
El análisis de textos líricos en la formación del profesional de Español- Literatura

The analysis of lyrical texts in the formation of the Spanish Literature professional.

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Resumen: La atención al desarrollo de las habilidades lingüísticas está dentro de las tareas demandadas por la educación cubana. En las clases de Español- Literatura la enseñanza de los recursos expresivos del lenguaje literario, es asistemática. Desde lo metodológico, debe prepararse para contribuir al análisis de textos literarios. En este sentido, la investigación parte de las problemáticas presentadas para la orientación del proceso de análisis literario de textos líricos y resolver problemas de la práctica, con un cambio en el objeto a transformar. Se propone una alternativa metodológica, basada en las direcciones de lectura que contribuyeron a la fundamentación científica del tema.

Palabras clave: Habilidades lingüísticas; Español-Literatura; Textos líricos; Formación del profesional.

Abstract: The attention to the development of linguistic skills is among the tasks demanded by Cuban education. In Spanish-Literature classes, the teaching of the expressive resources of literary language is asystematic. From the methodological point of view, it should be prepared to contribute to the analysis of literary texts. In this sense, the research starts from the problems presented for the orientation of the process of literary analysis of lyrical texts and to solve problems of practice, with a change in the object to be transformed. A methodological alternative is proposed, based on the reading directions that contributed to the scientific foundation of the subject.

Keywords: Linguistic skills; Spanish-Literature; Lyrical texts; Professional training.

Introduction

The second functional component of the subject Spanish-Literature is the analysis of texts. Due to the formation and systematization of linguistic and literary concepts, a methodological treatment is needed to understand the literary text in greater depth, since when it is analyzed in its aesthetic function, it is used as a cognitive node for other subjects.

In this sense, according to Mañalich, (2007). Meta-textual poetics is forgotten, or in social poetics, only the gnoseological or axiological aspects are taken into account, forgetting the

expressive and ludic aspects. It must be taught until each receiver has his or her own mode of transgression within the logic of the text.

On the other hand, Hernández, (2007) outlines that not all texts require the same type of reading, the possibilities are delimited to elaborate the referent, the meaning and the sense, establishing links between the genre and the work.

The analysis of the lyric text has not been sufficiently addressed. Literary analysis methods are used more: linguistic, stylistic, historical, semantic and traditional: reproductive, productive, creative; but not the systemic-integral analysis method. Its use is scarce.

With the current orientations, the research works on the process of literary analysis, from the linguistic point of view, are of little importance and are still insufficient for the preparation of the professional in formation, since the systemic-integral analysis of the lyrical text is not adequately worked.

Due to the importance of the topic, it has been studied by authors from different contexts, among them: Timoféiev (1979); Mañalich (2007); Montaña (2006); Hernández (2011); Rojas (2011); Aranda (2013), who have served as a basis for the development of this research, considering it as theoretical support for the proposal. The results obtained made it possible to identify how lyrical texts are analyzed.

From the results obtained, when applying the methods, some insufficiencies were detected, among them: insufficient mastery of the methods of literary analysis in general, and of the systemic-integral in particular, the functionality of grammatical structures in the text is not always identified, and insufficient mastery of the categories of the lyric genre.

From this perspective, it is proposed the elaboration of a methodological alternative for the analysis of lyric texts in the formation of the Spanish-Literature professional.

Development

For the teaching-learning of text analysis in the different curricular areas, we start from an integral approach, from a philosophical-linguistic presupposition: the unity of two categories of the materialistic dialectic: content and form, proper to any natural or social process.

According to the criterion of Sales (2007), if the thought-language relationship is materialized in the text, the criteria and concepts are thus exposed. Then, it is understood why in the analysis of these, the professional determines what they say, how they say it, for what purpose, in what context, with what intention or purpose. Thus, the indissoluble unity of content and form is evident; one does not exist without the other.

According to Timoféiev's criterion (1979), the relationship between these components is one of interdependent equivalence. The meaning obtained is the result of the combination and structuring that gives values to its components.

For the teaching of literary analysis, some categories such as literary text and literary analysis should be taken into account, according to the criteria of several authors.

In relation to literary text, the criterion of Aranda, O. (2013) is assumed, where it is stated that: "It is a dynamic linguistic-artistic unit, which conveys an aesthetic message of intentional, self-reflective, ambiguous and complex character, which is projected beyond its time and promotes the internal development of the reader-listener in historically conditioned sociocultural contexts".

With respect to literary analysis, he states that: it constitutes the integral study of a work of literature and the evaluations that are established in relation to it. For literary analysis there are particular factors that should not be ignored: literary works, elements of the history of literature, elements of literary theory and linguistics. These ideas are summarized when it is pointed out that the study of the work requires artistic and extra-artistic considerations.

In order to achieve the teacher's work and the student's learning, it is not enough to know concepts and classifications; the theory for the analysis of literary texts must also be mastered. The most modern methods and approaches should be applied in this teaching, and thus achieve an approach, at the time of analyzing lyrical literary texts. Not only modern methods of analysis, according to Montaña, 2006, (p. 210), among them: sociological, psychological, semiological, dimensional, stylistic, actancial and linguistic.

According to Herrera, 2007 (p.97) in didactic terms, poetic analysis, regardless of the method used, is a process of gradual construction of meaning, the result of motivated and reflective contact with the poem (...) it is essential to teach the student to use the tools at his disposal, without fear of specialized terms (...). It should not be forgotten that the

method, however prestigious it may be, constitutes only a path at the service of poetry (...).

This analysis, from the perspective of the current approach, is consistent with developmental learning. It can be approached taking into account three basic criteria: the promotion of the integral development of the student's personality, the achievement of the transition from dependence to independence and self-regulation, and the development of the capacity for lifelong learning.

It coincides with what is expressed by (Mañalich 2007, p.141), when stating that it is based on the didactic, starting from the textual typology under study. The delimitation, expression and structural character; general characteristics that every text has and can show diverse concretions according to its cultural function, which should determine differentiated reader approaches.

On the other hand, we take into consideration Hernández (2007), who emphasizes that the literary text has an autotelic character, as it demands close attention to itself. Desde esta perspectiva, el docente de Español- Literatura, en el proceso pedagógico, media entre la sociedad y el estudiante; entre lo que enseña y lo que aprende; para el logro de su formación humanista. Transmite cultura, sentimientos y valores, lo educa en el amor a la independencia, a la soberanía y unidad nacional, la justicia social, la solidaridad, el rechazo al imperialismo y a toda forma de explotación y opresión del ser humano.

Hence, the initial training of this professional should encourage him/her to be innovative, creative, with a linguistic-literary and pedagogical culture, so that he/she can work in the basic link with a high social commitment.

The methodological alternative presented, based on the dimensions of the cognitive, communicative and sociocultural approach for the analysis of lyrical texts, takes into account the systemic-integral analysis method. It is projected to offer, from the methodological point of view, a preparation to the professional in training so that it contributes to the adequate treatment of the content to be developed, and thus achieve the desired purpose.

Designed to solve problems of practice, overcome difficulties with the rational use of resources and time and the achievement of a change within the object to be transformed, once the contradictions between the current state and the one to be achieved have been

eliminated.

This implies a planning process, because goals are set to achieve an end, which does not mean a single course of these, and the objectives or goals and the methodology to achieve them are dialectically interrelated in the process. In this way, previous knowledge is activated.

In this sense, learning is conceived as an aesthetic, affective-emotional, intellectual and interactive process, and the cognitive, communicative and sociocultural approach is concretized in the analysis of the lyrical text. With a procedure for the student, where he/she will take into account the strategy of anticipation and rescue of meanings and the reading of the selected text, as many times as needed.

According to Hernández (2007), it will be possible to achieve a global comprehension of the lyrical text and capture its beauty. Student and teacher will share several types of reading: model, oral, silent, commented, critical; according to the moment.

The lexical selection will be analyzed in detail and the construction of a creative meaning, from repetitions, oppositions and transformations in the development of the poem; in addition to the contextualization of the vocabulary, the search for information or use of the necessary aids offered, the literary movement to which it belongs and the historical moment in which it was written; in terms of political, social, cultural, ideological, among others.

When the expressive resources of language are identified in a lyrical text, according to the knowledge of its concept and linguistic structuring, emphasis is made on it, what is said, the figurative term; the aspect of reality it shares, the valuation of the use of verse, rhyme and the author's intention when writing it.

All this will allow them to make use of their experiences as individual beings, in relation to the sender and the rest of the text, to appreciate associations, new meanings and creative construction of new resources, from tasks and communicative situations given by the teacher, which will allow them to assume diverse communicative intentions such as: to embellish, describe, value, compare, among others.

In order to understand reading as a reflective and dialogic process, the implicit and polysemic meanings must be clarified, as multiple interpreters of contextual situations.

Interpreting and valuing the text, promoting interpretative extrapolations to different areas of their context of action and valuing language as a symptom of reality, of the student's behavior, of his value system; as well as reading open to the creation and support of hypotheses of imagination, by means of analogous elements.

In this sense, the most relevant theoretical supports of the systemic-integral analysis of the lyrical text, the potentialities and didactic considerations of this analysis are taken into account, since they constitute a guide of essential value.

On the other hand, Vigotsky's (2001) historical-cultural approach is taken into account, which focuses on the integral development of the personality, conceiving it as a social being, whose development is determined by the assimilation of the material and spiritual culture created by the preceding new generations.

The humanistic approach, on the other hand, contributes to the satisfaction of needs and tastes, interests, value formation and the integral development of the students' personality.

They favor the development of an integral general culture, by allowing them to interact with other similar or related texts and the student's protagonism; as well as, their motivation towards the career, constituting an instrument to enhance the formation of a competent professional.

From the sociocultural point of view, it is required that the student has access to this type of analysis, as close as possible to his culture and motivations, according to the concept of age, ideology, experiences; as long as he is adequately oriented, so that he uses these same sociocultural assumptions in correspondence with the author of the text being studied.

In this way, the resources will not be seen only as ornaments, but together with their aesthetic scope, it will be analyzed how it externalizes the author's socio-historical and cultural experience and achieves a link with life; it develops aesthetic taste, artistic appreciation and intelligence.

Therefore, it should contribute to the formation of creative thinking, positive personality qualities and values. It should go from being dependent to independent, promoting lifelong learning. It occurs as an aesthetic, intellectual and interactive process (text/reader/context). In this way, the student obtains processes, evaluates and applies the information contained in the resource, based on previous knowledge, experience, degree

of motivation, sensitivity and conception of the world.

At this moment, the student is able to contribute experiences, experiences, values, according to the knowledge he/she has of literature, language and the author; which reverts in his/her learning, by adopting new ways of saying and using language, by means of more creative associations, in which his/her cognitive development is reflected.

As this is a dynamic process, and because of its importance, where the teacher's work mediates, the student should be taught how to put all this at the service of learning the analysis of the lyrical text. This is done when coherent connections are established between the knowledge they have of the cognitive structures and the new ones provided by the text as a whole, so that they can express the greatest amount of thoughts in the least number of words.

According to Hernández (2007), he recognizes reading as multiple rewriting, a criterion with which we agree and which is considered useful in the research. The reader can generate new statements, from the contradiction between the author's meaning and the reader's, where he qualifies it as a dialogue.

Through the interrelation with classmates and the teacher, the student gradually assimilates interpretation strategies. He is motivated to verbalize, explain ideas, search for information expressing his emotions and learning to find other alternatives to his points of view.

On the other hand, Roméu, (2001), conceives it as a process of individualization and social reconciliation, which allows the solution of a problem and the socialization of emotions in texts. The concepts of meaning and sense show the relationship between thought and language and the social conditioning where the communication process takes place, as well as its dependence on the emotional, affective and motivational factors that influence people during this process.

The teaching and learning of literary reading should be a multilateral, flexible and interactive process. This multilateral character of literary analysis allows the methods to assume a systemic-integral dynamic, given by the possibility of acquiring diverse reading directions and a certain reading orientation towards some component of the author-text-reader-culture interaction.

Based on the aforementioned elements, the following methodological alternative is proposed to facilitate the analysis of lyrical literary texts.

Methodological alternative for the analysis of lyrical literary texts.

The proposed alternative is based on the following guiding ideas of the literary text:

As a delimited discursive unit, it is a genre or generic form with culturally established functions.

From specific contextual coordinates, since outside its context it becomes a pretext.

As a dynamic, as overcoming a limit where the initial meanings are reiterated, transformed or remodeled in the continuum of the work.

From a code of special spring with a peculiar selection and combination of linguistic elements.

In relation to other texts in broader ideological and cultural contexts.

Through analogical correspondences between different semiotic systems with which the reader is familiar.

From the specific historical-cultural coordinates of the recipient's context.

From these guiding ideas, we formulate the directions to be implemented in order to favor the analysis, from the didactic point of view. They are defined as angles of reading inquiry, composed of procedures and means, with an orienting and correlative character, due to the possibility of integrating procedures among all of them and aimed at implementing an active and flexible reading of the literary text:

I- Direction of reading as a discursive referent: it follows the search for meaning from the cultural crystallizations of the genre, where each one channels the reading in a certain structural and sense orientation.

II- Contextual reading direction: it promotes contextual interrelations to focus the work as a culture constancy and biographical and social-historical document.

III- Direction of reading as textual dynamics: it conceives the meanings of the work as overcoming a limit between now and later in the textual continuum. This direction encourages intertextual interrelations to discover the internal dynamics in the organization of meaning, where the initial meaning can be overcome through

repetitions, oppositions and transformations in the development of the work.

IV- Reading direction as a stylistic-semantic system: it aims at a reading from the expressiveness of the code.

V- Direction of reading as an integrating knowledge: it orients reading as a reflexive cultural dialogue, through intertextual interrelations that connect the literary text with others.

VI- Direction of reading as analogical transposition: it is recommended as reading open to the creation and support of hypotheses of imagination, by means of analogies.

VII- Direction of reading as an interpreter of the world: it promotes interrelations between the text and the reader's context of action, stimulates the transference of meanings to new conditions of socialization, where they are personalized from different points of view.

To guide the literary reading, after presenting the text, we analyze what it is and what it is about. Students are encouraged to go beyond what they see at first sight, to recognize this work as a submergent text, a situation that involves a cognitive difficulty, since the text embodies the least obvious suggestion among all the possible ones and treasures a volume of implicit and polysemic meanings that must be clarified.

This characteristic facilitates the creation of diverse problematic situations to understand literary reading as a reflective and dialogic process. They begin to set objectives such as interpreting and evaluating texts. The acceptance of the objective stimulates the analysis of the most appropriate procedures and means to achieve them, and in the execution of the cognitive activity, the most productive methods and procedures are applied to the analysis.

When the student interacts with the integral-systemic analysis in these texts and appreciates what it contributes to him and to the analysis itself, he completes his learning. He develops an artistic thinking, based on associations and analogies, applicable in the different communicative situations in which he is involved.

In Spanish-Literature classes, the teacher must create, taking into account the reference to the same aspect of reality, showing knowledge, values, skills, attitudes of language mastery and creativity.

A satisfactory sense of integration is acquired when students are encouraged to propose their own expressive resources, bringing to the classroom experiences and sensitivity. It is important that they elaborate their own way of performing the analysis, encouraging them to find more than one similarity to the analysis made and the answer offered; exploring thoroughly the discrepancies and listening carefully to their answers; not only one, but also, paying attention to the thinking behind each one.

Conclusions

The methodological alternative proposed for the formation of the professional of the Spanish-Literature career, due to the existing fissures, which are a problem to be solved, taking into account the current demands, allows to analyze in an efficient and deeper way the analysis of the lyrical literary text. Based on the psychological, linguistic, didactic and didactic foundations and developmental learning, it allows making judgments and critical evaluations; taking into account the systemic-integral analysis of this type of text, for its solution.

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Los autores declaran que no existen conflictos de intereses.