



Un acercamiento a la comprensión lectora desde experiencias personales y preferencias lectoras *An approach to reading comprehension from personal experiences and reading preferences*

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Resumen

La investigación que se presenta enfatiza en la búsqueda de nuevas miradas para la comprensión de textos literarios aprovechando las potencialidades de las experiencias personales y las preferencias lectoras de los estudiantes de la carrera Licenciatura en Educación Español-Literatura para el logro de un aprendizaje significativo en el proceso de enseñar a enseñar. Se parte de un diagnóstico inicial con el propósito de conocer las experiencias personales en la lectura y las preferencias lectoras, y a partir de ello se ofrecen vías metodológicas para la comprensión del texto preferido por los estudiantes. La propuesta se introduce en el primer año y se valoró su utilidad práctica a través de entrevistas de los participantes.

Palabras clave: Comprensión; Comprensión lectora; Experiencias de lectura; Preferencias lectoras

Abstract

The research that is presented emphasizes the search for new perspectives for the understanding of literary texts, taking advantage of the potentialities of the personal experiences and the reading preferences of the students of the Bachelor of Education Spanish-Literature career for the achievement of a significant learning in the process of teaching to teach. It is based on an initial diagnosis with the purpose of knowing the personal experiences in reading and the reading preferences, and from this methodological ways are offered for the understanding of the text preferred by the students. The proposal is introduced in the first year and its practical utility was valued through interviews of the participants.

Keywords: Comprehension; Reading comprehension; Reading experiences; Reading preferences

Introduction

The differences in the cultural, axiological and interpretative characteristics of the reader-student of the literary text allow literature classrooms to become true spaces for critical debate, which, in addition to influencing their education, also entertain and develop an ethical-aesthetic and human sensibility.

The above becomes the personal experiences and reading preferences of the reader-student that become the center of the learning of literature, if we take into account that the literary experience, according to Montaña (2006), is an amatory encounter with the literary text.

That literary experience is not acquired in ignorance, or following the rigid principles of a teacher, nor the criticism of writers and essayists. "The literature class should be a personal, intimate journey, a loving and pleasurable encounter with the book." (Montaña, 2006, p. 56)

The literary experience, therefore, is to find in the literary text its values; it is not to suppress personal judgment, but rather to put it to the test, even though it may be modifiable in the future. This presupposes, according to Mañalich and Montaña (2007), that the reading of the literary text requires a plural view from the different schemes, approaches, methods, among others, used by the teacher in a creative way to ensure that each reader-student achieves literary competence.

The above arguments become an unpostponable necessity for the teachers of Literature of the Bachelor's Degree in Spanish-Literature Education, who besides looking for different alternatives so that the reader-student enjoys the reading of the literary text, must ensure that the classes become a model for the teaching of literature, According to the social purpose of the professional model, once the students graduate, they will have to carry out this same task at the educational levels for which they are preparing (basic secondary, pre-university, technical and professional and adult), according to the requirements of the Professional Model of the Bachelor's Degree in Spanish-Literacy Education (2016).

In an inquiry carried out in books, scientific articles, written memories of diploma and degree works of both foreign and national authors: (Aponte, 2008; Colomer and Camps, 1992; Dubois, 1991; Loayza-Maturrano, 2022; Mañalich, 2007; Montaña, 2006; Peña, 2000; Robsenblatt, 1996; Roméu, 2003; Smith, 1997 and Solé, 1992), all of them refer to the use of hooks to make sense of reading, to the realization of a reading seeking clues related to the readers' taste for literary texts,

to the usefulness of the reading preferences and reading habits of university students, to how reading should be promoted, and how the need for their reading interests influences the reading comprehension process.

However, in spite of the efforts made, the desired levels are still not reached as to how to positively influence the taste and pleasure for reading literary texts, and although the relevant role that reading has within the reading comprehension process is recognized by researchers, the practical inquiry on how to use the personal experiences and reading preferences of the reader-student in the reading comprehension process within literature classes is still not enough for it to become meaningful.

The previous reason allows declaring as a scientific problem: How to contribute from the influence of personal experiences and reading preferences of students in the process of reading comprehension of literary texts? And it is proposed as an objective to propose methodological ways for the comprehension of the lyrical text Poem XXXVIII, by Dulce María Loynaz.

Development

In order to develop the research process, an initial diagnosis was made at the University of Guantánamo, among the students of the Bachelor's Degree in Spanish-Literature Education belonging to the Faculty of Social and Humanistic Sciences. The purpose of the diagnosis was to know the personal experiences in reading and reading preferences.

Evaluation of the application of the initial diagnosis

The diagnosis was made to 31 first year students of the Spanish-Literature Education degree course of the University of Guantánamo, empirical methods such as surveys and interviews were applied, in which it was important to take into account gender, municipality of residence, access to the Internet or social networks; genres and subgenres that they prefer to read, as well as the most liked topics.

It could be seen that 100% of the students consider that reading can provide entertainment and recognize that it is a way to raise the cultural level and lexicon. 58.3 % (18 students) prefer to read printed books, 29.0 % (9 students) prefer digital books and 12.9 % (3 students) both formats. It is denoted that the three male respondents prefer reading digital books.

As for the preferred literary genres, dramatic was represented by 60.65%, lyrical 22.5%, and epic 12.9%; however, when asking for representative works of these genres that they remembered, the highest percentage was represented by epic works in first place, dramatic in second place and lyrical in third place, the three males leaned towards epic works.

The most mentioned works in order of priority were:

- Epics: Esa Boca by Mario Benedetti, Cecilia Valdés by Cirilo Villaverde, El reino de este mundo by Alejo Carpentier.
- Dramatic: Romeo and Juliet by William Shakespeare and A Doll's House by Henrik Ibsen together with The House of Bernarda Alba by Federico García Lorca.
- Lyric: Dulce María Loynaz's Poetry Collection. On average, 82.6% of the students have read more than 3 books. In relation to the preferred themes for reading are love, adventures and humor. The last two were selected by the three males surveyed.

The diagnosis corroborated that the reading preferences of the students are influenced by gender, municipality of residence, age, family coexistence, interaction with social networks, which can be a favorable starting point to introduce within the reading comprehension process both the themes, digital and printed texts, as well as the genres they prefer for the achievement of motivation.

Theoretical bases assumed in the research

Roméu (2003), made clear the guidelines to follow in order to achieve that the student develops communicative skills and becomes a competent communicator, and for this purpose he contributes a novel approach: cognitive, communicative and sociocultural, which are assumed in language and literature classes and especially in the career that becomes a methodological tool insofar as it is necessary to teach how to teach.

In this approach, the student is the center of attention, and all the components that make up the mother tongue classes must respond in a unified way to the fulfillment of the teaching objective. Although many steps have been taken to move the teaching of Spanish and literature away from an orational grammar towards a grammar of discourse, there is still a long way to go.

We also assume the theory of meaningful learning, validated by Ausubel (1976). Hence, we intend to use the method of functional discourse analysis for the comprehension of a poetic work, so that it becomes an exemplifying exercise in the treatment that can be given to a component such as reading comprehension in literature classes.

Palmero (2008), when quoting this theory denotes its foundations and highlights the mechanisms by which the acquisition and retention of the large bodies of meaning that are handled in school is carried out, as well as the elements, factors, conditions and types that guarantee such acquisition, assimilation and retention of the content.

Taking into account the importance of this theory and the need to transform the ways of teaching, we will work from the personal experiences and reading preferences of the first year students of the Bachelor's Degree in Spanish-Literature Education.

Within this theory, an interaction with the cognitive structure is expressed through the relevant aspects, which are called subsumers or anchor ideas according to Moreira (2005), citing Ausubel (1976).

According to Moreira (2005) cited by Palmero (2010), subsumers are inclusive, clear and adequately structured ideas, concepts or propositions in the mind of the learner, whose content must have been acquired in a meaningful way forming an "ideational" and organizational matrix for the incorporation, understanding and fixation of new knowledge, in such a way that it acts as an anchor to facilitate subsequent learning, providing a new meaning for the individual.

Methodological ways for the comprehension of the lyrical text Poem XXXVIII, by Dulce María Loynaz

It is considered necessary for the teacher to look for clues or hooks so that the student can grasp the meaning of the text, although it is important to go through the steps offered by different researchers, questions can be used to discover the messages carried by the texts, and the experiences of the receivers with their preferences will enrich the learning and comprehension process. Within the ways, one can proceed as follows:

1. Orientation of the self-study with a reading guide that facilitates the search for previous information before entering into the comprehension of the text.
2. Recognition of the context: it implies working with those data of the author and the geographical, economic, social, political and cultural context that contribute to the understanding of the text. It is necessary for the understanding of the poem the previous orientation of the reading of the text Fe de vida de Dulce María Loynaz, where the relationship between her life and her creative process is explained.

Working with the subsumers or anchor ideas: it falls on the key words and auxiliary signs of meaning. It is essential to operate with the knowledge of the language that the reader-student knows and already has incorporated, taking into account the levels of structuring of the text, and the resources used by the author: the tropes and figures of speech, the most representative symbols, classification of the text, genre or literary type.

4. Elaboration of questions for global comprehension, which facilitate the transit through the levels of comprehension and the work with the meanings of the text: the process of comprehension takes place approximately during three levels:

- Intelligent comprehension: where meanings are captured: literal meaning is attributed from our knowledge, an experience to the text according to what it says explicitly, intentional or implicit (what is said between the lines) and complementary (what needs the reader's knowledge: vocabulary, culture, personal experiences, etc.).
- critical comprehension: the reader assumes an attitude of acceptance or rejection towards the content of the text, gives an opinion, judges, and comments, evaluates and takes sides for or against.
- Creative comprehension: the reader applies the text to other contexts, exemplifies and extrapolates, relates it to other texts he already knows and inserts these meanings into his universe of knowledge, connecting them harmoniously with each other.

A journey through the understanding of poem XXXVIII, by Dulce María Loynaz

The poem belongs to the collection Poems without Name. This book of poems was published in 1953. The publishing house in charge of the publication was Aguilar S.A. Editions, with a prologue by Federico Carlos Sainz. Thirty-eight years later it would be published in Cuba by the publishing house that today bears the name of Loynaz Brothers.

The collection of poems presented itself from the title itself, a set of one hundred and twenty-four poems presented by Roman numerals. Written in the most exquisite lyrical prose, and in which the author knew how to deliver the most sublime of her poetic art. From the stylistic point of view, it is difficult to place this book of poems in a particular ism, where modernist features can be seen in the astonishing chromatism; the musicality, even in prose, and the beautifully employed rhetorical figures.

On the other hand, the adequate and almost perfect use of language, the simple but meaningful expression, as if he were creating a living sculpture of the word, is worthy of the best exponent of the neoclassical movement. And of course, romanticism, individualism, the exaltation of the self, the thought submerged to the will of the emotions. And it is precisely because of this masterful combination of elements that it is necessary to treat the work of this author from the semiotic point of view.

At the moment of comprehension, the work with the stylistic components present in the text, expressive resources of the language, style used by the author of the poem and its power to motivate the reader should be enhanced, so that there is a structure or procedure that students can use in all poetic texts they work on in their classes.

Working with the title: the questions and orientations that are made at this moment will be directed to all the possible inferences that are made from the title itself.

Division of the text in lexias (or fragments): for the understanding of the text with an important semantic load, the work from the lexias will allow a better understanding. These fragments, which should always be complete statements with semantic closure, will enable a much deeper analysis of the content and ideas presented in the text.

Comprehension of lexias (or fragments): this is done taking into account the premises offered by the cognitive, communicative and sociocultural approach to this section. The levels of comprehension must be effectively traversed from a functional discourse analysis, which will allow working with the text category and not with sentence structures isolated from the context in which they were created.

For this purpose, there are two categories of utmost importance: communicative purpose and communicative intention. The system of questions to be used for text comprehension should help to make both aspects of the work being worked on explicit.

The first steps for comprehension start with self-study, with a previously oriented guide. In this guide, students should look for information about the author and the context in which the work is written. This will contribute to the process of global comprehension of the text. Once the data has been presented, the model reading of the poem is indicated. The objective will always respond to the need to create in the students of the Bachelor's Degree in Spanish-Literature Education a scheme of action to understand and analyze texts, once they graduate from it.

In order to achieve motivation, some of the questions related to the intelligent comprehension of the text can be used and a visual presentation of the printed text can be made so that later they can answer the questions of the self-study guide, for example: The title of the collection of poems is curious, why do you consider that the poet uses this title, from the reading of the text *Fe de vida* you think that the title of this collection is related to her life, what data corroborate it? What is the general theme that predominates in the poems of this collection? What genre does she use? What are the characteristics of this literary genre?

After this sequence of questions, the work begins with the comprehension of the text from a discursive perspective.

Poem XXXVIII

If you say one more word, I will die from your voice, which is already digging into my chest, which can pierce my chest like a sharp, long, exquisite sword.

If you say one more word with that voice of yours, of steel, of edge and of death; with that voice that is like a tangible thing that I could caress, squeeze, bite; if you say one more word with that voice that you drive sharp into my chest, I would fall pierced, dead by an invisible sword, owner of the straightest path to my heart.

Hints for the understanding of the poem: taking into account that the work with the functional discursive analysis starts from the delimitation of the statements, this is taken as the first step. In the case of this text, two relevant moments can be seen; the first one is from the beginning of the poem *If you say a word... more until the infinitive to bite*. In this statement the author's intention is to describe the word or words that torment her.

In a second statement that begins with: *if you say one more word in that voice... until the end of the text*, the reasons why the lyrical subject refuses to listen to what the beloved should or wants to tell her are given.

With these two moments specified in the text, we will proceed to extract the key words in the text. They are: *If you say, word, chest, sword, voice, death, mistress, heart*. It is clear that these words

carry the greatest load of meaning within the poem, but for the exemplification we will take only one, based on the syntactic relationship with the rest of the classes of words. In this case we will work with word.

During the reading of the poem it can be noticed that the poem expresses a plea, a request by the lyrical subject. The use of the first person singular brings the reader very close to the emotional charge it possesses. The word that is denoted as semantic nucleus within the same, is none other than word, this is due to the fact that the two aforementioned statements move around it. In the first moment it is described how it is and its meaning for the lyrical subject, and in a second moment what it would provoke if it were pronounced.

From the semantic point of view, in the text, the word acquires a meaning similar to sound. It is not a written text, where you can see the spelling, the constructed form of it, what the lyrical subject does not want to hear, but the sound of his voice. Therefore, this word acquires a disembodied nuance. It can be classified from the semantic point of view as a common noun, abstract (it must be remembered that within the text it assumes a meaning similar to sound), primitive, not countable, individual and without diminutives or augmentatives.

It is the semantic term of greater importance within the text, it is repeated a total of 3 times, to reinforce, without a doubt, its importance within the poem. On the three occasions it is used as a direct complement, to which the reader is referred from the verbal form dices, conjugated in the second person of the present indicative. No other tense or form can be used, since the author's idea is to place the beloved in a position of closeness, almost as if he were in front of the lyrical subject, interacting with him at that very moment. Hence, the significance of the use of the verbal form say, which is repeated three times, just as word.

In all cases, if the poem is carefully analyzed, the idea if you say one more word...is the trigger for the rest of the statements. The poem begins with the use of a subordinate conditional sentence that gives the idea of silence, the need for silence, an important value. The lyrical subject forbids the word, since it will be synonymous with death, the end of the existence he has led so far.

The indefinite pronoun *una* also has a significant semantic weight, not only because it is directly modifying the noun word and forms together with it a nominal syntagm, but also because of the very character of indefiniteness that it gives to that word. If we go to the pragmatics of the poem, *a* in this case has a negative value since what it wants to mean is that no more words should be pronounced, that would lead to the metaphorical death of that lyrical subject.

From the point of view of its syntactic characterization, it performs an adjective function, and it is repeated a total of six times. This is not mere coincidence, the idea that the author wants to convey with this reiteration of the indefinite pronoun *una*, is that of generality, since for the lyrical subject any word that is pronounced will cause pain. In all cases it appears in singular number and feminine gender since all the nouns it modifies such as *word*, *sword*, *thing* are in the same gender and number.

As part of the second utterance, which has to do with the reason why silence is requested, that the voice is no longer pronounced, there is a very interesting verbal periphrasis. The metaphor used for its description, *está hincando me está hincando el pecho* (it is pounding it is pounding my chest), immediately refers the reader to the image of a sword, of a pointed weapon.

The use of the progressive verbal periphrasis "*está hincando*" is important, and this specificity not only adorns the lyric of the poem, but also brings to the reader an image that comes to life by the very force of the gerund. This word shows the danger suggested by the voice that should not be heard. On the other hand, the chest turns out to be the most vulnerable place.

Another element of semantic charge in this poem is the use of adjectives. In the first statement they appear characterizing the noun *sword*, these are *sharp*, *long*, *exquisite*, *invisible*. So far, from the semantic point of view, they help to show the rhetorical image that the author wants to offer by comparing the word with a sword capable of piercing. From the syntactic point of view, they are type two words, which admit morphemes, in this case of gender, number and degree. All in positive degree, singular number and feminine. This is explained by the agreement they establish with the noun they modify.

But it is necessary to emphasize the use of prepositional complements, starting with the lexia contained in the second sentence: If you say one more word with that voice of yours of steel, of edge and death...In this fragment it can be clearly seen that its use is marked by the author's desire to give characteristics to that voice, which is one of the nouns sema within the text, and for this she completes the symbolic image with the use of the prepositional complements of noun, almost adjectivizing the nouns that accompany the preposition of.

It is not random that the nouns chosen for such grammatical construction are steel, edge and death. It can be said that they are elements that can be semantically related to the sword. For that reason, in the poem, they acquire a value of noun modifiers.

Another of the lexical-syntactic classes of words that acquires a relevant nuance is the adverb, specifically, more. It is repeated three times in the text, which indicates that its use is not fortuitous. The adverb of quantity produces an effect of emphasis and specification. Although its meaning is mostly associated with more quantity, here it is restricting the noun word, with the idea that no other word can be pronounced. It restricts the use of that word which can hurt and harm.

As we have seen, in the case of lyrical texts, functional discourse analysis allows textual comprehension to be enriched. In this way, the student can appreciate how grammar is put in function of what a given author wants to express, and for this reason, speakers will do the same in their daily praxis of the language.

And although there are other structures, which are no less important for having been omitted, those that have been presented here allow the reader to effectively understand the communicative intention of the Cuban author. They also make it possible to raise the students' aesthetic taste.

During comprehension, questions can be introduced such as: In the text an expression is reiterated. What literary resource does it constitute? How many times does it appear in the speech of the lyrical subject and in what position? Why do you think this expression is repeated so many times? What kinds of words appear in the expression? What meaning do they contribute to the communication between sender and receiver? What message or lessons can we learn from

understanding the text?, How would you take advantage of the message of this text in your profession? To what circumstances of daily life can you apply this message of the text?, If you had to promote the reading of this collection of poems, how would you do it from what you learned in the passage through the understanding of the text?

Assessment of the results of the implementation of methodological approaches for the comprehension of the lyric text Poem XXXVIII

The methodological ways were inserted in the subject of the base curriculum, Introduction to the specialty that is taught in the first year first period, this subject belongs to the discipline Didactics of the Spanish language and literature which is the main integrating discipline and is in charge of integrating the academic, labor-research and extensionist components.

In the second period of the course, the 31 students who were diagnosed were interviewed to know their motivation towards reading, if they were participants in their comprehension process when their opinions were heard, about the practical usefulness in the profession, of the ways used by the teachers in the different spaces of university life.

100% of the interviewees revealed their enthusiasm, motivation and acceptance of the procedure of the teaching staff that accompanied them and used the methodological ways proposed. The creation of methodological portfolios or portfolios made by the students in the employer centers where they did their first work practice of familiarization with the profession is noted.

100% of the students have promoted poetry books of their preference from which literary reviews have been derived.

It is also necessary to note their high level of commitment, motivation and sense of belonging to the career as evidenced by their participation in literary gatherings, literary workshops and other spaces dedicated to literary reading.

Conclusions

The theoretical bases on the current approach in the teaching of Spanish and Literature: cognitive, communicative and sociocultural, as well as the theory of meaningful learning, condition the search for practical ways for the student to learn how to teach how to teach from the process of reading comprehension. The recognition of the students' personal experiences and reading preferences have a direct influence on reading comprehension insofar as they make it possible for

the students to be able to apprehend more effectively the knowledge received in the career in the disciplines of the exercise of the profession and become models or schemes for their professional performance.

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