

Límite y proyección intertextual: Un acercamiento didáctico ***Limit and intertextual projection: A didactic approach***

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Resumen

El trabajo tiene como propósito someter al debate científico criterios en torno a las disciplinas humanísticas en el contexto de la educación en el siglo XXI; a partir del análisis y valoración de diferentes instrumentos como: revisión del plan metodológico, controles a clases, temarios de examen y desempeño de los estudiantes. Se pretende buscar la revalorización de la literatura en el ámbito docente y social para enriquecer el quehacer espiritual y la formación ciudadana; se sugieren acciones comunicativas a través de la décima como forma estrófica de mayor arraigo y amplia distribución en el contexto latinoamericano.

Palabras clave: Comunicación lingüística; Texto literario; Formación ciudadana; Décima

Abstract

The purpose of this research is to submit to scientific debate criteria about humanistic disciplines in the context of education in the XXI century, based on the analysis and evaluation of different instruments such as: review of the methodological plan, class controls, examination agendas and students' performance. It is intended to seek the revaluation of literature in the teaching and social environment to enrich the spiritual task and the citizenship formation; communicative actions are suggested through the Decalogue as the most deeply rooted and widely distributed strophic form in the Latin American context.

Keywords: Linguistic communication; Literary text; Citizenship education; Decalogue

Introduction

The disciplines that make up the human sciences have among their purposes to study man and his behavior in society through thought and language as cognition and symbols of representations, and in the pedagogical context these intelligences have been developed through reading and writing to integrate privileged learning in the acquisition of resources for communication. All of this is revealed in the conception of the study plan of the Primary Education career in search of a future graduate with an integral culture and capacity that allows them to exercise, with success, the didactics of one of the subjects of the school curriculum, Spanish Language, basic for the attainment of the system of knowledge that should influence the performance of the students in different communicative contexts adjusted to the norms that our national language demands.

Numerous specialists make enormous efforts to demonstrate that the correct preparation for exchanging knowledge related to the science of communication is only achieved when the inter- and interdisciplinary conception of linguistic and literary studies, conceived from a practical point of view, has been made conscious; among them, the following stand out: Romeu (2006), who provides an integrative approach that starts from the dialectical materialist conception about language from the cognitive, communicative and sociocultural dimensions, another as Montaña (2015), addresses theoretical and methodological elements that are oriented towards the school literary canon from various criteria; Pérez (2013), along with other specialists offer updated considerations on the literary text in which a special linguistic practice is appreciated.

It is significant to mention the specialist Mañalich (2007), (in the work entitled "La enseñanza del análisis literario: una mirada plural" in which she makes observations on how to achieve a better understanding of the literary text. We could not miss the always scientific expert, García Alzola (1992), whose book *Lengua y Literatura* (Language and Literature), with scientific and didactic annotations related to the linguistic sphere, and is still fully valid despite the passage of time.

In analyzing the contributions of the aforementioned specialists, we recognize the coincidence in examining that in the set of disciplines related to human culture, literature relies on the use of syntactic elements in which the linguistic is included, both phonological and morphological, to communicate the impression that the creator receives from reality. It is necessary to give reason for the analysis process to be oriented to the evaluation: what means have been used, why, how they are organized depending

on the effect to be achieved in the issuer. In this analytical process, the analogy between two sciences that act with an inseparable semantic structure is inferred.

To achieve the appropriation of an adequate tool for linguistic-literary analysis depends on the teacher, who must master the content of two sciences and the methods of direction as part of his scientific and pedagogical preparation; only in this way can he achieve the unfolding of the process of discovery and reconstruction of knowledge by the student, based on his personal particularities, the communication relationship in its different types of functions: informative, affective and regulatory in an environment of cooperation between the personal components of the teaching-educational process.

Development

To make reference to theoretical elements, it is specified that the literary work is a textual-linguistic and artistic extra in which the planes or levels of structure are distinguished: sound, phonic, grammatical or morphological, significant or semantic; as can be seen, it is the analogy between two sciences, although the semantic lies in fiction and the formal in language in the diversification of the different genres and generic forms as a category to group works with common characteristics; In this sense, for the interest of the proposal, the tenth should be distinguished as one of the particularities of the lyric, it is a strophic form of ten octosyllabic verses with consonant rhyme; abbaaccddc, of greater roots and wide distribution throughout Latin America, significant in popular and rural poetry and important artistic construction of national identity; its origin is the result of a moment in the history of Cuba known as Spanish colonization and with it the transfer of culture.

It is possible to be emphasized that one of the most frequent literary genres in the music is the lyric, of particular way, the tenth, when it happens to the peasant goatee is accompanied by instruments like the guitar, in Cuba with a size inferior to the Spanish, although of similar proportions; it consists of five orders of metallic strings, unlike the acoustic one they are pressed with the nails, can be tuned of numerous forms being habitual the open one; it differs from the three for the number of strings, it is very common in the Brazilian parties.

Another instrument that accompanies the tenth is the clave, of Afro-Cuban origin; they are two cylindrical sticks of solid wood, the sound is produced by tapping one on the other, the performer must

try to hold it using the smallest possible surface to not drown the resonance, the timbre is sharp depending on the material, cut, type of wood and its finish; The pulsations do not involve the slightest secret or difficulty, anyone who is listening to Cuban music, is able to follow the distinguished rhythm with his palms in an easy, simple and graceful way. As can be appreciated, this instrument, together with the artistic text, is the result of a long process of transculturation; in didactics, in order to guarantee learning, it must be approached with an interdisciplinary focus to use literature in other school subjects or reciprocally.

To be consistent with the intentionality of the work, four tenths are presented, although they have in common the strophic organization, the thematic content deals with different aspects of reality, as described below. The first of the Cuban author Friulan Escobar, title: "Decalogue;" through it is easy to infer a process in which the author plays with a grammatical category that allows to corroborate and evaluate the logic of comprehensive thinking, you can identify the water cycle of artistic form. The grammar, with emphasis on verbal forms, reaches a special functionality by attributing man's own actions to the transformation of water (dream, walk, climb, walk, walk, tired, run, return... the happening is narrated... thus sharing the criterion that for the artistic creator everything has as much life as man has life, it is to connote more than to name.

Decalogue

From so much walking on the ground

The stream dreams of being a cloud

And the sun evaporates it and rises

To stroll through the sky.

But tired of the flight

And the wind that clings to it

It dreams of running through the mountains

Where he has a brief cause

And takes advantage of the rain

To return to earth.

The following are suggestions as learning tasks that can be designed by the teacher based, first of all, on an analytical reading of the whole semantic macrostructure followed by the search for local information, here the meaning of grammar as takes place:

- It can be seen that in the text the author presents or narrates a process, but in a special way. Justify the statement.
- Which part of speech achieves greater relevance to the communicative intent. Construct a list to justify your analysis.
- Do you consider that a special grammar has been used? Explain
- Which of the subjects listed in the curriculum can be related to the artistic text.

A second text also entitled "Decalogue" by Cuban author Mirta Aguirre, alludes to the definition of a concept, in which the use of nouns with a strong semantic charge is of singular importance to adjust to a context that distinguishes it from the urban, without departing from the national identity, the artistic construction plays with a linguistics of affirmative enunciations that leaves no room for doubt, it is introduced with the verbal form (es). It is made up of several blocks in which the typical of Cuban nature is revealed: plants harvested or not by man, it connotes the characteristics of the coffee of the tropics when saying: "coffee of lit grain" the pleasure it produces, while enjoying the deserved rest in a context with rural attributes..." is guano roof"... "Stool in two feet, names typical country seat with a position that suggests an inclined form to play the instruments that helps to musicalize the text. The last three verses allow identifying the Spanish culture assimilated in Cuba as a colony and its permanence: and it is Cuba in full body, /because it was built first/and our people second.

Decalogue

Decalogue is sugar cane and banana,

Is palm, ceiba and anon trees.

Decalogue is tobacco and rum,

Coffee on grain.

Decalogue is guano roof,

Is clave, guitar and tress.

It is stool on two feet

And it is Cuba in full body,

Because it was born built

And our people second.

It is suggested a differentiation in the design of the tasks so that the communicative intention of the text can be justified as long as the reflective reading is taken into account, which allows to justify the repeated times the use of affirmative enunciations only possible with the use of the sociological analysis method to achieve the first approach to the work, as well as the semiotic character to refer to the historical moment, the codes as a means of communication and in particular the linguistic aspect. In this commentary underlie what tasks to conceive for the work with the text, the poetic findings to define the concept; among which should not be missing:

- Identify the concept referred to.
- To determine the network of enunciations those define the concept.
- To value what it is, as recreated by the creator and why.
- To construct the definition with a non-artistic language.
- Compare both definitions.
- Determine the fulfillment of the aesthetic function in artistic creation.
- To analyze the scope, from the particular use of linguistics of transculturados elements.

This conception for the direction of learning, is only from the criterion of the teachers who wish to share the experience, the class is a personal act with a deep human creation so the mastery is not imposed.

The tenth has also served as an artistic construction preferred by some very Cuban authors, among them Angel Augier, to record the social changes since the revolutionary triumph, this is the intention of the one presented below: "El guajiro", expresses satisfaction and pride of having rescued what had been lost by belonging to a colony. It is justified by the constant reiteration of the personal pronoun (me,

mine, my); in the analysis it must reach a semantic lexical significance that allows inferring the significance of the grammar in the artistic construction.

The guajiro

Until I have put my hand

On this land that is mine

My heart did not know

What it is to feel Cuban.

Before I was a distant

Guajiro in a foreign land,

Without even a land

To have a burial place.

And today I have a safe land

Where to plant my flag!

The learning tasks for comprehension should emerge from the linguistic analysis with great significance in the key word that identifies the title: "Guajiro".

The latter, "Galas de Cuba", by the Cuban author Nápoles Fajardo, without pretending to close the proposal, has the purpose of communicating in a singular way the natural beauty of a country located between two tropics. The title itself conceived by a nominal syntagm, synthesizes the intentionality, is achieved with the syntactic structuring of nouns and adjectives before or after; because sometimes the type of construction with the adjective before preferred by the author, acquires more emphatic and objective significance. In this reasoning, the sensation of rich flavor, this time perceived by the visual sensory-perceptual systems, should not go unnoticed, the scope of the adjective sweetly, sweetly, very sweetly to allude to the manner of the movement of a tropical air. One can also savor, enjoy and relish this artistic construction felt and lived by the issuer. The invitation to feel more Cuban should not go unnoticed, it says it like this...who has not seen your primers/ neither saw light nor enjoyed well.

Cuba Galas

Cuba, delicious Eden
Perfumed by your flowers,
Who hasn't seen your primers
Neither saw light nor enjoyed well.
With sweetest swaying
The seas kiss your beaches,
Your palm trees swing,
The wind moans sweetly,
And adorn your royal forehead
White lilies and orange blossoms.
The loquat trees that bloom
In the meadows of your rivers
Form sweet murmurs
if they sway to the sound of the wind:
They adorn and beautify you
Mountains and reed beds,
The reed beds whisper,
The nightingales sing to thee,
And your flowers are lulled
By your tropical breezes

The didactics that emerges from the limit and intertextual projection as stated in the title can be supported with learning actions in a general way that allow:

Visualize the information contained in the text. This can be with the support of images or other means within the student's reach.

- Verify and self-check the understood comprehension.
- Identify words and expressions that serve as a bridge to define concepts.
- Explain the integration of concepts from the analysis of texts.
- Identify commonalities and divergences in texts.
- Identify the enunciations that allow the elaboration of the thesis.
- To affirm the poetic in language as a bivalent charge of meaning and emotion.
- To value the role of the complementary meaning for the comprehension of the poetic text.
- To explain that the poetic text is a semantic complex of sense and emotion.
- Construct communicative situations to explain the value of the linguistic and literary in the texts analyzed.
- Identify the extra texts that have allowed the author to create art.
- Justify the presence of human life or life in general in the analyzed texts.

Conclusions

As we have been able to appreciate, the literary work is a meeting point between two sciences, results of the diverse phenomena of the language and stylistic procedures, only from this look can reach significant values, in the analysis, the semantic relations in the structure of the text, here has notability: the contribution of the grammatical categories, the acoustic reasoning, the metric, the pragmatic of sense and the dialogic articulation of the words chosen to offer, a system or a concept in a particular and convergent way. Crossing of statements, transposition, synchronism, extraction, polyphony, dialogism, and axiomatic transformation are perceived; thus the conception of limit and intertextual projection is distinguished, this is one of the tasks of the one who directs the teaching and learning process from a didactic approach.

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