

Consideraciones teóricas sobre la construcción discursiva inferencial

Theoretical considerations for the inferential discursive construction

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Resumen: Se explica en qué consiste la construcción discursiva inferencial como procedimiento para el tratamiento a la inferencia en el proceso de comprensión dada la necesidad de conducir al estudiante de preuniversitario hacia la búsqueda del significado inferencial del texto a partir del principio de contextualización inferencial que connota el carácter didáctico, contextual y vivencial. Es una metodología que revela una lógica favorecedora del tratamiento a la inferencia en el proceso de comprensión y que favorece los modos de actuación profesional en el proceso formativo y la competencia cognitiva, comunicativa y sociocultural de los estudiantes.

Palabras clave: Inferencia; Construcción discursiva inferencial; Discurso inferencial; Comprensión textual

Abstract: The inferential discursive construction is explained as a procedure for the treatment of inference in the comprehension process given the need to lead the pre-university student towards the search of the inferential meaning of the text starting from the principle of inferential contextualization that connotes the didactic character, contextual and experiential. It is a methodology that reveals a logic that favors the treatment of inference in the comprehension process and that favors the modes of professional performance in the formative process and the cognitive, communicative and sociocultural competence of the students.

Keywords: Inference treatment; Inferential discursive construction; Inferential discourse; Textual comprehension.

Introduction

Understanding has been a permanent concern for most teachers; however, their teaching is insufficient. Evidence of this is the difficulties presented by students when they understand any type of text. Carrasquillo (1988), for example, points out that among the possible causes are: a) linguistic complexity;

b) unknown information; c) conceptual difficulties; d) the length of the texts to be read. Parodi (2005) refers to the scarce use of inferential strategies by students, limitations to make inferences and interpretations from the explicit and implicit ideas of the text. These difficulties show that for the decoding of the messages expressed in the text and, consequently, for the understanding, the inference is a fundamental element. In the context of Pre-University Education, it is necessary to work with inference so that students achieve an understanding of the processes of man and the contents of each subject that have a direct influence on the development of skills and learning in general. Despite the work done in this regard, reality reveals that many students fail to compare, arrive at generalizations, understand historical processes and facts, and competent communication in different contexts and communication situations because they do not make inferences.

Therefore, pre-university students must appropriate communication skills and, above all, a procedure that allows them to objectively understand the inferential messages of the textual typology.

Consequently, it is our objective to demonstrate, through the comprehension of a text, that inferential discursive construction is an important procedure for the formation and performance of the future bachelor. The materialist dialectic is assumed as a theoretical and practical foundation during the research process, fundamentally, in the determination of the contradictions that occur in the declared subject.

Development

In the inferential discursive construction didactic procedure that is proposed, semiotics is used as a theory of signs that enables man to interpret different communicative codes and integrate different knowledge, which contributes to the integral formation of an individual prepared to face the changing challenges of a increasingly developed society.

The application of this procedure in the pedagogical practice of the preuniversity encourages students to be able to construct their own inferential discourses based on their knowledge and social experience, which taxes the quality of teaching, learning, and efficient performance. in your social relationships. In this sense, the orientation from the operations and steps to follow for the work with the functional discursive analysis method takes on a marked interest, so that it contributes to the treatment of the inference from the theoretical and methodological principles of the sociocultural communicative cognitive approach.

The procedure is based on the functional discursive analysis method that constitutes the starting point for its conception in pedagogical practice. In its internal structure this procedure is organized by ordered actions, focused on the understanding of the inferential text from the integration of functional components in the teaching-learning process. These actions depend on the contextualized methodological orientation for the scope of a participatory methodological action, which favors the efficient management of the process that in itself is inclusive and flexible to respond to the two-dimensional nature of the connotative text.

An important element for the treatment of inference is the contextualization, because you cannot speak of text without reference to the context, every text includes an intention of the speaker or issuer, and occurs at a specific place and time. The procedure presented is intended to organize the treatment of inference in the process of textual comprehension, the preparation of those involved in the inferential discursive construction, the identification of the requirements that favor a coherent participative methodological action, and the use of the diversity of sources of information in a constructive process contextualized from a cognitive, communicative and sociocultural approach.

This procedure is content of concrete actions that teachers must perform in the process of inferential discursive construction. These are:

- Define the objective according to the cognitive, communicative and sociocultural needs.
- Subordinate analysis and construction to understanding as a prioritized functional component.
- Orient activities towards transit through the levels of intelligent, critical and creative understanding.
- Conduct the teacher-student exchange in a way that favors interaction and the disposition for the inferential discursive construction.
- Lead the student in the inferential discursive construction starting from what is known about the text in correspondence with his cultural experiences and the theoretical basic concepts.
- Determine the assimilation levels and elaborate the evaluation activities.
- Guarantee a level of interaction that leads to the development of skills for the understanding, analysis and construction of inferential discourse.

- Encourage the student to discover the implicit meanings from their experiences, and build their inferential discourses from the levels of aid driven by guidelines, under the teacher's mediation.
- Clearly formulate the requirements declared in the objective and the content to be treated.
- Evaluate during the classes the cognitive and methodological performance achieved.
- Draw criteria for the evaluation of the objective for inferential discursive construction.

The teacher, therefore, must organize the process creatively in correspondence with the didactic orientation of the organizational form that considers suitable to achieve the proposed objectives. The inferential discursive construction conceives both the implementation of actions and steps to follow for the treatment of inference in the process of textual comprehension in Pre-University Education. These are:

First step: before reading. It is suggested that teachers take into account the characteristics of the reader; and the models, principles, characteristics, budgets and types of understanding.

According to Solé (1996), before reading, the questions must be answered: what am I going to read? determine the objectives or purposes of the reading; What do I know about the text? It allows explaining and expanding previous knowledge and experiences related to the subject of the text; what is this text about? What about its structure?

How is inference used before reading? Predictions or hypotheses about the subject, the main characters and actions of the text are formulated from the title and the images. The student's previous orientation towards the search for information on some fundamental questions related to the content of the text that will help him to solve the indications of the teacher is erected.

Second step: during the reading. As the reader advances in the reading of the text he checks and refutes hypothesis, therefore, he formulates and reformulates his inferences about what comes next. To operate with inferences, it is vital that the reader establishes interpretation schemes and has sufficient information, and in doing so can establish a relationship in terms of premises and conclusion.

Third step: after reading. It is developed through questioning about the text proposed by the teacher, or the generation of questions by the reader to differentiate between explicit information and information that can be inferred by reading more than one paragraph, the full text or by going to the experience prior

to the reader, and also asking questions that are not answered in any of the previous levels and that will motivate the search for new information.

Treatment of inference in the understanding of the literary text of the lyrical genre Alicia Alonso, by Jesús Orta Ruiz.

First step: before reading. Consider:

- Characteristics of the reader: motivation to read the text Alicia Alonso, by Jesús Orta Ruiz, importance of reading this text that allows knowing essential qualities of a personality of Cuban culture, individual characteristics of Alicia Alonso, previous knowledge that she possesses in student about this personality, mastery of comprehension strategies and self-control of the students.
- Characteristics of the text: typology (literary text, lyric genre), linguistic and extralinguistic resources employed, situation and context. It is also considered necessary to be oriented towards syntax and pragmatics to arrive at the semantics of the text.
- Comprehension models: the interactive model that considers comprehension based on the interaction of the data provided by the text, the previous and diverse knowledge that the reader has, and the activities he carries out during reading is suggested.
- Principles: the principles of the cognitive, communicative and sociocultural approach are assumed. The conception of the principle of contextualization of the inferential text as a dynamic element of the inferential discursive construction procedure is prioritized.
- Characteristics of comprehension. The understanding is only achieved according to Secades (2007), to the extent that the recipient of a text (reader or listener) perceives its phonological structure, discovers the meaning of the words and the syntactic relationships that exist between them and reconstructs the meaning according to his "universe of knowledge", which evidences his dependence on analysis and construction.
- Budgets. From the point of view of their teaching, the cognitive, communicative and sociocultural approach is assumed, from whose assumptions the aspects that identify the treatment of inference in the process in the process of textual comprehension are deepened, and the types of comprehension.

The objective is to apply strategies that favor the understanding of the text from the study of Alicia Alonso, for the knowledge of this personality of the culture, its dancing qualities, and the development of

aesthetic taste in the student. To meet this objective, the student's prior orientation is necessary in order to find information about some fundamental questions of the work that will help him in making inferences.

- Personal data of the author of the text (Jesús Orta Ruiz): study of the historical context in which it is located, country, economic, political and social situation, its literary production and the most discussed topics, among other aspects.

- Personal data of Alicia Alonso: who is Alicia Alonso, study of the historical context in which she lives, country, economic, political and social situation existing in each stage of her artistic production, and the topics most addressed in her dance works, among other aspects of interest.

In this first step, before reading, students should be guided through the following questions: what am I going to read? In this, the objectives or purposes of the reading are determined; What do I know about Alicia Alonso? allows to explain and expand the knowledge and previous experiences related to the subject of the text; what is this text about? and what does its structure tell me? These questions allow the realization of predictions about inferential messages, the logic of an explanation of an inferential text, or the continuation of an idea related to the text that will be studied.

Second step: during the reading.

The silent reading of the text is oriented as many times as necessary, and then a model reading of the text by the teacher is developed.

Text: *Alicia Alonso*

Alicia dances as the wind dances;

it would seem that the wind plays;

but the wind moves and nothing explains

and Alicia explains with the movement.

Alicia dances, flies, tells a story and sing

without singing rich music.

The wind in your person is ossified

and if she wants it becomes wind.

Acrobat of the dream, Alicia climbs
like steam ... It's transfigured into a cloud
and low in rain of linear galas.

Now, go up and do not go down their tracks:
they throw their wonderful wings
and his hands reach the stars.

Jesús Orta Ruíz.

As the reader advances in the reading of the text, he / she checks and refutes hypotheses, therefore, they formulate and reformulate their inferences about what comes next. In this, the text, its form and its content, as well as the reader, its expectations and previous knowledge intervene. Thus, it is necessary to use decoding skills based on the student's linking to the text the objectives, ideas and previous experiences, which implies a continuous prediction and inference process that is supported by the information provided by the text and in the reader's own baggage. It is usually a process that allows finding evidence or reject predictions or inferences.

Also in the establishment of inferences, in this second step, an interactive model must be considered that conceives the reading comprehension as a product of the simultaneous interaction of the data provided by the text, of the knowledge of different types that the reader possesses, and of the activities he performs during the reading. Thus, the reader, in the process of interaction with the text, activates the strategies that allow them to infer, and understand meanings and meanings in the text.

It is a quick reading that allows you to understand the text as a whole and determine the central idea that can coincide with the communicative intention of the sender. In this first reading, the reader, oblivious, does not stress, does not take notes, just read carefully. A second and comprehensive reading is suggested that allows capturing the structure of the text, the main concepts, and the ideas that arise in it. It is

convenient to start from a contextualization that allows a more global understanding: the historical era in which it is written, personal circumstances, its relationship with the addressee.

Third step: after reading.

Conjectures can be made about the causes that induced the author to include certain ideas, words, characterizations, actions; predict events on the basis of an unfinished reading, deliberately or not; and interpret a figurative language to infer the literal meaning of the text. It is important to express that understanding is a hierarchical process; therefore, a text cannot be inferred without first having been understood at its literal level since inferences arise from what is present in the text. Infer means to access conclusions that are not explicit in the text, which are reached after analyzing the present information.

In the transit through the three levels of understanding, the following should be considered:

First level: intelligent understanding. Capture of the literal meaning. Stage of translation that involves not only grasping what the text means but attributing meaning to it from our knowledge, experiences. The reader captures the literal meanings (what he says explicitly), intentional or implicit (what is said between the lines), and complementary (what he needs from the knowledge that the reader possesses: vocabulary, culture, personal experiences). Inferences are made by attributing meanings to the text from its universe of knowledge.

The system of questions for the intelligent understanding of the text, according to Roméu (2013), should explore what the student knows and make the most of his knowledge: phonic, lexical, grammatical, stylistic, literary, historical. This knowledge operates in short-term memory (working memory), which allows the reader to remember what the text is about, identify the anaphoric or cataphoric function of pronouns and other cohesive means, concordance, etc., which are responsible of linear coherence; and in the long term memory those that constitute the sedimented information, integrated by the cultural knowledge in general that are activated in the comprehension of a text and allow to attribute meaning to it.

The moment of perception of the surface form, the capture of the literal meaning, the elaboration of inferences and creation of the propositional base until the construction of the referential situation model takes place at this level.

Activities for the transit through the first level of understanding:

1- ¿ According to your first impression: what explicit and direct information appears objectively in the text?

2- R/ The softness with which Alicia Alonso dances and the expressiveness of her movements.

2- Locate, in the text, the unknown words and expressions, write them in your notebook and try to infer their meaning from the context. If not possible, look them up in the dictionary.

R/ - Stages: perform, assemble, represent, show. In this case the text connotes the softness with which the wind moves.

- Rich music: music abundant in content, interesting, rich melody. In this case, it is connoted that Alicia sings with the movement, the coherent rhythm of her movements transmits melody.

- Ossify: transform, transform. It is connoted that the wind becomes Alicia.

R/ - Acrobat of the dream: contortionist. In this case it is connoted how with the softness manifested in the dance of Alicia it is possible to realize the most desired dreams.

- Transfigure: that changes, transforms into a cloud.

- Linear galas: straight, solemn, festive. It alludes to the elegance of its movements.

3- Select the words and key expressions of the text: those that contribute most by their meaning to the overall meaning of the text not by the meaning itself, but by its structural value in terms of lexical or grammatical category.

R / - Alicia dances as the wind dances

- Alicia explains with the movement

- She wants to turn into wind

4- According to the significant suggestions provided by the key words and expressions, what is inferred in the text?

R/ - The skill with which Alicia dances; the smoothness of his movements expressed with full rhythmic coherence, musicality and richness of content.

5- Precise las ideas del texto, implícita o explícita, según el orden de aparición.

R/ - Alicia dances as the wind dances, but the wind moves and nothing explains and Alicia explains with the movement.

- Alicia dances, flies, tells a story and sings without singing rich music.
- Its light and majestic movements express the rhythmic perfection, beauty and richness of meaning.
- If she wants, it becomes wind.
- It has the virtue of dancing with the same softness with which the wind moves.
- Acrobat of the dream (dance like a fairy in children's stories).
- Alicia rises like steam ... She transfigures in a cloud and falls in a shower of linear finery.
- The lightness and mastery of their movements express majesty, elegance, lucidity and musicality.

6- Determine the main idea of the text.

R/ - The dancing virtues of Alicia Alonso.

7- What is the purpose of the text?

R/ - Exalt the skills, the expressive majesty, and the elegance with which Alicia dances.

8- what expressive resource has the author used? Write a synonym equivalent to this expression.

R / - Simile: Alicia dances as the wind dances; it rises like steam.

Metaphor: the wind plays; the wind in his person is ossified; acrobat of the dream; Alicia is transfigured in a cloud.

9- Extract from the text some words or phrases that indicate qualities of Alicia Alonso.

Dance as the wind dances

- Explain with the movement
- Dance, fly, tell a story and sing without singing rich music
- She wants to turn into wind
- Acrobat of the dream
- It rises like steam

- It is transfigured in cloud
- low in rain of linear finery

In establishing inferences for this level it is suggested to read the text; underline the unknown words; determine, considering its characteristics, structure and determinants, if it is a noun, verb, adjective; isolate the word, trying through its morphemes and constituents to understand its meaning; relate the word to the components of the sentence; look for a word that can replace it without losing the context; place the word found in the immediate or sentence context; check if the meaning of the sentence has not been lost and determine the meaning of the word.

According to Montaña and Abello (2010) the following operations can be included: Infer additional details that, according to the reader's conjectures, could have been included in the text to make it more informative, interesting and convincing; infer main ideas, not explicitly included; infer sequences about actions that may have occurred if the text had ended in other ways; infer cause and effect relationships making hypotheses about the motivations or characters and their relationships in time and place.

Second level: critical understanding. It is still an intelligent reading, but it takes place at a deeper level. In this stage, the reader reads from the text to be able to comment on it, judge it, criticize it, value it; the reader is in a position to take sides for or against, and to comment on their successes and failures. You can judge, for example, about the effectiveness of the intertext, the relationship of the text and the context, and comment on the views of the author.

Activities for the transit through the second level of understanding:

10- ¿ What does the author mean when he says that Alicia dances as the wind dances?

R / - To the lightness and softness of the movements in the dance.

11- ¿ What is the author's intention to express that Alice tells a story and sings without singing rich music?

R / - To the majesty and musicality that is expressed through the movements in the dance of Alicia.

12- What does the author mean when he says that if she wants to, it becomes wind?

R / - To the skills of Alice to dance.

13- According to the message conveyed in the text, what other experience could you express about Alicia's virtues?

R / - Their human values, their talent to dance and teach, among others.

14- Do you agree with the author's conception of the way to dance by Alicia Alonso? Write your criteria according to your experiences.

R / - They must allude to the knowledge they have about the skills, methods and procedures required for efficiency in each dance movement.

15- Classify the text literary or non-literary. Explain what elements have allowed you to reach that classification.

R / - It is a literary text by the language in which it is expressed, the expressive resources that the author uses to signify the connotative message of the text, and the poetic style used.

It includes an emotional response to the content: the reader must verbalize it in terms of interest, excitement, boredom, fun, fear, hatred; identification with the characters and incidents, sensitivity towards them, sympathy and empathy; reactions to the use of the author's language, as well as similes and metaphors. The writer's artistic ability to paint is evaluated through words that the reader can visualize, like, hear and feel.

Third level: creative understanding. It supposes a deep level of understanding that is reached when the reader applies what is understood, exemplifies and extrapolates. In other words, the reader creatively uses the new meanings acquired and produced by him. Here creativity should not be understood in a restricted sense, referring only to artistic creativity, but as the ability to act independently, relate the text to other contexts and make it intertextual. In this third and last level the reader relates to other texts that he already knows and inserts those meanings into his universe of knowledge by connecting them harmoniously with each other.

Activity for the transit through the third level of understanding:

16- If you had to talk with your classmates about the way to dance by Alicia Alonso, what would you say? Express it in no less than two paragraphs.

R / - The characteristics of the text must be remembered: the beginning, the development and the finishing of the text, the coherence, cohesion, concordance, and the relationship established between the

sentences that make up the text, clarity in the ideas, thematic unit, among other elements that characterize the writing.

In this way the inferential production is also a cognitive process by means of which meanings are constructed from the reception of messages or by independent needs. In this step, it is a question of making a closing briefly summarizing what has been said and making an evaluative critique of the ideas that have appeared, and of the way in which they have been presented and defended. With the support of the procedure the capacities are revealed so that from what is known the know-how is demonstrated; in this order the work with the text will be directed by heuristic impulses.

Conclusions

In the work carried out, the inferential discursive construction procedure is applied with a view to promoting a better performance of pre-university students in the search for the inferential meaning in the process of textual comprehension. The analysis of the text encourages the student to discover the means used by the author in its construction: the communicative procedures it uses, what it tries to signify, its intention and purpose, and makes use of said means according to its specific function in the communication. The inference allows to reaffirm the social character of the human communication assumed from the literary code and recreating the content from the semantic, syntactic and pragmatic dimensions.

The concretion in the demonstration takes into account the intention of the author and the purpose in the interpretation articulated to knowledge of the students.

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