace, understanding that collaboration is chosen voluntarily and freely. It is grassroots participation, because it is the person themselves who decides to get involved. On the other hand, if intervention is imposed by an authority or from above, it is a mobilization and, therefore, the condition of freedom is not met.

Distinguishing participation as a human condition is to refer to the essence and *raison d'être* of human beings, considering their complex and never static nature. For Hanna Arendt, the three activities proper to the human condition are: labor, work, and action. Labor corresponds to biological processes, work is what creates the artificial world or the material environment that surrounds human beings, and it is the activity of action that, for Arendt, identifies us as human [Comesaña Santalices & Cure de Montiel, 2006].

Action is a defining characteristic of human beings, as it involves interaction with others in public spaces, plurality, and politics. Action allows us to express our freedom and uniqueness to others; it is irreversible and unpredictable [Comesaña Santalices & Cure de Montiel, 2006]. In these terms, action is a defining characteristic of human beings. This is inherent to the human condition, as an exercise of freedom, equality, and plurality; participation is part of the human condition insofar as it is action. Dueñas [2012] notes:

Participation can be understood as... a way of understanding the human condition, social relations, a way of facing reality, a way of thinking and feeling, of perceiving, raising, and solving problems. Thus, the term should mean getting involved voluntarily, not demanding without proposing, nor violating or subjugating, much less controlling, not protesting or mobilizing, even though these actions seem to be implicit in the process [p.7].

Participation understood as a right is a process through which people take an active part in decisions and in the development of actions that impact their environment. It requires will, commitment, learning, and organization, as well as active and responsible intervention [Dueñas Salmán & García López, 2012].

It can also be pointed out that participation is a right because it enables the power to take an active part in decision-making and processes that affect life and the community. Participation is recognized as a fundamental human right, thus acknowledging its universality and inherent nature for human dignity.

With these elements, it can be identified that participation in the construction of collective narratives from the culture of peace is freedom to intervene in processes, is a human condition in terms of action, and is a right because it empowers [Comesaña Santalices & Cure de Montiel, 2006; Dueñas Salmán & García López, 2012].

Dialogue

Communicative power is precisely the power of nonviolence.

Hannah Arendt

The role of dialogue in the construction of collective narratives based on a culture of peace is more than a methodological and structured process. It involves rescuing the value of dialogue to design, seek, and build spaces that are areas of encounter between equals, in which the plurality of the whole is highlighted, not its uniqueness. This suggests that they can be safe spaces, where respect is transversal to the free expression of ideas, arguments, emotions, and any other element that constitutes the challenge of putting experience into words.

It is necessary to highlight the widespread recognition that dialogue has in the culture of peace as a formidable tool for conflict resolution, transformation and management. Dialogue also offers the possibility of broadening cultural horizons and is 'something that two or more people do together, through words, through the reasons we give each other, through discourse, and, we might add, through communicative silences' [López Martínez, 2023, p. 302].

From a positive vision of peace, dialogue is transformed from an encounter of human connection between people who hold different positions and ideas to the cultural construction of justice and equality, characterized by the intertwining of life based on shared experiences.

This means that an encounter is not enough to address the reasons we give each other. The notion of intertwining is necessary to distinguish the willingness to generate a common history and recover the significance of the collective personality [Galtung, 2003; Guzmán, 2021].

Negative peace is understood as the absence of direct violence. In this form of peace, the role of dialogue is situated in a framework where the encounter between people, their presence, and their willingness to maintain it are sufficient, as long as the condition of absence of violence is met.

In positive peace, dialogue suggests the active presence of people, not just their encounter, but also cooperation beyond the desire to simply be there. Dialogue in positive peace is the promotion of empathy and understanding to contribute to the full development of people's potential; this is what is meant by the capacity of dialogue to intertwine life [Jiménez Bautista, 2020].

Intertwining life through dialogue to build collective narratives is an incorporation that, from the culture of peace and its notion of positive peace, makes use of creativity to find new initiatives to weave the fabric of life. The aim is to manifest the cultural power of peace, which is expressed in the contexts closest to people in order to enhance life, unfold it, and narrate it collectively, making that narrative an inclusion of one's own history.

Dialogue and participation to discover, through the construction of collective narratives, the experience of what makes a particular community unique, that is, its personality, is a process rooted in plurality that places us on an equal footing to share. Recognizing the singularities that make us have different elements to express [Guzmán, 2021; Rawls, 2010].

From the culture of peace, the tools of *enabling imagery* and the *narrative fabric matrix* are incorporated into this proposal for the construction of collective narratives, supported by dialogue and participation to promote methodologies that drive and encourage the realization of positive peace in the community.

Images and narratives are powerful tools for addressing collective memory and social realities in contexts of violence and oblivion. Combined, these tools enrich our understanding of these realities, enhancing oral transmission and strengthening the narrative through images that reveal specific contexts. In fact, for the psychosocial approach to the suffering caused by violence, images and narratives are understood as forms of expression that make it possible to represent the inexpressible, reframe trauma, and strengthen social bonds. In this way, they contribute to psychosocial transformation by raising awareness and mobilizing solutions [Aguilar Mosquera et al., 2025].

The approach is that dialoguing and participating in the construction of collective narratives is not only an act of communication, but also an act that, from the culture of peace, promotes positive peace from the community level. It is built with creativity and recognition of diversity as essential elements for weaving a shared and just life.

Methodology

The research question posed was: How can collective narratives be constructed from a culture of peace using the tools of dialogue and participation? The research was conducted with a group of women who are part of an organization located in a rural area. They produce and market plant-based products located in the Buenavista micro-basin in the state of Querétaro, Mexico.

The method used in this research study could be classified as *narrative inquiry*, which is based on a qualitative perspective and, since its inception, has adopted a feminist approach capable of highlighting gender inequalities and power relations. This research tradition is recognized as having been established by the Anglo-Saxon group known as *The Personal Narratives Group*, which began publishing works that demonstrate the narrative methodology in order to consolidate it in scientific publications, such as their work entitled *Interpreting Women's Lives: Feminist Theory and Personal Narratives* [Hogan et al., 1990].

Research that adopts this narrative inquiry methodology places special emphasis on studying the stories or narratives of a group or an individual [Blanco, 2011]; telling a story reflects the human experience itself, capable of incorporating knowledge of the environment and revealing cultural and environmental patterns [Francis, 2018; Kean et al., 2018].

The relevance of this type of research has led researchers to add elements that allow for its replicability. For research purposes, justification has been incorporated as part of the use of narrative inquiry from three angles: personal, practical, and social [Clandinin et al., 2007].

From the participation-action that comes from the tradition of qualitative instruments, we highlight the relationship between the subjects who tell their stories and narrate their own lives. They are not viewed as subjects outside their context, but as subjects with agency.

The active participation of community members is actively considered in all stages of the process, from the identification of problems to the implementation of solutions. For research purposes, an intervention was carried out to test the methodology for the construction of collective narratives from the culture of peace.

As part of the efforts made by the women with whom the methodology was worked on, the need to assertively communicate their products and services without the need for third parties was portrayed, since they often collaborate with young people positioned in socio-digital networks, but rarely are they the spokespersons for the message.

The need to recognize new ways of telling their own story as women concerned and engaged with the land, water, and soil was the mandate for testing the narrative inquiry proposal with tools from the culture of peace.

From a practical point of view, the research proposes rethinking the practices of researchers, whereby we do not assume ourselves to be outside the context, but rather take on a role of recognizing the community and cooperating in the process so that they themselves can guide and write their own narrative.

For the purposes of this research, the authors position themselves from a feminist perspective that seeks to echo the voices of communities where women play a leading role in their lives and in their communities.

Inputs for collective inquiry

A four-hour working session was held in which material was presented to begin the dialogue. The content of the material was developed based on the key concepts of Paulo Freire [2005] in his work *Pedagogy of the Oppressed*, in which he uses the concepts of "generating word" and "generating image" [Ovares Fernández et al., 2023] to show how words are formed from syllables or common roots and how new words are built into our vocabulary.

The exercise was designed pedagogically to recognize the syllabic elements of words. In some schools in Mexico, children were taught to separate syllables by clapping: sym-bo-lic; one clap for each syllable, which helps to establish a relationship between sound and separation. The generative word is a concept that, in addition to recognizing its roots and origins, approaches the symbolic. It is the ability of a word to signify or construct meaning. For its part, the generating image in Freire has the potential to contextualize dialogue, problematizing the relationship between concrete images of the closest spaces and the stories and experiences that the community can generate from them.

It is from the generative word and the *enabling image* that the material for beginning the narrative inquiry was formed. The innovation of the generative "word" and the enabling "image" was applied, in the age of audiovisual technology, with the use of a projector. What we will refer to as the "enabling image" is presented to the audience in two ways: on the one hand, the audience sees an image on the screen, and on the other, there is a volunteer who does not have access to the image; it is generally recommended that this person stand with their back to the image.

The enabling image

The intention of the enabling image is precisely to enhance dialogue by first recognizing that the act of expressing the experience in words in community is to act from a place of humility and human fragility.

In this sense, the enabling of dialogue indicates that there are no good or bad participations, opposing any scheme of domination that seeks to impose a hegemonic or monopolistic way of relating.

Recognizing this process of enabling dialogue helps to overcome the fears involved in trying to put experience into words, even more so when we distinguish that one of the challenges that arise when it comes to communicating or expressing a thought to another person is having the ability to express precisely what one wants to say and that the receiver or receivers can accurately complete what others want to say [Vales, 2022].

In this scenario, participants are tasked with describing the image in one word, without saying the name or literal concept. For example, if the image of a red apple is being projected, they can say characteristics that are specific, symbolic, imaginary, or representative of that fruit, such as: round, red, fruit, etc.

In the first image presented in the exercise, a lot of trash was described, and they could also mention a fish or some other sea animal [see Figure 2].

Box 2



Figure 2

Example of the generating image

[*AquaeFoundation*]

Various examples were given of the enabling image, which showed an apple, a cup of coffee with whole beans on the side, a couple greeting each other, a plant receiving rain, etc.

This preliminary exercise allows people to recognize that, collectively, they are naming and constructing complex ideas, complementing what others are saying so that the person who does not have access to the image can guess what is being projected.

The enabling image shows that with the projection of images that are close to the community, few words are needed for the person tasked with deciphering what is being projected to guess correctly. This reinforces the group's participation and cooperation in achieving a verbal goal, deducing that it is easier to describe and position those elements that are closer to familiar realities and contexts.

The projection of images that are more complex in their composition, such as the one shown in Figure 2, also reinforces the community's dialogic skills, showing that it is possible for the person to get closer to guessing what is being projected with a greater number of words. In the case of this image, the answer was: *Contaminated water*. Here we can see how topics and images that are a little further removed from our immediate contexts become slightly more difficult to describe accurately. The enabling image is therefore an exercise that promotes participation, starting from the recognition of actively listening and describing as a community, overcoming fears of expressing our ideas collectively, and demonstrating in a practical way the relationship between thought and verbalization. In addition to enhancing the aforementioned characteristics, this dynamic is the prelude to introducing the narrative fabric matrix.

Narrative weaving matrix

This matrix is designed with the intention of coherently relating the past, present, and future of community experiences in order to develop a common history based on the different voices that participate collectively. For this reason, our proposal involves visualizing the values, ideas, and feelings of the past in order to express the collective memory and historical identity of the community. We believe that values, ideas, and feelings can help identify the roots, experiences, and lessons that the community has experienced in its process of becoming.

In the present, we propose that arguments, reasons, and feelings be the elements to highlight, since this is the current moment of the community's experience. The present is the privileged moment to promote a dialogue that intertwines lives, where active participation is manifested. It is a strength to build the present based on the evidence of arguments, the problematization of reasons, and the discovery of feelings.

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Finally, we place needs and feelings in the future, understanding that verbalizing the future in community commits us, at the very least, to the visualization of a common project that requires inputs to be achieved. This is what we mean by needs, a commitment so that, with a common direction, the aspirations of the community become tangible.

Feelings deserve special mention in this temporality of the development of a coherent story, as they are present in all three variables [past, present, and future]. This is because, from the perspective of the culture of peace that we integrate into this methodological proposal, the social and affective dimension is a pillar for sustaining human relationships.

Feelings such as empathy, compassion, respect, and solidarity are key to our construction of dialogue and participation, as they facilitate mutual understanding and reconciliation and promote peaceful conflict intervention. Furthermore, recognizing and validating one's own and others' feelings helps to build trust, strengthens genuine bonds between people and communities, and becomes essential elements for harmonious coexistence and positive peace.

In short, we agree with Galtung that there are feelings deeper than rationality, such as love, and our hope is to know that "there is no limit to cooperation" [Galtung, 2003].

To facilitate dialogue with the aim of putting the experience into words in the narrative fabric matrix, a guiding question is used to construct collective narratives. This allows messages to be organized from the perspectives that are important to the collective, which in this case were: 1] the person who fulfills the leadership role, 2] the team, and 3] the organization.

The guiding question is posed for each of the variables that make up the matrix, for example: What values does the person in the leadership role represent? This process is repeated until the narrative fabric matrix is complete with its variables and aspects [see Figure 3].

Finally, we articulate the world based on the discovery of what was discussed about the narrative fabric matrix, generating complete sentences and statements that correspond to enabling a coherent story that expresses the experience in words.

Population

The women with whom the narrative was constructed are from different generations: young women, mothers, and older adults who have gone against the patriarchal standards of their territory, as it is atypical for women to generate their own income without the help of a man [husband, son, brother, father], and consequently, it is unusual for women to take on a public role in their communities. However, by carrying out processes for the extraction of herbal properties, they have participated with organizations to transmit basic knowledge for the creation of gardens and to raise awareness about the importance of water conservation.

From a theoretical perspective, the subjects participating in the research are women who could be placed within the paradigm of ecofeminism, understood as the perspective capable of linking the environment and women, who deal with dominant groups in order to establish a better relationship with water, land, and local crops [Carcaño Valencia, 2008].

Box 3

Table 1
Construction of the narrative fabric matrix

Values	Ideas	Feelings	Arguments
What are the main values it represents?	What ideas, words, and images are present?	What feelings can be recognized and perceived?	What are the main arguments?

Reasons	Needs
What are their reasons and motivations?	What needs can you identify?

The materials used were colored markers, a computer with a projector to share the presentation and project the generating image, and cardboard to collectively fill in the narrative fabric matrix.

Results

The results are structured around the three elements proposed by the methodology for constructing collective narratives based on a culture of peace, which are presented in the following sections: a) the creation of a coherent story, b) the experience in words, and c) we speak to the world.

a) The development of a coherent story

A first result was raising awareness of the importance of participating in the construction of collective narratives. Through the enabling image exercises, the women participants related the complexity of accurately conveying their thoughts. This is an important result because it was through this dynamic that the recognition of the words they chose to describe reality, the vitality of respect for listening and being listened to, became apparent. As well as joint cooperation in naming complex issues and the validity of knowledge from their own experience. The latter is always a finding that is strongly integrated into the community, as it demonstrates the validity of group wisdom.

A second result was to distinguish the edges to be matched with the variables of the narrative weaving matrix. In this case, for the women participants, the edges were: 1) the person who fulfills the leadership role, 2) the team, and 3) the organization. This result is relevant because it reveals the interest in what the narrative wants to build. It is a moment that requires an attitude that facilitates dialogue to achieve these definitions.

b) The experience in words

Once the narrative fabric matrix was presented, the values, ideas, feelings, arguments, reasons, and needs of the three levels of the matrix began to be named: 1) the values of the leader, 2) the values of the team, and 3) the values of the organization, in this order.

This allowed each of the women to recognize aloud the coherence and consistency of the past, present, and future. At the beginning, they were told that these were not answers with negative or positive connotations, but that they could simply share from their knowledge of these three levels, which led to the construction of very powerful narrative statements, some of them even with poetic touches.

One of the older women noted that she had no professional education and that her words might be very basic. However, as the exercise progressed, Graciela [N]'s fluency, agency, and independence allowed her to regain the strength of her voice and to hear how other women recognized her as a woman with many skills, not only for the organization but also for life. This constitutes a third result, which could be summarized as the empowerment generated by telling a coherent story built in community.

The matrix referring to the woman leader was constructed with enthusiasm by those who are part of the organization, showing respect and affection for her, as well as highlighting the impetus she brings to the actions she carries out, even acting as a mediator of conflicts in the community, due to the high degree of trust she has managed to consolidate. She was described as: a woman of faith in what she does, constant, strong, coherent, cheerful, kind, generous, supportive, and intelligent [see Figure 3].

Discovering the value that people bring to organizational processes is a fourth result that we find compatible with the idea of promoting the full development of people, in this vision of combining the construction of collective narratives with a culture of peace.

Box 4

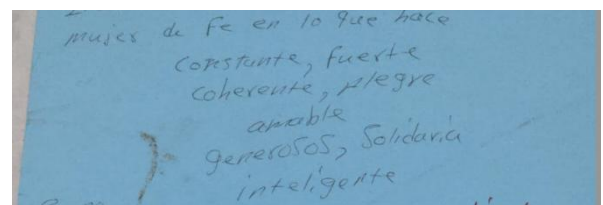


Figure 3

Drafting and placement of the leader's values

[Own elaboration]

c) We pronounce the world

In this last section, the women articulated messages with a structure that was built thanks to the matrix that allowed them to speak collectively, distinguishing that each level was necessary to construct this last part of the narrative. This is shown in the following statements: "Our values are commitment, honesty, innovation, and sensitivity, and we seek to be an example for our community, our daughters, and to help our clients."

This fifth result reflects who they are as a team, and verbalizing and writing allowed them to identify themselves as a collective with unique qualities. This helps us distinguish the personality of the collective, which makes them unique.

Another example of the result of filling in each of the categories in the matrix, in terms of their organization and purposes, was the following statement: "We have a solution for your well-being and personal care that consists of natural and handmade cosmetic products that allow you to improve your hair, skin, and health. we stand out for our use of natural products that care for you, grown agroecologically by women in rural communities" [See Table 5].

A sixth result is that by using the wording generated by this group of women, it is possible to operationalize temporality, experience, and the pronunciation of the world, which are elements of our methodology for constructing collective narratives, proposing this revision as follows:

"We have a solution for your well-being and personal care." Here, we can distinguish the temporality of recognizing that the group of women has been building solutions for well-being and personal care since the past, which in itself also reflects values and ideas about what they do as a collective.

"Which consists of natural and handmade cosmetic products that allow you to improve your hair, skin, and health;" the reference to the action being undertaken is a link to the present, providing arguments and reasons for their activity. There is also a connection to the future in terms of the expectation of what their action is capable of achieving for hair, skin, and health.

The text concludes: "We stand out for our use of natural products that care for you, grown agroecologically by women in rural communities." This final part of the text reveals the identity of those carrying out the action, as well as integrating the personality that makes their collective cooperation unique. Of particular note is the use of the word "care" and the way in which the production processes are described from the perspective of being integrated into the world. Once again, the temporality of this last text is in the present, making it implicit who they are.

Box 5

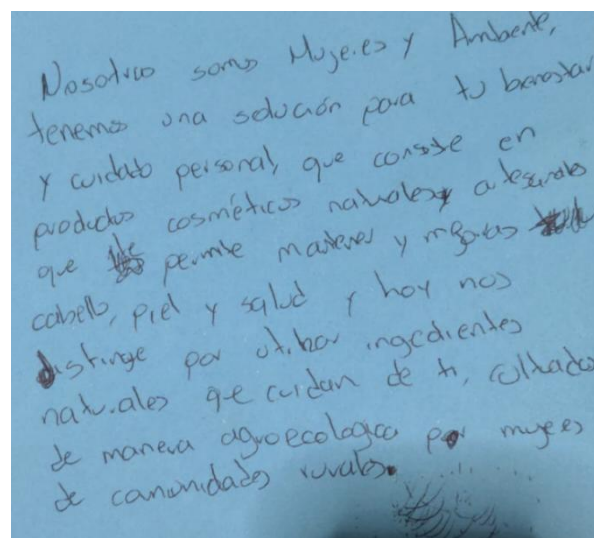


Figure 4

Draft of "enunciation of the world"

[Own elaboration]

Conclusions

The proposed methodology for constructing collective narratives based on a culture of peace is built on solid tools that have been widely used to consolidate more just, free, and democratic spaces. For this reason, dialogue and participation were necessary for the design of the methodology. Although theoretical approaches were proposed that helped in its construction, concepts inspired by Paulo Freire were also proposed, consolidating the core elements of the proposal.

Likewise, the question to be answered was: how can collective narratives be constructed from a culture of peace using the tools of dialogue and participation? Collective narratives from a culture of peace were presented, in which participation, understood as freedom, action, and right, is part of this vision.

A collective dialogue is proposed that is capable of recognizing its ability to intertwine lives with a focus on positive peacebuilding.

The methodological proposal is divided into three stages: the first is the development of a coherent story, in which relating the past, present, and future becomes central to expressing the experience in words; it is in this second stage that, with the tool of the narrative weaving matrix, contributions are made to speak to the world, which constitutes the third stage of this methodological proposal.

An intervention was carried out to test the enabling image tools and narrative fabric matrix for collective participation and naming, articulating and weaving together the narratives themselves. The proposal suggests that the personality that shapes a community's identity must be named by the people who make up that community, making this action a genuine discovery.

This process contributes to the construction of a social and critical awareness of the position of subjects in the world, allowing people to act as collective subjects by naming themselves. Thus, naming and signifying the collective personality is an act that strengthens solidarity and the community's ability to act together.

We trust that this methodology, based on collective narratives and inspired by the culture of peace, will become a foundation for the construction of more self-recognized and valued existences through the crucible of empathetic and supportive bonds, thus enhancing the possibility of a more just, pluralistic, shared, and dynamic world in the understanding of the cultural power of peace.

Declarations

Conflict of interest

The authors declare no conflict of interest. They have no known competing financial interests or personal relationships that could have appeared to influence the article reported in this article.

Author contribution

Barcenas-Reyes, Gonzalo: Contributed to the proposal of the methodology designed from the perspective of the culture of peace.

Juvera-Avalos, Janett: Contributed to the field intervention and the writing and research of the methodology.

Meza-De Luna, María Elena: Contributed to the field intervention and the construction of the situated and written research.

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