

Current Perspectives on Literary Reading

EDITED BY

Dari Escandell and José Rovira-Collado

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Volume 22

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Current perspectives on literary reading

An essential investigation

Dari Escandell and José Rovira-Collado

Universitat d'Alacant

Speaking about current tendencies or trends in certain academic environments, such as that dedicated to the study of literature, always engenders certain distrust. In fact, trying to focus attention on what's new and current is a sometimes imprecise *modus operandi* and, over the years it can even seem frivolous, given its inevitable future obsolescence. However, from time to time it is appropriate to take stock. So, nearing the third decade of this third millennium, it is fitting to offer solid answers regarding what the most recent trends are, and what they consist of, in terms of literary reading.

Based on that premise, this monograph has rigorously selected a varied roster of investigations carried out by specialists from various universities that focus on presenting and attempting to interpret and understand the most recent literary trends or tendencies, as well as the reasons for the propensities they create among the masses of young and adult readers. This selection of texts in English, Catalan and Spanish adheres to general thematic lines that the curators considered of special relevance and transcendence when it comes to literary reading today, many of them making up part of different state R+D+I research projects that attest to the staying power of their authors.

In short, we could say that this volume is structured in three large blocks. The first gathers a series of investigations focused on multimodal content and multimedia narratives, specifically around the decisive role of digital social media in terms of its mediation in literary reading.

It is through one of the turn of the century's most significant literary phenomena, J. K. Rowling's media saga *Harry Potter*, that José M. de Amo Sánchez-Fortún and Anastasio García-Roca approach the analysis of the so-called "model reader" based on the reception of transmedia productions. What years ago seemed like a peripheral practice has today become an entire notional system upon which the publishing culture depends, giving rise to new reading practices, habits, uses and behaviors, often linked to grand commercial strategies. The digital world has

brought readers together in virtual communities that bring about reading-related social interactions. According to this first investigation, this type of involvement culminates in hypertext writing, where literary communication is increasingly horizontal and participatory.

Following this same line of inquiry, José Rovira-Collado and Copelia Mateo Guillén use their contribution to measure the degree of transcendence in reading social networks, which today are undoubtedly a new avenue of literary education to keep in mind. In contrast to the generally negative outlook regarding the use of social networks, Rovira and Mateo's study analyzes the current possibilities of these social media for the diffusion of literature and the development of literary education. Concepts such as "social reading" or "LIJ 2.0" [*Literatura Infantil y Juvenil* (Child and Young Adult Reading)] are presented as examples of online participation dynamics whose impact has benefits on the development of reading habits, as is deduced from the use of *Facebook*, *Twitter* and *Instagram*, as well as specific reading networks such as *Goodreads*.

Third, M. Àngels Francés certifies, metaphorically, the death of the traditional literary mediator by means of an investigation focused on the analysis of the access of young adults to literature in the digital age. The literary mediator, traditionally an adult expert, has undergone a stunning transformation due to the appearance of new agents in the reading recommendations system who, limited to the virtual space, are becoming more and more important. Today, the appearance of new content in formats and platforms outside of conventional writing, as well as the new forms of access to young adult literature, are converting the Internet and its social networks into literary agents of the first order.

The paradigm shift that the literary mediator is experiencing today is also the focus of attention in Dari Escandell's investigation, which is centered around the factors that condition reading habits in prescriptive reading. In fact, this study measures the real repercussions of certain mediating agents on pre-adult reading habits, specifically those associated with two decisive environments: the educational and familial settings. Escandell aims to find out whether a young adult's proclivity towards reading responds to isolated factors, or whether it's due rather to a complex cadence of induced behaviors prolonged over time. Unsurprisingly, everything suggests that the proper strengthening of certain strategies in an individual's formative years is the foundation that leads to their acquiring a lasting appetite for reading.

Escandell's investigation is also a prelude to the second principal thematic block of this volume. That is, the current strategies or teaching methods for literary education in its most varied aspects. In this sense, the work of Maria Teresa del Olmo considers reading as a key piece in a process of reciprocity between reading activity and personal development. Autobiographical writing can be a good tool for

teaching reading. Using this idea, Del Olmo identifies the presence of reading over the lifespan of human beings in European societies, formed by the transmission and inheritance of their epistemological traditions, with an adapted perspective inasmuch as they incorporate a sense of world literature.

Ethnopoetics, a scientific term referring to the academic study of popular literature, also plays a decisive role in the mechanics of this monograph. This is made clear by the innovative investigations of Joan Borja, of Vicent Brotons and Pedro Cerrillo, and of César Sánchez. Based on the idea that popular literature, understood as literature by anonymous authors and transmitted orally, with the capacity to create and recreate the collective imagination of a particular human community, offers a source of multiple, thought-provoking resources for contemporary educational challenges, Joan Borja begins this new block with a contribution that offers, based on epistemological ethnopoetic premises, a theoretical reflection on the importance of stories, legends, riddles, phrasemes and songs in the linguistic formation of pre-school, primary and secondary school students.

On a more concrete level, Vicent Brotons tries out a didactic approach in his article based on a paradigmatic example of ethnopoetic narrative, comparing five Catalan stories of the ATU 877 tale type – that is, “the old woman who was skinned” – directly connected to a famous Italian baroque narration from the 17th century. The common and varying elements allow for the articulation of various approaches with which Brotons investigates the nature of the popular tale and the taste for narrative consumption and emission.

To finish off this section, which has an ethnopoetic undercurrent, Pedro Cerrillo and César Sánchez use their study to analyze the presence of and references to compositions from Children’s Popular songs in the poetic works and plays of Federico García Lorca, as well as some stylistic procedures from those songs that the poet uses, which lend hallmarks to his entire body of work.

The epistemological study, using philological fundamentals, of new forms of artistic expression related to graphic narrative such as picture books or comics, is the subject of the final block of this volume, focused, as we mentioned, on contemporary perspectives on literary reading. First, Ramón F. Llorens deals with the formation of the literary reader, asserting the importance of children’s and young adult literature on the literary and moral education of young readers by using two illustrated books with an adult undercurrent dealing with war and dictatorship. In Llorens’s opinion, the relationship established between text and illustration is an adequate aesthetic and ethic design that better facilitates the moral reflection that should be a part of children’s and young adult reading.

Next, Cristina Cañamares presents a new approach to the literary and multi-modal reading of the picture book. In particular, her investigation analyzes the interaction between image, text and format in the most characteristic work of Rébecca

Dautremer, and how that combination determines the reader's comprehension and appeals to his or her participation in the story.

Adaptations of literary classics into comics are also taking their fair share of the market. For example, Eduard Baile makes an assessment of the medieval classic *Tirant lo Blanc*. The comic is establishing itself as the subject of academic analysis, both from a teaching and a specialized criticism point of view. In this sense, the comparisons between comics and literature, especially in regards to adaptations, could lead to new ways of understanding transmedia culture or of implementing the formation of literary readers. In fact, this is also the basis of the closing article in this special monograph. In it, Myriam Cherro presents an innovative approach to learning English as a foreign language through special children's and young adult readings.

This compendium of investigations regarding the most current perspectives in terms of literary reading will give the reading specialist an idea of where today's trends are headed, and how they point towards the formation of a new paradigm in matters of literature. For example, the Internet and its social networks converge in the consolidation and diffusion of transmedia content and they can even be the springboard for more traditional genres, as in the case of popular literature, both for young readers and for more seasoned readers. That is where this research is headed, along with other, not insignificant lines of investigation, if one wants to be at the vanguard of the major trends in matters of literature between the second and third decade of the 21st century. Without intending to sound haughty, in the articles below we invite you to learn about these new tendencies in literary reading.

La recepción de la Narrativa Transmedia

Análisis del lector modelo

José M. de Amo Sánchez-Fortún y Anastasio García-Roca

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En este capítulo se aborda el análisis del proceso de recepción de la Narrativa Transmedia y del lector modelo que en esta práctica periférica se inscribe. Se revisa, además, el sistema nocional sobre el que se ha sustentado la cultura impresa para que dé cabida a nuevas prácticas, hábitos, usos y comportamientos lectores. Gracias a la ubicuidad que les proporciona la industria digital, los lectores se afilian a comunidades, en las que se generan interacciones sociales relacionadas con la lectura y se potencian mecanismos de participación que pueden culminar en escritura hipertextual. Se profundiza, en este sentido, en las nuevas formas de relación entre los diferentes agentes de la comunicación literaria, mucho más horizontales y participativas.

Keywords: lector digital, Recepción, Prácticas letradas, narrativa transmedia, Transtextualidad, fanfictions, Comunidad interpretativa, Fandom, Harry Potter, hipertexto

1. La era digital y la lectura hipertextual

El universo digital se encuentra en un constante proceso de expansión. Habitamos un mundo caracterizado por el desarrollo vertiginoso y el uso masivo de las tecnologías de la información y la comunicación. Se habla, además, de una sociedad que se define por la cultura participativa y de la convergencia (tecnológica, mediática y cultural). Esto ha favorecido el tránsito hacia una auténtica sociedad del conocimiento. Desde esta perspectiva, Internet ha posibilitado la confección y ensanchamiento de redes de información sobre las que se estructuran y organizan el flujo de datos y la sociedad en general.

No obstante, el auténtico cambio cultural se halla en la participación activa de los usuarios en los mecanismos de producción y recepción. En el ámbito concreto de la ficción, el movimiento incesante del receptor por la red es el responsable de

que el hipertexto literario proporcione experiencias estéticas diferentes a las narrativas tradicionales, ya que en su propia estructura apela al lector para participar junto al autor en el control de su maquinaria textual (Bolter 2006: 245): selecciona los fragmentos y traza un recorrido personal a partir de múltiples rutas inscritas en el texto. Esta interactividad – o ergodicidad en términos de Aarseth (2006) – convierte al usuario en un lectoautor, ya que se crea un texto diferente en cada acto de leer individual. En el caso de los espacios de afinidad, como veremos más adelante, este adquiere un rol dinámico y activo que va más allá de la simple interpretación textual o de la elección de su itinerario lector: comparte lecturas, difunde contenidos, genera teorías, crea artefactos hipertextuales a partir de universos narrativos pertenecientes a obras consagradas o superventas, etc. (García-Roca 2016). En definitiva, el receptor no solo toma decisiones sobre su proyecto de lectura, sino que se convierte en parte activa del proceso de producción (Amerika 2003; Looy 2003): modifica la naturaleza de lo escrito, manipula contenidos, aporta documentos, transforma el discurso, lo propaga, etc. (Joyce 1995: 13; Liestol 1997: 135).

Esta proyección (re)creativa del receptor implica la conquista definitiva de los territorios tradicionalmente dominados por el autor, productor, escritor o artista. Como indica George P. Landow (2009: 118), la persona que lee o disfruta de bienes culturales adquiere el papel de (co)creador. Se produce, en teoría, la convergencia entre ambos roles o el derribo de la estructura jerárquica que definía la relación emisor y receptor (Byung-Chul Han, 2014: 16). En este sentido, H. Jenkins desaconseja el uso diferenciado entre productor y “consumidor”, porque no son agentes opuestos, enfrentados o incompatibles; no se encuentran en compartimientos estancos. Al contrario, en el seno de la cultura participativa, debe hablarse simplemente de “participantes que interactúan” siguiendo nuevas pautas, que apenas comprendemos aún por ser distintas a las usadas en otros tiempos (2008: 15).

En el seno de la cultura participativa se integran conceptos como la creación colectiva (Casacuberta 2003), la intercreatividad (Berners-Lee & Fischetti, 2000) y la inteligencia colectiva (Lévy 2004). En ella, una gran cantidad de usuarios se coordinan y unen para llevar a cabo un proyecto común. Estas agrupaciones generan grandes comunidades virtuales en torno a la afinidad de sus miembros. Pensemos en los *Potterheads* (seguidores de Harry Potter), *Booktube* (comunidad de videoblogueros que hablan de libros y lectura) o *fanfictioners* (amantes de este tipo de escritura creativa). De este modo, la participación en redes sociales, las conversaciones en aplicaciones móviles, la escritura creativa en comunidades virtuales, etc. se han convertido en actividades de la vida cotidiana (Lankshear & Knobel 2008) o, como indica Cassany (2009), en prácticas vernáculas.

Es verdad que los usuarios, hiperestimulados por los dispositivos electrónicos, son consumidores de obras multimodales y/o intermediales; es decir, de textos donde se integran o convergen diferentes lenguajes o contenidos del código escrito

con aquellos otros de naturaleza audiovisual (hipervinculados) en diferentes soportes, medios y entornos. Junto a textos impresos en papel, los lectores se adentran en estas otras textualidades.

Por otra parte, debe señalarse que el entorno y el hipertexto electrónico promueven una navegación azarosa, inconclusa, discontinua y fragmentaria por la infinitud de lexías, nodos o bloques de contenido interconectados. En esta trama, los nexos adquieren el protagonismo absoluto (la conectividad), ya que son los responsables de que el “usuario” se desplace libremente o seleccione un itinerario propio. El hipertexto, en este sentido, implica una escritura multidimensional y, en principio, una lectura hiperlineal, más abierta e interactiva. En palabras de Gonzalo Pontón, se trata de un tipo de recepción que “genera multiplicidad y simultaneidad a costa de interrumpir el flujo sostenido de un solo discurso o de una sola modalidad de conocimiento” (2014: 83).

(Re)crear textos con una organización en red supone, por ejemplo, abandonar la linealidad secuencial a favor de una obra errante, desprovista de elementos narrativos centrales y secundarios; todos están al mismo nivel. Se fractura así la organización jerárquica de los componentes del universo ficcional y se da la bienvenida a la idea de *heterarquía* o estructura de múltiples niveles narrativos (o de fragmentos) en el que ninguno de ellos es superior o inferior con respecto a los demás; al contrario, interactúan y se relacionan de manera horizontal (McHale 1987). Esto nos lleva a plantearnos de qué modo se ha transformado la manera de entender la lectura debido a las posibilidades que ofrece Internet.

2. El acto de leer

¿Ha cambiado sustancialmente la experiencia de la lectura con la llegada de los medios digitales? De manera tradicional, se ha concebido el proceso de recepción literaria como un acto individual, solitario y de disfrute personal. En la actualidad, sin embargo, la lectura se convierte en una actividad social. Esto conlleva, en la mayoría de los casos, que se lea de manera sincronizada por parte de los miembros de comunidades o espacios de afinidad y se propicie la negociación conjunta de significados e interpretaciones posibles.

El lector digital no lo es tanto por el soporte desde el que se lee, cuanto por el modo en que participa e interactúa dentro del proceso de recepción. En este sentido, debe concebirse desde una perspectiva más abierta e inclusiva, que dé cabida a todos aquellos “usuarios” que, hiperestimulados por los dispositivos electrónicos, van más allá del disfrute de una lectura individual. Su experiencia receptora se amplía mediante el uso de otras formas de interactuar en escenarios digitales colectivos. Los lectores, por un lado, experimentan conjuntamente el proceso de

recepción en el que se consensúan interpretaciones, solventan problemas de recepción y negocian significados y, por otro, expanden la experiencia lectora mediante prácticas escritoras de carácter hipertextual; es decir, reescriben, homenajean, parodian, imitan... el *canon*, en términos de Scolari (2013) o el hipotexto.

En la industria cultural circunscrita al universo narrativo *transmedia* se es consciente de la existencia de un destinatario en forma de comunidad, que es quien actualiza el texto socialmente. Es este lector colectivo para quien el autor del hipotexto construye su universo ficcional y elabora contenidos relacionados. El espacio queda abierto entonces para que los miembros interactúen y participen activamente de todos y cada uno de los procesos creativos implicados. Pensemos en los *Potterheads*.

En este sentido, cabe preguntarse acerca del lector modelo inscrito en esta práctica letrada. En la Narrativa Transmedia (a partir de ahora, NT) los contenidos se encuentran dispersos en los diferentes medios. En la mayoría de los casos, son distintos el autor o los autores de cada plataforma. Por consiguiente, se necesita de un tipo de lector (o translector) que, integrando la información y los recursos procedentes de los diferentes medios, actualice su contenido potencial y, a su vez, participe en su construcción y difusión.

El lector modelo no solo debe prever sus competencias interpretativas sino también los textos que ha leído. ¿El lector modelo es el usuario con mayor competencia lectoliteraria o aquel que ha leído todos los textos del *canon*? En cualquier caso, es “aquel que es capaz de cubrir adecuadamente los huecos *no dichos*” (Eco 1992), es decir, aquellos que no se encuentran en la superficie. Para ello, y dada la complejidad narrativa de las propuestas transmediáticas, no solo es necesario haber navegado por los diferentes textos, sino que, además, debe poseer habilidades receptivas mucho más sofisticadas que permitan leer en diferentes formatos.

3. La recepción de la Narrativa Transmedia

En la NT diferentes plataformas (libros, videojuegos, películas, webs, etc.) permiten desarrollar narraciones de forma coordinada, de tal manera que cada una de ellas aporta contenidos nuevos y únicos a la trama general. Cada narración (o relato) puede generar un discurso específico mediante la elección de un tipo de focalización, de voz narrativa y de lenguaje semiótico. Es importante destacar que, aunque cada parte tiene significado propio y puede disfrutarse de forma independiente, la lectura acumulativa de todos los medios permite una visión global de la *fabula*, en términos de los formalistas rusos. Además, en ese proceso los usuarios participan activamente en la construcción textual.

El origen de cada NT se halla necesariamente en un medio específico. En él se plantea un universo narrativo del que se nutre el resto de partes. Se establecen así todo tipo de relaciones *palimpsestuosas* que conducen a la construcción de nuevos relatos o tramas en diferentes plataformas. Sin embargo, los lectores no poseen una hoja de ruta preestablecida, ni siquiera reconocen un orden jerárquico a la hora de “consumir” los relatos y plataformas. Al contrario, cada cual puede empezar por el que desee sin que ello reduzca, limite o atrofie la comprensión de la historia.

Nos interesan especialmente estos universos narrativos en la medida en que permiten a los lectores expandirlos. C. A. Scolari (2013), a este respecto, afirma que la NT estaría formada por:

- El *canon*, es decir, los contenidos oficiales creados por los productores o escritores – en sentido tradicional del término – que cuentan con derechos de autor y realizados siguiendo una lógica fundamentalmente *top-down*.
- El *fandom*, esto es, aquellos textos creativos realizados por los usuarios como son *fanfics*.

En determinadas ocasiones, las diferencias e interrelaciones entre el *canon* y el *fandom* son tan difusas que acaban por imbricarse. Es en ese preciso momento cuando se puede hablar de NT. Desde esta perspectiva, uno de los elementos más importantes en la NT son las interacciones entre los lectores o usuarios, en las que en ocasiones participan también los productores (Lluch & Acosta 2012). Se establece un espacio de debate en el que, más allá de meras charlas intrascendentes, se gestan y elaboran nuevos elementos narrativos, se altera el orden causal temporal, se crean precuelas, etc. Asimismo, determinadas conjeturas y movimientos hermenéuticos permiten replantear al resto de seguidores las lecturas realizadas. En este sentido, hay que indicar que existen los llamados *fans forenses* (Mittell 2013). Se trata de lectores activos y dinámicos que diseccionan el texto con el objetivo de concretar los lugares de indeterminación y de participar creativamente ante la estructura apelativa del texto. Reconocen y dan sentido a la multiplicidad de códigos que interactúan en él: literario, multimodal, simbólico, cultural, retórico, estilístico, etc. Se adentran en la complejidad narrativa desde el nivel denotativo del mensaje hasta el connotativo global del texto.

En este proceso hermenéutico, revisitan constantemente el texto. En cada lectura descubren y otorgan nuevos significados que les permiten reinterpretar la NT en su globalidad (Jenkins, Ford & Green 2015). Estos seguidores comparten sus hallazgos con el resto de usuarios. Se convierten en auténticos mediadores entre el texto y el resto del lectorado. Son los que proporcionan una lectura vicaria, una lectura que permite a aquellos con bajo nivel de desarrollo de la competencia lecto-literaria alcanzar una comprensión mucho más compleja. En el seno de estos

espacios de afinidad, donde se agrupan los usuarios en función de sus afinidades, devienen auténticas comunidades interpretativas (Fish 1980). Son los escenarios donde se negocian, crean, comparten las reglas mediante las cuales se dota de sentido una obra.

Veamos un ejemplo. Durante mucho tiempo se ha dudado y especulado acerca de la orientación sexual de Albus Dumbledore, hecho, por otro lado, nada relevante para la trama, según afirma la autora. Cada conjetura realizada por un fan ha sido acompañada por sólidos argumentos sustentados por indicios hallados en el texto. Con toda probabilidad, la mayoría de los lectores no se percatan de esas señales o pistas. Puede ocurrir que un lector genere una teoría y no consiga reunir suficientes pruebas para fundamentarla. En estos casos, puede aparecer otro usuario que la complete, refute o cimiente. El paso del tiempo ha dado la razón a aquellos lectores que se plantearon la orientación sexual del personaje. ¿Se trata de un destripe? ¿Arruinan y acaban con el factor sorpresa? Precisamente, es todo lo contrario. Los debates sobre interpretaciones y especulaciones son parte inherente de la NT y representan un elemento crucial del proceso de recepción. Se generan arquitecturas.

4. Lectura social y espacios de afinidad

El proceso de lectura social ha sido potenciado por la red que, por sus características, permite a los usuarios agruparse de forma voluntaria en comunidades virtuales. Los internautas lo hacen en torno a intereses, aficiones o afinidades con independencia de las proximidades geográficas y de las pertenencias institucionales (Lévy 2007). Daniel Cassany (2016) describe estas comunidades virtuales como participativas, heterogéneas, deslocalizadas y volátiles. De este modo, un texto, temática o autor se convierte en la piedra angular de grandes agrupaciones de usuarios para la realización de actividades comunes: ya sean compartir interpretaciones y debatirlas, recopilar información, teorizar futuras tramas, ampliar la narrativa...

En cierto sentido, poseen una fecha de caducidad corta, debido a que la recepción debe estar, de alguna manera, sincronizada con el objetivo de que multitud de lectores posean el mismo nivel de contenido narrativo (aunque diferentes conocimientos) y las mismas dudas interpretativas. De esta forma, la industria cultural mantiene y alimenta las expectativas de los usuarios, estimulando la creación de debates y de productos hipertextuales.

El espacio de tiempo que dista entre una publicación y otra se convierte en un aspecto crucial del proceso de recepción de la NT. El hecho de que la comunidad no disponga del desenlace de la historia o de la resolución de las intrigas planteadas durante la acción narrativa y se encuentre esperando futuros contenidos potencia que el *canon* disponible sea expuesto a infinidad de (sobre)interpretaciones. Es en

estos periodos cuando sus miembros toman verdaderamente las riendas de la NT. Intentan despejar incógnitas o desvelar misterios bien mediante la producción y recepción de *fanfics*, bien mediante la elaboración de complejas explicaciones basadas en los textos del *canon*.

Por esta razón, hemos afirmado más arriba que la NT posee una fecha de caducidad corta y debe ser leída durante su proceso de efervescencia editorial o mediática. Hoy podríamos disfrutar de algunos de los ejemplos clásicos como *Lost*, *Matrix* o *Star Trek*. Sin embargo, sus historias se encuentran relativamente cerradas y sus comunidades posiblemente disueltas. Sin la posibilidad ya de interactuar en su espacio de afinidad, ¿se generaría la misma experiencia de recepción? ¿Se podrían propiciar los mismos debates y contenidos? La respuesta es obvia: no. La comunidad dejaría de estar interesada en ese tipo de interacciones. Si bien es verdad que puede accederse a los *fanfics* elaborados en el momento álgido del proceso transmediático, algunos de estos hipertextos podrían haber dejado de tener operatividad y presentar ciertas incoherencias respecto al hipotexto, puesto que el autor *amateur* podría haberlo escrito cuando la historia aún estaba desarrollándose.

En este sentido, los *fanfictions* son uno de los elementos que más interés han suscitado tanto en las investigaciones relacionadas con la comunicación y estudios culturales como en los trabajos de carácter educativo. Esto es debido a las implicaciones creativas, lúdicas y formativas que poseen.

Se trata de una de las nuevas formas de escritura popular que las tecnologías digitales han estimulado (Knobel & Lankshear 2011). Se considera una práctica de *remix* en la que se elige un artefacto cultural, se mezcla y se transforma hasta convertirlo en algo nuevo. Además, representa una de las actividades que los jóvenes desarrollan en su vida privada de manera espontánea y voluntaria. De ahí que, como señala Cassany (2010), se engloben dentro de las prácticas vernáculas.

Los *fanfics* son (hiper)textos generados por un seguidor o fan a partir de uno o varios productos culturales: series, películas, videojuegos, novelas... Como se resisten a despedirse de sus universos ficcionales preferidos, los fans optan por ampliarlos mediante diferentes relaciones transtextuales, en especial las hipertextuales. La especificidad del *fanfic* radica en impulsar y ubicar el hipotexto en un nuevo circuito de sentido (Genette 1989: 497). En tanto que escritura hipertextual es, por definición, una lectura y una reescritura de un texto anterior específico. Y esto implica una práctica de reciclaje y/o bricolaje que el lector debe percibir. Leer es saber interactuar con esta compleja red de relaciones textuales, tejida en el interior de cada (hiper)texto y reconocida por el lector en función de sus experiencias receptoras. En este sentido, son destacables las aportaciones de reconocidos investigadores como Cassany (2009), Black (2005; 2006; 2008; 2009), Thomas (2007; 2011) y Jenkins (2010) entre otros.

5. Tipología de lectores

Son numerosos los esfuerzos que se han realizado por categorizar al receptor de la NT. Se ha definido en función de su nivel de implicación, del grado de conocimiento sobre el mundo narrativo, del tipo de participación, de la naturaleza de su comportamiento, de las actividades que realiza durante el proceso de recepción, etc. Una mera revisión de la bibliografía existente muestra una compleja red conceptual en torno a la idea de lector en constante proceso de actualización: lector digital, *translector* (Scolari 2013), lector 2.0, lector multimedia...

Un ejemplo de clasificación puede encontrarse en la propuesta de M. Guerrero-Pico (2014). En su análisis de las webs televisivas de *Juego de Tronos* y *Águila Roja*, establece tres modelos de usuarios en función de los conocimientos sobre el universo ficcional de la NT:

- *Usuario principiante*: es aquel lector casual que está empezando a interesarse por la historia y, por ello, comienza a visitar los diferentes espacios o plataformas desde los que se desarrolla.
- *Usuario medio*: se trata de un seguidor que o bien ha disfrutado de gran parte de los contenidos del texto principal o conoce a grandes rasgos el argumento.
- *Usuario avanzado*: es un lector con altas implicaciones cognitivas, sociales y emocionales en la NT.

Como ya se ha señalado anteriormente, la NT no requiere necesariamente de una lectura *transmedia*. La NT es mucho más que la suma de sus partes. Pero, a diferencia del modelo *crossmedia*, es posible disfrutar de las partes de manera independiente. Por ello, Scolari (2009) propone una clasificación de usuarios en función de su relación con los medios:

1. *Consumidores de un único texto*: aquí se ubican aquellos lectores que limitan la recepción de la NT a un único texto, aunque no necesariamente el hipotexto (o “nave nodriza”).
2. *Consumidores de un único medio*: una vez dentro del mundo narrativo se exploran otros contenidos presentes en el mismo medio. Destacan las secuelas (y precuelas) especialmente en las sagas literarias.
3. *Consumidor transmedia*: el proceso de recepción no solo incluye la navegación y exploración en diferentes medios, plataformas y lenguajes sino también la participación en foros, redes sociales o *wikis*, así como la creación de contenidos creativos: *fanfics*, teorías personales o inferencias.

Los creadores de potenciales NT son conscientes de que, para que los usuarios se apropien del mundo ficcional que proponen, deben trabajar para un tipo de lector

empírico casual, pero también para otro lector-comunidad que analiza de manera exhaustiva hasta el más mínimo detalle.

Por otra parte, se ha intentado establecer modelos de participación de los usuarios en función de sus aportaciones a los espacios de afinidad. Guerrero-Pico (2014) propone cuatro categorías:

- *Modelo observativo*: no todos los usuarios dejan huella explícita en estas webs. Esto no significa que su participación no sea relevante; participan de manera silente y observable, por ejemplo, en el número de visitas de un vídeo o la cantidad de seguidores de un autor. Este modelo de participación es el que adopta la gran mayoría de los miembros de comunidades virtuales. A pesar de que no aportan creaciones propias, optan por disfrutar de los Contenidos Generados por otros Usuarios (CGU). En ningún caso, esto es sinónimo de menor implicación.
- *Modelo discursivo/argumentativo*: el tertuliano es un usuario que comenta y participa en los debates que se generan. Para ello, diferentes webs ofrecen espacios dedicados a la interacción horizontal entre lectores, especialmente redes sociales como *Twitter*, así como foros de discusión.
- *Modelo creativo/divulgativo*: en este caso, sí se “contribuye de manera efectiva a la expansión o comprensión transmediática del mundo narrativo” (Guerrero-Pico 2014: 262). Entre los ejemplos se hallan los *fanfics* o la elaboración conjunta de wikis. El hecho de que la web permita insertar estos contenidos posibilita a los internautas acceder a una plataforma para la traducción intertextual de los usuarios (*ibid*).
- *Modelo lúdico*: en los casos concretos que analiza Guerrero-Pico (2014) existe un videojuego en forma de aplicación móvil (*App*) que complementa y refuerza el argumento de la serie de televisión o novelas. En este sentido, este modelo de participación está relacionado con los usuarios que utilizan estas aplicaciones.

Por su parte, Hernández y Grandío (2011), analizando *Battlestar Galactica*, encuentran tres roles que desempeñan sus seguidores:

- *Difusores de los productos narrativos*: estos usuarios comparten los contenidos y consiguen distribuir la narrativa a diferentes espacios.
- *Intérpretes del conjunto de textos*: los seguidores de un mismo mundo narrativo se agrupan en comunidades virtuales con objeto de conversar y debatir contenidos e interpretaciones. Además, realizan grandes proyectos colaborativos como las ya mencionadas enciclopedias en forma de *wikis*.
- *Creadores de nuevos relatos*: destacan las expansiones argumentales de la NT en forma de *fanfics*, fotomontajes u otras producciones audiovisuales.

Si a estas clasificaciones de “usuarios” le añadimos una propuesta de categorización de receptores en función del nivel de desarrollo de las competencias lectora, literaria, multimodal y digital, puede extraerse una tipología bastante exhaustiva de lectores en la era digital.

6. El translector de *Harry Potter*

El mundo creado por J. K. Rowling empezó en 1997 con la publicación de *Harry Potter y la Piedra Filosofal*. Tuvo una excelente recepción por parte tanto de la crítica literaria como de los jóvenes lectores. De hecho, está considerado como uno de los libros más vendidos del mundo editorial. Varios años después la historia se extendió hacia la gran pantalla y el mundo de los videojuegos de la mano de Warner Bros. Las películas que compartían título con las novelas de la saga literaria se ajustaban con mayor o menor fidelidad a los textos de la escritora británica. Es decir, en estas adaptaciones no se incluían nuevos contenidos en el argumento. Por ello, estas no pueden ser consideradas expansiones transmediáticas.

La primera expansión se produce en el mismo formato que el hipotexto, es decir, en libro. J. K. Rowling publica obras como *Animales fantásticos y dónde encontrarlos* (2001) y *Quidditch a través de los tiempos* (2001). Aunque no se trata de ampliaciones argumentales, sí que profundizaban en el universo Harry Potter. El primero de ellos es un libro de texto escolar de *Hogwarts* utilizado por los personajes de la saga; el segundo es una obra en la que se recogen las reglas de Quidditch (deporte presente en las aventuras de Harry Potter).

Para poder considerar la saga *Harry Potter* como NT, es necesario que otros medios intervengan y desarrollen la historia desde otras perspectivas. Este sería el caso, por ejemplo, de los videojuegos *HP: Quidditch Copa del Mundo* (2003), *El Libro de los Hechizos* (2011), *El Libro de las Pociones* (2012) o *Pottermore*, que incluyeron contenidos exclusivos.

En esta línea, *Animales fantásticos y dónde encontrarlos* (2016) es la primera película de una pentalogía inspirada en la obra homónima. Inicia una nueva línea argumental paralela y situada en el mismo universo ficcional, pero se desarrolla en otras coordenadas espacio-temporales y con otros personajes. No se trata de una adaptación cinematográfica al uso. De hecho, la obra impresa tiene forma de enciclopedia en el que se describen las criaturas mágicas de la mitología del universo *Harry Potter*. El filme narra la historia del escritor del libro publicado en 2001.

En cambio, *Harry Potter y el Legado Maldito* (2016) sería la octava historia protagonizada por el ya no tan joven mago. Se trata de una secuela más o menos directa en forma de pieza teatral, destinada a aquellos admiradores de la saga *Harry Potter*. Es decir, conviene conocer las aventuras previas del protagonista para poder

comprender y disfrutar plenamente de la obra. Posteriormente se publicaría el guion oficial de la pieza teatral. Es importante destacar que, a pesar de que el eje central o hipotexto del que se nutren el resto de ampliaciones ha sido la heptalogía (novelas), la historia continúa y, en este proceso, se bifurca y cambia de medios (obra teatral, películas...).

Mención especial merece *Pottermore*, sitio web oficial de la saga Harry Potter en la que los seguidores tienen a su disposición contenidos y experiencias adicionales nunca mostrados en la saga literaria original. En esta página, los usuarios tienen acceso a audiolibros y libros electrónicos, así como a otras publicaciones inéditas hasta entonces.

La NT, por otra parte, es muy “líquida”. Puede encontrarse información relevante en cualquier parte. Los fans de Rowling analizan en detalle sus entrevistas, sus comentarios en redes sociales (especialmente *Twitter*), información que pueden ofrecer actores o productores, etc. La autora siempre ha interactuado con sus seguidores ya sea aportando información exclusiva ya sea matizando la existente. Algunos ejemplos se encuentran en las revelaciones de la citada homosexualidad de *Albus Dumbledore*; sobre las fechas en las que se desarrollan los hechos de la película de *Animales Fantásticos y dónde encontrarlos*; y sobre la casa en la que fue seleccionado James Potter, etc.

Además, en estas interacciones, la escritora comenta, confirma y refuta teorías. Algunas de ellas son sobreinterpretaciones – o lo que Umberto Eco denomina interpretaciones aberrantes – elaboradas por lectores. Los fans usan los textos y plantean propuestas interpretativas extravagantes con la intención de mantener activo el juego de la *semiosis*. Si ya de por sí el mundo narrativo creado por Rowling es extenso, imaginemos su complejidad cuando se suma todo el *fandom*. Los usuarios, además recibir y procesar los contenidos dispersos en diferentes plataformas, deben tener protagonismo en este proceso creativo. No obstante, resulta prácticamente imposible enumerar todas las actividades consideradas CGU, ya que no solo son innumerables, sino que además están en constante proceso de desarrollo y ampliación.

Reconocemos, de este modo, que el lector digital (*transmedia*) es casi por definición un lector social. Sería inconcebible el fenómeno Harry Potter sin el sentimiento de pertenencia a la comunidad *Potterheads*, sin sus foros, sin los *fanfics* que se han escrito, etc. *Potterheads*, en este sentido, es una de las comunidades de fans más numerosas y activas en la actualidad.

Uno de los elementos esenciales de la NT es el capital emocional que generan. Los lectores digitales atribuyen implicaciones sociales, emocionales e intelectuales al proceso de recepción. Esto es especialmente relevante a partir del año 2007 cuando se publicó el último libro de la heptalogía. Se creía que era el final de la saga. Quizá lo sería para el *canon*, pero el *fandom* no tardó en publicar infinidad

de continuaciones, precuelas, ucronías, *crossovers*, etc. De hecho, en julio de 2007 se registraron 7.337 nuevos *fanfics* de Harry Potter en la web *fanfiction.net*. En este sentido, especialmente destacables son las historias de “posguerra” (que continúan el final de *Harry Potter y las Reliquias de la Muerte*), así como la “nueva generación” que se sitúa varios años después con la llegada de los hijos de los protagonistas de la saga original.

Los *fanfics* deben entenderse como una de las prácticas hipertextuales más ricas. Se apropian del hipotexto mediante los mecanismos de imitación y transformación (Genette 1987). En ellos deja de tener vigencia el concepto de originalidad para dar paso a unos productos culturales que manifiestan explícitamente el modo en que el texto admirado se reescribe, muta y adquiere sentido en un nuevo espacio textual. Con respecto al mecanismo de transformación textual descrito por Genette, deben señalarse tres tipos:

- a. Parodia o transformación mínima con intención lúdica. En ella pueden encontrarse la versificación, la prosificación, la transmetrización, la transestilización y la transmodalización.
- b. Travestimiento o transformación del estilo con intención satírica.
- c. Transposición o transformación de carácter serio.

En estos artefactos letrados resulta especialmente complicado diferenciar las transformaciones en forma de parodia y la transposición. Posiblemente se distingan a primera vista por el tamaño del producto. A pesar de tratarse de contextos informales y cuya visita es una actividad fundamentalmente lúdica, los textos almacenados y los escritores poseen diferentes propósitos. Para este apartado, seguimos las directrices marcadas por Guerrero y Scolari (2016). Partiendo de la idea de que la más utilizada en la creación de los fans es la tercera, las que más se registran son las *transposiciones semánticas*:

- *Transdiegetización* o *transposición diegética*: cuando se operan cambios en el universo espacio-temporal del relato.
- *Transposición pragmática*: se produce modificación de los acontecimientos y las conductas constitutivas de la acción.
- *Transmotivación*: sustitución de un motivo o tema.
- *Transvalorización*: sustitución del conjunto de acciones, actitudes y sentimientos característicos de un personaje (Genette 1987: 376).

En estas prácticas transformacionales se modifica en mayor o menor medida la historia original. Sin embargo, en algunas ocasiones se mantiene el universo espacio-temporal, mientras que en otras cambia por completo. En este sentido,

destacan los *crossovers* de historias: algunos personajes son descontextualizados y trasladados a otros universos narrativos.

De forma casi inevitable, la modificación del tiempo y el espacio del relato lleva aparejada una transposición pragmática, es decir, se modifican los acontecimientos. No obstante, son muchos los *fanfics* que alteran los acontecimientos respetando el *canon* y manteniendo el universo diegético. En esta línea, destacan aquellos hipertextos que narran romances entre personajes, especialmente protagonizadas por Hermione Granger y Draco Malfoy. De hecho, estas historias son conocidas como *Dramiones* y son las más leídas y conocidas en la web.

En la práctica totalidad de los *dramiones* se lleva a cabo una *transvaloración*. En este proceso, puede verse cómo Draco Malfoy, que poseen un comportamiento cruel y desagradable, es transformado en su eje axiológico. Esto permite desarrollar una historia totalmente diferente a la original.

En relación con los mecanismos de imitación textual, hay que indicar que son menos usuales porque la mayoría de los fans se apoderan del texto y lo transforman desde un punto de vista formal o semántico. En cambio, se ocupan menos del estilo o género (Genette 1989: 100–101). Sin embargo, los admiradores tratan de prolongar la experiencia de recepción de sus textos favoritos, escribiendo la continuación, por ejemplo. Aunque Genette consideraba la *continuación* como imitación y práctica “seria” en las que el autor original dejaba inacabada una obra y otra persona la terminaba en su lugar, en la nueva realidad digital debe ensancharse dicho concepto, ya que la propuesta del crítico francés estaba dirigida única y exclusivamente a analizar las relaciones transtextuales de la literatura clásica. En los entornos virtuales, los fans o seguidores publican textos que continúan la historia que aún está por publicarse. Por ejemplo, entre las publicaciones de las sagas literarias, los usuarios adelantan e infieren futuras continuaciones de una narrativa incompleta (recordemos que la NT nunca acaba de cerrarse). Lo que sí parece claro es que esa continuación es más semántica que estilística.

Podemos destacar la saga *James Potter* escrita por G. Norman Lippert. Este *fanfic* se ubica en los de “nueva generación” ya que narra las aventuras del hijo mayor de Harry Potter. Se trata de una imitación estilística, hecho que se aprecia desde el mismo título en el que sigue la misma estructura que los hipotextos. Además, el mismo autor afirma que se ha esforzado por mantener el *canon* y emular el estilo de escritura de Rowling con objeto de ser coherente con el universo creado por la autora.

7. Conclusiones

A modo de cierre, queremos retomar las preguntas con las que iniciábamos la investigación: ¿Cómo puede un lector acceder a la totalidad de la narrativa (y experiencia) *transmedia*? ¿Cómo es ese lector modelo?

- Se ha visto que *Harry Potter* se expande e irradia hacia todas direcciones. Por ello, deben ser los lectores quienes rastreen y naveguen entre los medios para acceder a los contenidos. Estos modelos de NT evidencian el cambio de ecología en la que tradicionalmente las audiencias disfrutaban de los contenidos de un medio (*media-centred*), mientras que, con estas propuestas *transmediáticas*, los contenidos y la narrativa son el centro (*narrative-centred*) y exigen que se navegue en diferentes medios. A pesar de que los contenidos más importantes del *canon* se encuentran relativamente serializados y ordenados (saga literaria o su adaptación cinematográfica), no ocurre lo mismo con el resto de textos complementarios o información extra que se encuentra dispersa en redes sociales, *Pottermore*, conferencias, entrevistas, etc. No existe una hoja de ruta que guíe al usuario en su proceso de lectura.
- Los seguidores fieles no solo se conforman con la gran cantidad de textos publicados en diferentes medios como películas, videojuegos, libros, *Pottermore*, etc., sino que, además, analizan las entrevistas en medios de comunicación, interpretan sus comentarios en redes sociales, interactúan con la autora para resolver dudas interpretativas, etc. En la NT estas lagunas argumentales juegan un papel fundamental. Se trata de inferir, argumentar teorías, desarrollar explicaciones, etc. Todo ello se lleva a cabo con el fin de crear una comunidad de seguidores que experimenten el proceso de recepción y actualicen el contenido en el que los movimientos cooperativos, activos y conscientes se desarrollen socialmente manteniendo activa la *semiosis*.
- El lector modelo en la NT es un lector social que forma parte de una gran comunidad de lectores. Unidos, elaboran diferentes interpretaciones, cuya suma produce una arquitectura, es decir, una lectura mucho más profunda desarrollada por el consenso de dicha comunidad. A pesar de que el acto de lectura, entendida en este caso como “descodificación” de la palabra escrita, es una actividad realizada fundamentalmente en solitario, en la NT el proceso de recepción no se circunscribe únicamente a la lectura, independientemente de la plataforma.
- Aunque en 2007 se publicase el que parecía ser el último libro de la saga (y el fin del *canon*) de Harry Potter), la comunidad de seguidores, los *Potterheads*, no abandonaron el universo *transmedia*, sino que lo expandieron aún más a través de *fanfics* y otros productos del *fandom*. Tal y como se ha visto, otra

característica del lector en la NT es su participación e implicación emocional, intelectual y social. Esto, en muchas ocasiones, se traduce en una efervescente participación creativa que resulta relevante en el desarrollo de la narrativa, ya que la escritora interviene e interactúa con sus lectores.

- En este sentido, la lectura digital es, también, una lectura sincronizada. Para que se active y ponga en funcionamiento la participación de una comunidad de seguidores y que esta sea significativa en el desarrollo de la NT, es necesario que compartan conocimientos, contenidos y no tengan al alcance el fin del *canon*; por ejemplo, las pausas entre la publicación de libros, capítulos, temporadas, etc. En esas esperas es donde los seguidores deben jugar con los contenidos, diseccionarlos, inferir futuras tramas o desenlaces, analizar intervenciones de los productores, etc. Esto coincide con los resultados obtenidos en investigaciones precedentes en las que se comprobó que las comunidades de lectores están formadas por fuertes sentimientos de pertenencia pero que, también, son, en general, efímeras y dependen de la publicación de nuevos contenidos narrativos.
- Finalmente, estas NT se convierten en herramientas ideales para la animación y fomento de la lectura debido a la motivación e interés que despiertan en sus seguidores. La inmersión en universos narrativos dispersos en diferentes medios obliga a los usuarios a interpretar textos en diferentes lenguajes y técnicas. Esto supone un desarrollo de competencias relacionadas con la multialfabetización al integrar en un mismo mundo narrativo diferentes discursos provenientes de diversos medios y lenguajes (Scolari 2016).

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Social networks for reading as a new Literary Training Space

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In contrast to the generalized negative vision regarding the use of social networks, this study aims to analyze their present possibilities for the dissemination of literature and for the development of literary education. In that respect, the concepts of social reading and LIJ 2.0 are presented as a case of Internet participation dynamics related to the development of reading habits. Next, the main social reading networks whose main objective is to talk about literature are presented. The main objective of this work is to present several specific uses for the promotion of reading in common social networks such as *Facebook*, *Twitter* or *Instagram* and in specific reading networks such as *Goodreads* or the Spanish *Entrelectores* and *Leoteca*.

Keywords: social networking, social reading, LIJ 2.0, Facebook, Twitter, Instagram, Goodreads, Entrelectores, Leoteca

1. Introduction

When we refer to the concept of social networks, we mean an application or web service that allows us to interact digitally with other people around the world. However, the concept of social network also applies to groups of people who share different affinities or common interests. Within the “Map of social networks and other services in the cloud” (Höhr & Quirós 2016) we find a small category focussed on literature. In these networks, the main topic is reading and books and although they occupy a much smaller space than the large social network services, we can see that they have been evolving constantly in recent years. In addition, we can also take advantage of large spaces such as Facebook, Instagram or Twitter from a didactic perspective in order to promote reading and the development of lecto-literary competence. Contrary to what many believe, those who consider them to be a distraction from traditional reading, social networks are a space for conversation and reading where, with the use of appropriate dynamics, reading comprehension

can be worked from very different perspectives, being a central space to what has been defined as *LIJ 2.0 Children's and Youth's Literature and Reading in the Social Web* (Rovira-Collado 2011).

Facebook, as the main horizontal network, it allows us, in principle, to have all users in the same rank; *Twitter*, as the largest *microblogging* application; or *Instagram*, owned by *Twitter*, but based on the publication of photos, mainly through mobile devices, are the three main generalist networks, since they focus on any type of user, while specialized networks focus on specific interests, like the social reading networks to name a case.

All these dynamics are an evolution of web 2.0 which originated in the first blogs and wikis services. These networks have inherited many of these participation dynamics, such as the use of tags or hashtags and social bookmarks devised to identify contents (García, Gómez & Cordón 2014).

Next, we will focus on some uses and possibilities of the different tools, ranging from *Facebook* more generalist spaces, user lists in *Twitter* or the new *Instagram* dynamics, to literature specific social networks, such as *Goodreads*, or *Entrelectores* and will offer a description of the different possibilities and a presentation of the latest advances or *Leoteca*, focused on children's reading. But first it is necessary to present our analysis as a space for LIJ 2.0 evolution.

2. *LIJ 2.0* Theoretical Framework

2.1 Social Reading and the Internet

After analyzing the current educational system, Fernando Trujillo (2016: 97–112) stresses that reading is a personal and “socially relevant” act. The new digital media allow multiple new readings and participation dynamics offered by the written text which becomes a multimodal text (Bearne 2009). New concepts such as transmedia narrative (Jenkins 2003) appear where the story navigates through different information platforms in very different ways. We find the concept of “translector” (*transreader*) coined by Carlos Scolari (2016) very accurate being a latest evolution of Burbules’ (1997) hyperreader and hyperreading. Given this succession of new spaces, dynamic and readings, we consider it convenient to focus our approach on training readers. Within the areas of dissemination and development of Children’s and Young People’s Literature (LIJ) on the Internet, social networks occupy a fundamental space because they have modified the ways readers of any age interact as they have new forms of participating in the literary work. Social networks are just an space in what we have defined as LIJ 2.0 (Rovira-Collado 2011) which includes the different social web spaces:

The new space of the LIJ 2.0 that has been growing throughout the investigation includes: Blogs and Wikis on LIJ; presence of this in the services of social networks such as *Facebook* or *Tuenti*; specific social networks; contributions from the “microblogging” mainly with *Twitter*

(Rovira-Collado 2011: 138–139). [Trad. by autors]

Within this concept, we have also included the idea of reading along with the traditional LIJ acronym as there are many LIJ 2.0 elements that are not properly literary. “The digital revolution makes it possible for LIJ 2.0 to emerge, which offers among other things the possibility of direct and immediate communication between readers and readers with the author” (Observatorio de lectura y el libro 2014: 46).

But the fundamental transformation necessary to understand the scope of LIJ 2.0 is that of *Social Reading*, generated by the new ways of interaction offered by the Internet. We should note that although this *2.0 reading* takes place in any context and age, it is mainly young people who immediately adopt these dynamics, although later they become generalized. Gemma Lluch delves into this concept through research that describes the social reading dynamics. She has demonstrated the importance of participation in different social media for the promotion of reading (Sánchez, Lluch & del Río 2013 and Lluch 2014). Some characteristics of *reading 2.0* are: the interaction between equals which is fundamental for young readers; the creation, participation and dissemination of virtual reading communities, outside the traditional teaching sphere or the library; users apply general Internet social dynamics to reading, gaining greater relevance; “The reader fact is transformed into social conversation. [...] In this new context, reading is no longer a hobby that leads to isolation and becomes a construct of conversations” (Lluch 2014: 18).

From another perspective, José Antonio Cordón and Raquel Gómez Díaz, also approach social and collaborative reading: “Social or collaborative reading is the one that develops on virtual platforms, configuring a community that develops diverse forms of exchange by sharing comments, annotations, ratings, labels and, in some cases, books and readings” (DINLE 2013).

This research group has written different research works (Cordón et al. 2013) where they present the social possibilities of today’s reading as being constantly mediated by digital screens. The reading process moves from being individual, with sporadic social relations to a more dynamic social participation on the Internet. Reading is no longer a lonely and anonymous process, readers can participate in the elaboration of work plots by leaving their comments and opinions on the internet.

The new social networks of reading conform, therefore, the maximum expression of *Social Reading*. We show our interest in participating in a readers’ community in Internet when we create our profile on a specific page in order to, among other reasons, know the latest literary novelties, share favorite works,

participate in gatherings and reading clubs or comment on the works. These spaces show that social networks are not only a pastime and can be used to encourage reading. García Rodríguez (2013: 15) stresses the importance of peer interaction in recommending LIJ works. These networks become an ideal space with the increasing participation of young readers who will make “mouth to mouth” recommendations using the Internet.

2.2 Social Networks for Reading

As we have already mentioned, social networks for reading are the central axis of this paper as being a specific space of LIJ 2.0 and to which we have already devoted previous research (Rovira-Collado 2015 and 2016; Rovira-Collado & Sánchez-García 2017) in order to present its possibilities in the teaching of language and literature. These applications or web services have reading as its main area of interest and develop their dynamics around it. In the last ten years we find a growing interest in these spaces, especially from the educational field, which tries to take advantage of its teaching possibilities. *Anobii*, *Goodreads*, *LibraryThing*, *Lecturalia*, *Que libro leo*, *Entrelectores* or *Leoteca* are just some of these social reading networks.

They constitute an evolution of the reading communities and intend to incorporate the social dynamics of the Internet to reading, as has been done, for example, with music and the *YouTube* platform. There are multiple platforms with different purposes but the main ones allow us to establish links with other readers with our same tastes, receive recommendations according to our previous readings and, above all, comment on and review any book. Often, we find these services or webs of reading social networks together with mobile reading applications or online distribution platforms. There are mixed spaces such as the aforementioned *Anobii* or digital repositories that allow us access to ebooks and which also include social aspects such as the Spanish *24symbols*. We could also mention *Wattpad*, a tool designed to create and share new stories of great success among young readers and which could be considered a social network for reading since many of the dynamics used are the same although it is based above all on reading texts created by the application users.

The e-book distribution and marketing platforms are responsible for connecting the reader to the book through the Internet by offering in a convenient and attractive way all the necessary data to complete the selling procedure (Borrel 2012: 107). Amazon, the giant of digital distribution, began as a book marketing platform, although it later diversified the products sold. García Rodríguez (2013) makes a complete analysis of these platforms and of the presence of children’s literature in them. Although it is still unfortunately small, it highlights the importance of

using social networks to promote LIJ since children and young people, as Internet users, want to share their readings and check their peers' opinions.

Social reading networks, like many distribution platforms, include programs that analyze our literary tastes and propose new readings according to our web browsing. The application of reading algorithms and other tools of the semantic web allows us to expand our reading horizons. Javier Celaya and the whole team at the *DosDoce* website (2012) are a reference space to learn about developments in this area. Lluch, Tabernero-Sala and Calvo-Valios (2015) include reading networks within the new public virtual epitexts for the dissemination of reading.

The aforementioned social networks global map in 2016 includes the five reading networks within the literature label included in the following table. We have collected the data between 2015 and 2017 to check its evolution, highlighting the constant growth of *Goodreads*:

Table 1. Evolution of social reading networks
[Data from Höhr & Quirós. Created by Rovira-Collado and Sánchez-García]

Name	Number of users			Origin	Year of creation	Web address
	2015	2016	2017			
<i>BiblioEteca</i>	25.000	50.000	No data	Spain	2010	biblioeteca.com
<i>Entrelectores</i>	49.230	60.000	+120.000	Spain	2010	entrelectores.com
<i>Lecturalia</i>	67.904	74.588	+77.700	Spain	2009	lecturalia.com/
<i>LibraryThing</i>	1.700.000	1.900.000	2.100.000	EEUU	2005	librarything.com
<i>GoodReads</i>	25 million	40 million	65 million	EEUU	2006	goodreads.com

3. Six uses of Social Networks for Reading

If one of the basic principles of social networks is that of “six degrees of separation” also known as “Kevin Bacon’s theory”. *SixDegrees.com* was the name of the first social network, in 1997. We shall propose six tools to demonstrate the interest of these applications in the development of reading habits. First, we will discuss the possibilities of *Facebook* in order to know the most important readings according to their users. Secondly, we will learn about new participation dynamics in *Instagram* and some user lists focused on LIJ on *Twitter*. Then, we will present some characteristics of *Goodreads*, as the main social network for reading. Then we will focus on two Spanish proposals: *Entrelectores* and *Leoteca*, to show some of their direct applications in the development of reading education.

3.1 The book of faces: Facebook as a Reading and research space

Facebook or the “book of faces” is undoubtedly the main generalist social network, having reached the two billion active profiles in 2017. In addition to their personal profile, most users know the possibilities of creating pages, groups or even applications with multiple objectives. We shall approach the reading promotion where we can find many proposals focused on literary reading (Moglia 2011) from different perspectives: authors/publishers, teachers or libraries. Facebook allows us to directly contact people from all over the world with common tastes, write directly to an authoress or author, create a work or character’s profile, participate in a reading club and many other activities that favor the development of literary education. Among the most common dynamics, we shall focus on *The most read books*. Through contact chains that disseminate the question, these dynamics recurrently appear to strengthen social ties through common literary tastes. Contacts can recommend readings to other people or we can even know the preferences of public figures who may offer us their readings lists. This viral dynamics can be converted into a meme thanks to the broad participation of users and their possibilities for rapid expansion.

Furthermore, lists of different entities, contests, associations or people appear constantly on *Facebook* who propose the best books of the year, decade, century or even of all times. Given the commercial objectives of bookstores and publishers which take advantage of dates related to reading, to academic research, we find similar participation activities every week.

The top 100 books of all time: How many have you read?

One of the first dynamics was based on previous listings used to expand the participation of users. According to the *BBC’s The Big Read – Best Loved Novels of All Time*, published in 2003 and based on a survey done to more than 700,000 people, we can find the hundred most read works of all time. This list has been changing, as we can see in its own website and the BBC itself floated the theory that most people had only read six of those books.

In response to this idea, *Facebook* itself generated a meme where each user could mark the works read and thus answer this assertion. We found multiple notes from different profiles between November and December 2010 where this dynamics is proposed. For example, the user *smartwatercanada* states that he has read thirty works on the list and encourages other users to participate:

Classic facebook meme time!

Have you read more than 6 of these books? the bbc believes most people will have read only 6 of the 100 books listed here.

Instructions: copy this into your notes. bold those books you've read in their entirety, italicize the ones you started but didn't finish or read an excerpt. tag other book nerds. tag us as well so we can see your responses!

How well read are you?

*Goodreads*¹ proposed a similar space based on this list to mark the read works, give them a mark and indicate future readings. It is a dynamic list where the users' votes can change the works' order. The average number of works read by *Goodreads* members is twenty-four.

Books that have stayed with us

Facebook also offers a very similar list through its own research. During two weeks of the summer of 2014, two researchers Lada Adamic and Pinkesh Patel took advantage of the aforementioned dynamics entitled *List 10 books that have stayed with you in some way*, to make public the ten favorite works list. A hundred and thirty thousand contributions allowed them to make a huge database where all works were collected and gave them an assessment according to the position in which they appeared.

The following analysis was conducted on anonymized, aggregate data. To answer this question we gathered a de-identified sample of over 130,000 status updates matching "10 books" or "ten books" appearing in the last two weeks of August 2014 (although the meme has been active over at least a year). The demographics of those posting were as follows: 63.7% were in the US, followed by 9.3% in India, and 6.3% in the UK. Women outnumbered men 3.1:1. The average age was 37. We therefore expect the books chosen to be reflective of this subset of the population.

(Adamic and Patel 2014)

It is important to remember that when these interventions on Facebook were done, users were not aware that their information could be collected for research purposes, advertising or online sales. This represents a clear example of the Big Data possibilities. The *Facebook* page dedicated to this research includes the following list:

Table 2. Facebook data science. Lada Adamic & Pinkesh Patel (2014)^a

1.	21.08	<i>Harry Potter series</i> – J. K. Rowling
2.	14.48	<i>To Kill a Mockingbird</i> – Harper Lee
3.	13.86	<i>The Lord of the Rings</i> – JRR Tolkien
4.	7.48	<i>The Hobbit</i> – JRR Tolkien
5.	7.28	<i>Pride and Prejudice</i> – Jane Austen
6.	7.21	<i>The Holy Bible</i>
7.	5.97	<i>The Hitchhiker's Guide to the Galaxy</i> – Douglas Adams

(continued)

Table 2. (continued)

8.	5.82	<i>The Hunger Games Trilogy</i> – Suzanne Collins
9.	5.70	<i>The Catcher in the Rye</i> – J. D. Salinger
10.	5.63	<i>The Chronicles of Narnia</i> – C. S. Lewis
11.	5.61	<i>The Great Gatsby</i> – F. Scott Fitzgerald
12.	5.37	<i>1984</i> – George Orwell
13.	5.26	<i>Little Women</i> – Louisa May Alcott
14.	5.23	<i>Jane Eyre</i> – Charlotte Bronte
15.	5.11	<i>The Stand</i> – Stephen King
16.	4.95	<i>Gone with the Wind</i> – Margaret Mitchell
17.	4.38	<i>A Wrinkle in Time</i> – Madeleine L'Engle
18.	4.27	<i>The Handmaid's Tale</i> – Margaret Atwood
19.	4.05	<i>The Lion, the Witch, and the Wardrobe</i> – C. S. Lewis
20.	4.01	<i>The Alchemist</i> – Paulo Coelho

a. <<https://www.facebook.com/notes/facebook-datascience/books-that-have-stayed-with-us/10152511240328859>>

The study focuses on the five hundred most cited works, but in general the degree of affinity is rather low. English language and the North American market predominate, but some works in Spanish do appear: In addition, we can access different graphs on the same page where the works appear interconnected, according to their appearance in different lists, thus creating a very interesting picture of literary tastes and interconnections, which shows that *Facebook* can also be used to know the readers' preferences of readers and encourage reading habits.

3.2 Reading Dynamics on *Twitter* and *Intragram*

Twitter list for Spanish children's and youth literature (LIJ)

Although in recent years *Twitter* has lost relevance to other social tools such as the one we will see below, this application created by Jack Dorsey in 2006 continues to offer many possibilities for the dynamization of reading. Tiscar Lara (2011) gives a complete overview of this tool communicative functions and Gemma Lluch (2014) makes an analysis to exploit its possibilities in the academic field. Regarding the literary field, in addition to widely spread proposals, such as the story told by Manuel Bartual during the summer of 2017, Daniel Escandell's research on "Tuiteratura" (2014) is an essential approach to know its possibilities. From a didactic context, one of the most used activities is that of the reading club. In 2010 the Harvard University Professor Jeff Howe and editor of *Wired* proposed the book club *One book, one Twitter* where more than eight thousand people shared their readings of *American Gods* by Neil Gaiman. (Howe 2010). As examples close to the LIJ in Spanish, we can cite the Germán Sánchez Ruipérez Foundation (FGSR) proposal.

Between November 2012 and May 2013, this entity organized the *Club de Lectores Juvenil Contenedor de Océanos* where a list of prestigious youth literature authors' quotations were offered in their @C_oceanos with the tag #TuitLIJ profile. In 2012 (Ibarra & Rovira-Collado 47–50), a list of sixty *Twitter* profiles related to LIJ 2.0 was proposed, which included authors, characters, publishers or researchers. One of the most interesting tools to introduce *Twitter* is through lists that group users with specific interests. With them, we can create specific topics lists without having to follow all users and we can also subscribe to other people's lists. Regarding children's literature in Spanish, we can highlight the following examples in November 2017:

Table 3. *Twitter* list for children's and youth's Spanish literature

User	URL	Users lists	Subscribers
@Darabuc	https://twitter.com/Darabuc/lists/lij-espacios	154	17
@ranaencantada	https://twitter.com/ranaencantada/lists/lij	371	32
@pizcadepapel	https://twitter.com/#!/pizcadepapel/novedadinfantilyjuvenil/members	205	22
@Estornudos	https://twitter.com/#!/Estornudos/lij	261	27
@ComprensLectora	https://twitter.com/ComprensLectora/lists/ilustradores	739	14
@joserovira	https://twitter.com/joserovira/lists/lij-y-animaci%C3%B3n-lectora/members	877	58

Books of Instagram

Instagram is currently the social network with the highest exponential growth, having moved from 400 to 600 million in a single year. Based on the exchange of images, it is the fundamental network for those new users who will never leave their mobile phones and will not want to take part in other networks such as *Facebook* or *Twitter*. Although at a first sight, it may look more superficial, we can also find space for dynamics related to reading. Although the central element of a publication is the image, which can be published on its own without any text, the extensive use of *hashtags* has also proliferated. Among them we highlight #bookstagram¹ with more than 16 million posts. But we found a great number regarding reading. For example, in the web *top-hashtags*² we find the following listings under the reading tags:

1. <<https://www.instagram.com/explore/tags/bookstagram/>>.
2. <<https://top-hashtags.com/hashtag/lectura/>>. We choose the term in Spanish to check the interaction between Spanish and English tags.

Table 4. “Reading” Hashtag on Instagram

#lectomania #libros #frases #bookstagram #book #lectores #fanboy #fangirl #lector #lectora #lectoras #libro #leer #lectura #humor #fashion #chicas #niña

#couples #reflexiones #escritos #writer #poesia #chistes #likes4like #followme #literatura #prosapoetica #books #reading #bookworm #read #library #booklover #instabook #bibliophile #literature #bookish #reader #bookaddict #igreads #instabooks #booklove #bookphotography

#bookstore #booklovers #bookstagrammer #booknerd #loveread #amoleer #amantedeloslibros #megustaleer #amoraloslibros #leeresvivir #literaturajuvenil #bookaholic #librosenespañol #novela #romance #amazon #spanishbooks #booksworm #lee

#*bookfacefriday*³ is also a very interesting dynamic, typical of internet which started as an evolution of *Follow Friday* (#FF) of *Twitter*. In it, a photomontage is published where a book cover, usually with a human face or body, is integrated into a real photo. At present it has more than 41 thousand publications and although it may seem superficial, it can be used as a dynamics of reading promotion.

3.3 *Goodreads* as an outstanding space for research and development

Within the reading networks themselves, *Goodreads*, created in January 2007 is the great development space. The amount of information collected thanks to the participation of its users is very complete and serves as a clear radiography of literary tastes in the network. Amazon, the great colossus of online distribution, acquired *Goodreads* in 2013, resulting in a spectacular growth. This company strengthened its monopoly in the distribution of online books, benefiting from the opinions of readers themselves, recommendations, lists of most valued and thousands of reading clubs. In 2017, *Goodreads* global data was: 65 Million members; 2 Billion Book Added, 68 Million Reviews. Thelwall and Kousha (2017) make a complete analysis of this network possibilities. In the different drop-down tabs we can find, among other options:

- *Browse*: Recommendations; Deals; Choice Awards; Giveaways; New Releases; Lists; News & Interviews; Explore; Blog
- *Community*: Groups; Discussions; Quotes; Ask the Author; Trivia; Quizzes; Creative; Writing; People; Events

In previous research (Rovira-Collado & Sánchez García 2017) we have carefully analyzed this network and its literature study possibilities. Participation, reading and production of new contents by readers are broad. We can highlight nine levels:

3. <<https://www.instagram.com/explore/tags/bookfacefriday/>>.

author's file, works, reviews, topics, events, quizzes, highlighted appointments, profiles and challenges.

Author's file: It summarizes and controls all the information that the platform has about one specific author. It may contain biographies or basic information about him/her and includes a list of all his/her works that have been registered on the page.

Works: The files of each work, created by a user, usually contain a summary or synopsis, in addition to the statistical data of participations (rating data) which the work has produced, mainly the average rating, number of ratings and number of reviews.

Reviews: These are more or less extensive opinions or personal comments that readers make about a work. These messages can be valued by other users with a "like" to favor interaction.

Topics: Similar to forums, where any user initiates a topic or activity and others respond or collaborate. In these threads there is usually greater interaction among users and *GoodReads* allows creating specific debate groups.

Events: Another form of participation intended to notify and summon others on given date or event.

Trivia: We can create questions related to literature (characters, authors, events within a work, etc.) Others accept the challenge of answering these questions by choosing among the possible responses, being able to ask for help from a friend (ask a friend) or jump (skip) the question in case of special difficult.

Quotes: *GoodReads* allows to share in a specific section those work phrases that have mostly caught your attention along the reading. In this way, anyone can read others' favorite quotes of, either from their user profile or from the author's or work's file.

Profiles: They allow us to gather information from any user and can be used to describe through the search of common features the type of reader of each book according to *Goodreads*.

Book Challenges: A very interesting dynamic are this Book challenges, where each user poses the readings he/she intends to make during a year. In the following table we can see an evolution since 2011, when this dynamic started:

Table 5. Reading Challenge in Goodreads

2011 READING CHALLENGE ^a	2014 READING CHALLENGE ^b	2017 READING CHALLENGE ^c
Participants 150,580	Participants 669,817	Participants 3,151,812
Books Pledged 9,794,539	Books Pledged 34,639,746	Books Pledged 143,959,585
Books Finished 4,662,179	Books Finished 18,991,524	Books Finished 45,075,440
Avg. Books Pledged 65	Avg. Books Pledged 51	Avg. Books Pledged 45
Challenges Completed 7,791	Challenges Completed 16,377	Challenges Completed 34,200

a. <<https://www.goodreads.com/challenges/2-2011-reading-challenge>>.

b. <<https://www.goodreads.com/challenges/1914-2014-reading-challenge>>.

c. <<https://www.goodreads.com/challenges/show/5493-2017-reading-challenge>>.

3.4 *Entrelectores* and *Leoteca*. Two proposals in Spanish for LIJ 2.0

Entrelectores

Each of the previous spaces includes a wide presence of LIJ in Spanish which would allow us to analyze the most active type of user or the most recommended works, in addition to the interactions that take place in many gatherings, reading clubs or with the comments to other readers' reviews. Finally, we want to focus in two social reading networks created in Spain.

First, *Entrelectores*⁴ a thematic social network focused on the world of books. Created in 2010, it is a project led by Pablo Gavilán which has had the support of *Evoluziona*, *Dosdoce*, *Nervia* and *Ediciona*. Obviously, having many fewer users than the previous one implies less data collection and fewer books reviewed. However, over the years it has managed to consolidate itself as a space for innovation in the field of social reading since these tools transform reading mediation. The *Dosdoce* website, which participates in the *Entrelectores* network, fosters this change:

Until recently, the people who were in charge of recommending books were the booksellers, the librarians, reputed critics of literary supplements, some radio and television talk shows or opinion columnists in the written press. None of these people will stop recommending books or disappearing from the world of books, but the communities of exchange and recommendation as *Entrelectores* will be increasingly important in the processes of searching for cultural content on the Web.
(*Dosdoce* 2010) [Trad. by autors]

In their virtual shelves we can find files, reviews, comments on any type of work, but the youth literature takes a relevant place. New dynamics like the *Booktuber* are also included among its options. It is a reading social network for all ages that grows with the years.

Leoteca

Another option, much more specific, is *Leoteca*,⁵ launched in April 2014, as the "first reading community for children and adults in a social network format". Its cover design is much more child-friendly and especially designed for children's participation but in which adults can also play an active role. The readings selection is organized in 6 levels, focused on training readers in training from the first stages:

4. <<https://www.entrelectores.com/>>.

5. <https://www.leoteca.es/>

Table 6. Levels in *Leoteca* [Trad. by authors]

Books for babies (0+)

*I read with my parents (3+)**I start reading (6+)**I already read alone (8+)**I am a good reader (10+)**I am a great reader (12+)*

It clearly has a familiar school use as it allows parental control and creates specific classes for teachers in the early stages. We consider it a more visual and attractive network for training readers and its 35,000 book files allow us to devise many different reading plans, especially during the Primary Education stages. Elisa Yuste (2014) highlights the network social options, both for the smallest children as for the mediators:

As in other social networks of readers, they can share their reading experience with their friends and their parents or teachers; as well as consulting what a friend or partner has read, making suggestions, commenting readings and making new searches according to their tastes and interests. The mediator, on the other hand, besides motivating the interest in reading and establishing new relationships with the infant reader can carry out a follow-up of his/her reading itinerary.

(Yuste 2014) [Trad. by the authors]

4. Conclusions

We have highlighted the literary possibilities of social networks which are very varied. All the data about literary taste that these networks generate with the contributions of their users can be used to propose new works, to know the general taste on the Internet or to analyze the readers' interpretation levels. The spread of mobile devices and the different access routes to literary texts allow readings anytime anywhere. Along with these new applications are being developed that measure the rhythm of reading, our annotations, the labels applied to each book, the searches they entail and many other interaction forms with the book.

We can observe that the term social network includes a wide variety of tools related to reading in different ways. Generalist spaces allow us to be in touch with any author anywhere and can also be used to talk of literature in any circumstance. Specialized spaces, the so-called social reading networks are considered a higher level as users have a specific goal: talk about books. Their spectacular growth implies a generalization of their use in many areas and offer a wide range of information all gathered in a single platform. Previously, these reading reviews were scattered

in countless digital publications, blogs and web pages. Now we can find them in a single tool which will also recommend us other readings according to our taste.

We have briefly approached the various options the different tools can provide in order to discover the multiple access possibilities related to literature. Literary reading exceeds the book's traditional scope of and becomes a new internet dynamics.

The concept of social reading is already a reality, accepted by academic critics who assume that the reading process and mediation has been transformed with the dynamics of the social web, where the reader assumes a fundamental role for the dissemination and recognition of any literary work.

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Is the facilitator dead?

Young adults' access to literature in the digital age

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This article looks at the process behind the transformation of the traditional literary facilitator, or rather at the emergence of new agents in the system of reading recommendations in the public sphere, which are gaining more and more importance and occupying ground previously reserved to adult facilitators. This process stems from two major changes: on the one hand, the emergence of content in formats and platforms other than writing, with codes and varying degrees of involvement and collaboration; on the other hand, new forms of access to children's and young adults' literature, which in the case of digital natives are to be found on the Internet and social networks.

Keywords: facilitator, reading recommendations, Internet, social networks, digital natives

1. Introduction

In *Reading in Spain: 2017 Report (La lectura en España. Informe 2017)*, it can be seen that if reading is understood from a broad perspective (the so-called *first circle*, which includes books, newspapers, magazines, comics, websites, blogs, forums, and so forth), most members of the population are considered to be readers, and this indicates with respect to previous years an increase in reading practice and its extension to a wider social base (González 2016: 84–90). This incidence is particularly significant among the younger sector of the population (those under the age of twenty-four). Contrary to the unfounded but widespread doom-laden state of opinion stemming from adults' perspectives, which has very little faith in teenagers' interest in literary reading, young people do read, and they do it a lot. The crux of the issue lies, however, in two radical changes with respect to the traditional way of approaching or analysing readership. On the one hand, there is the fact that alongside print formats – which likewise are not headed for the abyss, as some foretold

not long ago – content in other formats and platforms is emerging, with different codes and varying degrees of involvement and collaboration. And on the other hand, there is the fact that access to literature for children and young people has undergone a transformation – a partial one, to be sure – that is redefining the role of the traditional reading facilitator.

2. The increase in reading platforms and formats

As regards the first aspect, between the profusion of reflections about the sociological process that has led us to the current situation, I would like to highlight some concepts that may be considered especially revealing. For example, there is the transformation of *homo sapiens* into *homo pantalicus* described by Lipovetsky and Serroy (2008), which Marc Prensky calls *emigration* from forms of traditional communication to digital terrains and which seems to have divided the world between *digital natives* (those who were born after the arrival of the net and navigate it with ease and comfort) and *digital immigrants* (Cassany 2011: 15). Likewise, Scolari (2016: 179) traces the evolution of the concept of reader from the definitions of Isser and Jauss to that of García Canclini (2007), who prefers to talk about the internaut, an *actor* who reads, listens and combines different materials that come from reading and shows. To define the reader model that predominates among younger generations in a more precise way, Scolari proposes the concept of *transreader*, a person who is able to decipher a “complex textual network made up of textual pieces of all kinds and is capable of processing a narrative that, like a snake, zig-zags between different media and communication platforms” (Scolari 2016: 182).¹ This is exactly the material from which literary offerings for children and young adults for the present and the future are beginning to be made. The *transmedia* phenomenon, introduced by Henry Jenkins (2003), describes stories that, on the one hand, exceed the boundaries of the printed page and go on to inhabit multiple platforms (for example, they become series, movies, short films, animation, and so forth) and, on the other hand, are the starting point for new creations that cease to belong to the author to become property of the fans in the fandom universe. This last quality is a consequence of what Henry Jenkins calls *participatory culture* (2006),

1. My translation from the original: “red textual compleja formada por piezas textuales de todo tipo y ser capaz de procesar una narrativa que, como una serpiente, zigzaguea entre diferentes medios y plataformas de comunicación.”

- which is intended to contrast with older notions of media spectatorship. In this emerging media system, what might traditionally be understood as media producers and consumers are transformed into participants who are expected to interact with each other according to a new set of rules which none of us fully understands.

What is produced is a kind of *convergence*, a concept that Jenkins (2006) uses to refer to the “the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who would go almost anywhere in search of the kinds of entertainment experiences they wanted”. It profoundly conditions young people’s new approach to literature and also ought to affect its diffusion in the opposite direction, from publishing industries and educational institutions and institutions related to the reading world.

3. The transformation of the facilitator’s role, or the emergence of new forms of mediation

In connection with this and in accordance with the second aspect that I wish to discuss in this paper, I would like to recall what is meant by *facilitator* in the field of promoting reading.

As we saw at the beginning of the article, regular reviews of reading rates and of the habits deduced from them – that is to say, situation diagnosis – are part of institutional and private strategies that have as their main objective to increase reader numbers and the population’s literary competency, whether for cultural reasons, for the obvious benefits that reading contributes to the formation of a critical spirit and the education of the aesthetic and artistic sensibility of those who immerse themselves in it – in the case of institutions – or for economic benefits, as more readers mean higher book sales – in the case of the publishers, for example. With regard to institutional initiatives, it is necessary to point out national reading strategies promoted by different governments (note, for example, the ILÍMITA Ibero-American Reading Strategy, which began in 2004 within the Regional Centre for Encouraging Reading in Latin America and the Caribbean [Centro Regional para el Fomento del Libro en América Latina y el Caribe; CERLALC]). Among such strategies, I would like to highlight the one that has recently begun to be designed in the Valencia region (see Lluch, Escandell, Francés, Baldaquí and Esteve 2017).

According to Felipe Munita (2014: 25), the extending of libraries was one of the main lines of action in reading plans promoted by institutions. In the case of Spain, 97% of municipalities have a library or receive a regular visit from a bookmobile, according to data provided by Hernández (2008). This line of action, however, has

been accompanied by another complementary one: diversifying the spaces where reading is promoted. Munita cites Robledo (2010) in detailing the expansion referred to, which involves hospitals, health centres, businesses, sports clubs, senior centres, orphanages and prisons, among others. These are physical spaces that promote the book as a physical format. The author, however, makes no reference to the virtual sphere, to spaces on the Internet for promoting reading or to the change that access to books in other formats – from an electronic format, which some libraries already offer on loan, to the transmedia multiformat – has entailed in relation to reading habits, especially among the young. One would have to concur with him in that this process of expansion of reading in the public sphere creates a paradox, in the form of considering reading as a “cultural practice that is accessible to all and a negation of mediation when, however, it needs such mediation” (Reuter in Munita 27).² If this is applicable to cases mentioned by the author (libraries and other public reading spaces), it is even more evident in the case of access to reading and to books through the Internet.

At this juncture, I should stop to define what I mean by *mediation* in the field of literary reading. According to Munita (2014: 46),

- the facilitator is an actor who, pre-equipped with skills and knowledge from various fields related to the cultural domain and to social work, intentionally intervenes with the purpose of constructing conditions favourable for people who have not had the chance to enjoy such conditions to take in culture and participate in the written world.³

In a footnote, Munita clarifies that he is aware that the use of the word *intentionally* in the previous definition seems to leave out a type of facilitator, “such as peers during childhood and youth,”⁴ who may act without a prior purpose or without being aware of one. Nevertheless, he then states that he is interested in defining and focusing on adults who work to promote the participation of – mainly, but not exclusively – children and young people in written culture. In this article, however, I am interested in exploring the rise of precisely the opposite phenomenon: the loss of traditional adult facilitators’ power in the face of the rise of peers (young people

2. My translation from the original: “práctica cultural dada como accesible a todos, como negación de las mediaciones y que, sin embargo, las necesita”.

3. My translation from the original: “un actor que, premunido de habilidades y saberes de diversos ámbitos ligados al campo cultural y al trabajo social, interviene intencionadamente con el propósito de construir condiciones favorables para la apropiación cultural y la participación en el mundo de lo escrito por parte de sujetos que no han tenido la posibilidad de disfrutar de esas condiciones”.

4. My translation from the original: “como los pares durante la infancia y juventud”.

who recommend books to other young people like them) and of big publishing and distribution companies that sell books.

Indeed, it should be recognized, as Gemma Lluch (2010) does, that young adults' literature is abandoning the usual paths of knowledge and mediation and is seeking out readers through new capturing mechanisms that use both mobile technology and the Internet as vehicles for campaigns that differ little from those used "by drinks and footwear brands."⁵ The process also works in the opposite direction: "With social networks, the reading public has found ways to reach out to publishers. Whereas before they had to ask a bookseller when a book would arrive, now young people themselves can directly reach out to publishers and distributors" (Álvarez 2016: 31–32).⁶ For the traditional facilitators (schools, libraries, parents) are losing power to the Market (thus capitalized), as in the case of *impulse reading*, which

- is not intended for the school circuit but for the market, and its works are located next to books aimed at an undefined general audience and next to cultural or leisure consumption objects aimed at the same consumer profile: young people. As a result of the relocation of the book from the school, the previous literary system is restructuring the competencies of the old actors so that the so-called "market" is now the main actor. (Lluch 2013: 161)⁷

The Market and the large companies that represent it – for example, Amazon with its reading suggestions based on complex algorithms that create a kind of robotic portrait of our tastes based on previous purchases and searches to predict what we may be interested in or what we might search for in the future – have indisputable power among the new forms of access to literature, to the point where Amazon is the biggest online bookseller, for both print and electronic formats. Not only is the algorithm of the aforementioned macrobookseller working (or seemingly working), but there are already designs in the making for new versions of this type of artificial intelligence, such as that created by Tekstum,

5. My translation from the original: "por las marcas de refrescos o de zapatillas".

6. My translation from the original: "con las redes sociales, el público lector ha encontrado formas de acercarse a las editoriales. Mientras que antes se le preguntaba al librero cuándo llegaría un libro, ahora los mismos jóvenes se acercan directamente a las editoriales y distribuidoras".

7. My translation from the original: "no estan pensades per al circuit escolar sinó per al mercat i se situen al costat dels llibres dirigits a un públic no marcat i dels objectes de consum cultural o d'oci dirigits al mateix perfil consumidor: el jove. Com a conseqüència de la deslocalització del llibre de l'escola, el sistema literari anterior reestructura les competències dels antics actors de manera que l'anomenat 'mercat' ara és l'actor principal".

- a Web crawler that filters hundreds of thousands of references to books in comments on social networks and in reader reviews left on the sites of the major online book retailers and on reading and opinion forums such as Goodreads. It identifies key words that denote emotions and signals based on these how many opinions are negative and why. (Alós 2016)⁸

The information resulting from these filters can be very useful for more effective recommendations, despite the obvious limitations that the ambiguity of certain reviews can generate (for example, is *complex* a negative or positive adjective in relation to a plot?).

Next to AI-made suggestions, which from the boldness deployed and the resulting sales figures may seem quite effective, the traditional authorized facilitator has lost ground, above all to a few competitors who very recently burst into the web user's world to do tasks that had previously been reserved to adults: the very target audience of literature for children and young adults has become the main group that critiques it and makes recommendations, sharing over the Internet the emotions, questions, doubts, distress or enthusiasm aroused by the books that its members have read. This is the case, for example, of the reading blogs discussed by Bois, Saunier and Vanhée (2016: 5), which arose from the first decade of the 2000s. They define these in the following way:

- Readers' blogs attest, in a domain traditionally dominated by the professional criticism of the press and broadcast media, to the diversification in the people who release public judgements on books that has been facilitated by the Internet.⁹

Even here, the definition does not seem to provide any distinctive aspect in relation to current literary criticism – for example, that found in specialist magazines – beyond its particular virtual medium, where many magazines have moved to. However, the importance of the change and the radical nature of the shift in the mediation process is described below:

- Characterized by a low entry cost and a capacity to reach a very large audience, these blogs are shaking up the traditional communication model, which involved

8. My translation from the original: “una araña informática que filtra cientos de miles de referencias a libros en los comentarios de redes sociales y las reseñas de lectores en las grandes librerías digitales y foros de lectura y opinión como Goodreads. Identifica palabras clave que denotan emociones y señala a partir de ellas cuántas opiniones son negativas y porqué”.

9. My translation from the original: “Les blogs de lecteurs témoignent, dans un domaine traditionnellement dominé par la critique professionnelle de la presse ou des médias audiovisuels, d’une diversification des émetteurs de jugements publics sur les livres permise par Internet”.

a limited number of expert issuers and a mass of profane receivers [...] by bringing into existence “individuals who are both issuers and receivers”.

(Cardon, 2010: 8); (Bois, Saunier and Vanhée 2016: 5–6)¹⁰

The emergence of this new type of literary mediation, in the form of amateur literary blogs, where readers become recommendation makers and vice-versa, and the traditional facilitators remain outside the process, leads the authors of the article to ask:

- Are we in practice witnessing a renewal in the forms of criticism that have the power to promote and give their blessing to literary titles? To what degree is traditional professional literary criticism in competition with amateur online criticism? (Bois, Saunier and Vanhée 2016: 5–6)¹¹

The article concludes that, despite the fact that the landscape of literary mediation still seems controlled and inhabited by traditional or professional agents (libraries, publishers, professional fairs, and so forth), it is true that these agents increasingly demand the presence of amateur bloggers, whose growing influence they recognize, and that it is expected that in the future such amateurs will increasingly be “promotional partners but also monitoring tools, sources of information or a means of providing mediation between books and readers (when bloggers are sought out to take part in literary events, for example)” (Bois, Saunier and Vanhée 2016: 15).¹²

It is clear, then, that the new century has begun with a strong presence of adolescents and young people in the reading world as a source of authority, with these groups often contributing to the legitimization of a new canon. In the second chapter of the book *Ways of reading: Diversity and Transformations in Reading in the Twenty-First Century* (*Maneras de leer. Diversidad y transformaciones de la lectura en el siglo XXI*), Gemma Lluch (2017b) devotes special attention to the use of Catalan in this process of reader transformation.

10. My translation from the original: “Caractérisés par un faible coût d’entrée et une capacité à toucher un public très large, ces blogs bousculent le modèle communicationnel traditionnel, qui impliquait un nombre limité d’émetteurs experts et une masse de récepteurs profanes (Cardon, 2010; Auray & Moreau, 2012), en faisant exister ‘des individus tour à tour émetteurs et récepteurs’”.

11. My translation from the original: “assiste-t-on en pratique à un renouvellement des formes de la critique ayant le pouvoir de promouvoir et de consacrer des titres de littérature? Dans quelle mesure la critique littéraire professionnelle traditionnelle est-elle concurrencée par la critique littéraire amateur en ligne?”.

12. My translation from the original: “comme partenaires promotionnels mais aussi comme outils de veille, sources d’information ou comme moyen d’assurer une médiation entre les livres et les lecteurs (lorsque les blogueurs sont sollicités pour participer à des manifestations littéraires par exemple)”.

According to this research, the preferred platforms for young people to share their interpretations are blogs – coinciding with the previously cited study by Bois et al. – and Youtube channels, which have increased significantly in number in recent years. The reading wing of *youtubers* – that is, *booktubers* – has refreshed the cycle of reading suggestions with audiovisual critical book reviews¹³ that are expressed via a language and attraction mechanisms that are firstly aimed at an audience of the same age or younger than the reviewers:

- The phenomenon of *booktubers* (book reviews delivered via video on Youtube that go viral) is a worldwide trend that is on the rise and that confounds the traditional mantra that young people nowadays don't read. They read, and they make reading recommendations for other young people that talk about the same interests in a colloquial language that is familiar to young people. (Soffia 2016: 35)¹⁴

Lluch's chapter (2017b) analyses fifteen administrators of blogs and Youtube channels, eleven blogs, thirteen Youtube channels and 196 posts in Spanish and Catalan in reaching the conclusion that the differences in content between those who use Spanish and those who use Catalan are minimal. Let us now turn to this.

In the case of blogs in Catalan,¹⁵ for the most part they are very recent. They have a noticeably lower number of followers than do monolingual Spanish blogs, and they use the two languages in all cases except one, which incorporates English. The analysis shows that they follow the same pattern; they even coincide in terms of the types of books (mostly translations from English). However, there is one difference: the relationship with publishers or Catalan institutions. In the Catalan-language blogs, the presence of these entities can be sensed in the form of reporting of activities to promote reading insofar as bloggers' take the lead in events organized by the institutions, in photographs or in interviews with figures from the administration, publishers or booksellers and in the types of followers, as a significant part

13. An interesting version of this type of book reviews is *book trailers*, which have received a very good reception as a teaching or promotional tool. See Sala (2016).

14. My translation from the original: "El fenómeno de los *booktubers* (viralización de reseñas de libros, a través de un video, en YouTube) es una tendencia mundial que viene al alza y que echa por tierra la tradicional cantinela respecto a que los jóvenes de hoy en día no leen. Leen y se dejan recomendar lecturas por otros jóvenes que les hablan de sus mismos intereses en un lenguaje coloquial y cercano para ellos".

15. Because of a lack of space and because I wish to focus more on areas of high virtual social interaction between teenagers and young people, I have excluded from this article an analysis of educational blogs managed by professionals in this field, such as Enric Iborra's *La serp blanca* and Toni de la Torre's *La paraula vola*, even though they are very successful examples of innovative teaching practices in promoting reading. See Lluch, Esteve, Calvo and Monar (2017).

of the audience of these blogs is made up of adults linked to the world of books and reading.

Likewise, the data show a difference between the channels that publish videos in Spanish and those which do so in Catalan: while the videos in Spanish from the “News” list give accounts of book or author presentations or other events that *booktubers* attend as spectators, the Catalan-language ones, for the most part, report on institutional events in which they are the protagonists. And the “Collaborations” list is used above all to present or interview authors, publishers or representatives of Catalan public institutions.

It is important to recall that the main feature of the *booktuber* phenomenon, which first came about in the English-speaking world and was quickly adopted by Latin American and Spanish readers, is precisely its spontaneity and the disappearance of the adult facilitator. It is clear that its great potential has not gone unnoticed by the publishing industry or by the institutional sphere. For example, in Chile it is understood that

– *Booktubers* have great potential as reading facilitators. Driven by whatever their motivations may be, crucially they read and have many followers who are guided by their recommendations. Accordingly, the National Public Libraries System has given its backing to the expansion of this phenomenon [...] with the objective of spreading the message that although books are ‘dear,’ reading is free.

(Soffia 2016: 41)¹⁶

However, an excessive intervention on the part of institutions in a kind of overprotective guardianship may diminish the agency role of *booktubers* and their followers when it comes to forming the virtual community for exchanging experiences and knowledge on reading, its *raison d’être*.

Another important feature of the new strategies for connecting children and young people with literature, and a consequence of the cooperation undertaken in the construction of meaning carried out by inhabitants of participatory culture, is *virtual migration*. That is, teens create their communication spaces out of multiple platforms, through blogs, literary forums, and Facebook, Twitter and Instagram communities, where tags and conversation threads are shared. The research carried out by Gemma Lluch (2014) on forums about the writer Laura Gallego and the *Delirium* challenge, a marketing strategy launched by the publishing house SM

16. My translation from the original: “Los *booktubers* tienen un gran potencial como mediadores de la lectura. Movidos por las motivaciones que sean, lo relevante es que leen y tienen muchos seguidores que se guían por sus recomendaciones. Por eso, desde el Sistema Nacional de Bibliotecas Públicas apuestan por apoyar la expansión de este fenómeno [...] con el objetivo de transmitir el mensaje de que aunque el libro sea ‘caro’, leer es gratis”.

to launch the book by Lauren Oliver of the same title in 2011, demonstrated that conversations created a *virtual communication space* that was easy to recognize. However, while “the sign that identified them from among the jumble of data on the Internet was the topic in the form of a hashtag on Twitter, in the case of blogs the main sign was the title of the posts, and in the forums it was the thread title” (Lluch 2014: 17).¹⁷

The virtual forum *Què llegeixes?* may be an example of this. Accessible through a website, it was started by the Institution for Catalan Literature (Institució de les Lletres Catalanes) in 2008 after a previous experiment in 2005 in the form of a game about books on the Internet that lasted three months. The premises that define the forum, according to the “Who we are”¹⁸ section are: “The freedom to talk about all kinds of books and about any issue in the field of books; create a shared library of books; play and laugh through books and reading; and, above all, help readers to suggest books to one another.”¹⁹ The site provides three different environments based on the age of readers (the *Quill* section for adults, the *Pen* section for young people, and the *Pencil* section for the youngest readers), and it offers some interesting figures.²⁰ As was hinted at in the previous paragraph, the forum has a Twitter account, @quellegeixes,²¹ a Facebook page²² and an Instagram account,²³ and it commonly uses the tag #quellegeixes or #quèllegeixes (#whatareyoureading) in all these networks to enable connections between users and strengthen the idea of a virtual community. The question that should be raised now, however, is one that concerns not so much the how many (the figures) or the what (the books) but rather the how, because this is a matter of vital importance to Catalan culture and its future prospects. And there is good news: an investigation carried out internally in *Què llegeixes?* has revealed that, contrary to widespread opinion that digital natives

17. My translation from the original: “La marca que los identificaba, de entre la maraña de datos de Internet, era el tema en forma de etiqueta o hashtag en Twitter, en el caso de los blogs la marca principal era el título de los posts y en los foros, el título del hilo”.

18. My translation from the original: “Qui som”.

19. My translation from the original: “llibertat per parlar de tota mena de llibres i sobre qualsevol qüestió a l’entorn dels llibres; crear una biblioteca conjunta de llibres; jugar i riure a través dels llibres i la lectura i, sobretot, ajudar a la prescripció de llibres entre lectors”.

20. My translation from the original: *Ploma*, *Boli* and *Llapis*. Figures as of 11 October 2017: 23,820 registered users, 18,530 books discussed, 23,096 comments, 555 user works and 9,594 debate topics.

21. With 12,470 followers.

22. Followed by 5,230 people.

23. With much lower figures: 198 followers and 58 publications.

abuse spelling when they express themselves through social networks or forums such as this one, in fact,

- users discipline each other and build a collective intelligence that monitors compliance with the rules and adherence to a protocol for sharing a book and giving an opinion on the agreed book. [...] In conclusion, when teenagers and young people write in this virtual space they take care over their language and respect the rules of communicative exchange. (Lluch 2017a: 23)²⁴

Another interesting case of media dissemination of children's literature in Catalan is that of the Valencian Gemma Pasqual. With 14,031 followers²⁵ on Twitter and notable sales success, she extends her activities as a writer to networks through her books, which acquire a life and personality of their own. This is the case, for example, of the novel *Vampire: To Be or Not to Be, That is the Question* (*Vampira. Ser o no ser, aquest és el dilema*) (2016), which was connected to Twitter via the @VampiraSer account in June 2016.²⁶ The trilogy starring Xènia (*Xènia, tens un WhatsApp*, 2014; *Xènia, #KeepCalm i fes un tuit*, 2015; and *Xènia, estimar NO fa mal*, 2016), which through the @XeniaWhatsapp Twitter profile has interacted with followers since 2014,²⁷ has become, according to the same profile, a best-seller, with more than 60,000 copies sold (pinned tweet dated 14 August 2017). Needless to say, the subject matter and style of the books – two of which have digital versions – connects with a whole generation of *transreaders* who, like Xènia, fall in love and relate at the rhythm of their tweets.

4. Conclusions

To conclude, the two changes that have recently affected readership (on the one hand, the new formats for reading and the kind of *transreader* associated with them; on the other, the new biunivocal relational channels between literature and reader) suggest a need to reconsider future policies for disseminating and promoting literature and reading, on the part of both institutions and the publishing and cultural

24. My translation from the original: “els usuaris es disciplinen i construeixen una intel·ligència col·lectiva que vigila el compliment de les normes i el seguiment d'un protocol per compartir una lectura i donar l'opinió sobre el llibre pactat. [...] En conclusió, quan els adolescents i joves escriuen en aquest espai virtual tenen cura del llenguatge i respecten les normes de l'intercanvi comunicatiu”.

25. Figures as of 11 October 2017.

26. As of 11 October 2017 it has 3,792 followers.

27. 6,870, to be precise.

industries. Such a reconsideration ought to keep in mind the necessary agency role that teenagers and young people should have in the construction of their reading universes, which are principally hosted and shared on social networks. As architects and inhabitants of the twenty-first century's participatory culture, teenagers and young people have a lot to say in setting the course of Catalan-language children's and youth literature, and it behoves us to understand how the traditional facilitator's role can be resituated. Although this role has not disappeared and is still highly necessary, it must collaborate in the new avenues, which are becoming increasingly important, for bringing young people to literature, if we do not wish to run the risk of having an increasingly residual role in the construction of literary and cultural knowledge. The bloggers, *youtubers* and transreaders that often amalgamate everything in their journey of digital migration are potential allies in the collective construction of literary culture in the face of the algorithms for recommendations provided by large distributors. And it would be a good idea for Catalan culture to construct the conditions for the phenomenon to expand naturally and spontaneously – not under the auspices of institutions but through each actor covering its corresponding functions and environment (professional/nonprofessional; institution/amateur), in line with the trends that have proven to be a great success in other cultures and languages.

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Prescriptive reading

Mediation and factors that condition the reading habit

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This article empirically measures the real repercussions of specific mediating factors on child and young adult reading habits, particularly those associated with two decisive environments: educational and family. It was compiled from a careful analysis of a rigorous in-house study on reading habits and tendencies. The goal is to study whether the children or young adults' proclivity towards reading responds to occasional factors that affect it directly and in isolation, or whether the regularity of indicators that end up shifting the balance towards taking pleasure in books ends up being complex and lasting. That is, whether or not the proper fostering of certain strategies is what causes an individual in their formative years to acquire a lasting appetite for reading.

Keywords: reading promotion, Literary criticism, school reading, public epitext, compulsory reading, mediators, educational system, family

Le verbe lire ne supporte pas l'impératif.
Aversion qu'il partage avec quelques autres:
le verbe «aimer»... le verbe «rêver»...
Daniel Pennac, *Comme un roman*

1. Introduction

Phrases contained herein such as “prescriptive reading” or “compulsory reading”, which carry a certain negative weight sociologically speaking, tend to exist in the context of literary content at school age. Often, it is the educators themselves who consider prescription as a prerequisite condition to students achieving reading competency in school. Having to read by obligation, because that's the way it is,

because that's what the curriculum states and requires, are difficult, awkward euphemisms with little to no appeal, lacking incentive for potential readers. In educational terms, the phrase "prescriptive reading" – clearly a euphemism for "compulsory" – is forced, incoherent, and ugly, a contradictory paradigm if the goal is to make the act of reading be seen as a gratifying, affable and comforting exercise.

Free reading, for sheer pleasure or personal satisfaction, becomes the opposite, the conceptual antithesis of reading in the terms described in the paragraph above. Therefore, the challenge lies in turning things around and making the much-vaunted catchphrase "reading for pleasure" an actual phenomenon in practice, an unshakable reality. This is the goal of any educational system, and of any society that sees continuous, habitual reading as synonymous with an advanced community, thanks to which citizenship becomes freer and richer (Lluch et al. 2017: 121–133).

This is where the people known as "mediating agents" enter. It is worth noting, here and now, what we mean by mediators: any person capable of affecting, positively or negatively, access to the world of books by children and young adults, that is, people at school age: teachers, librarians, booksellers, publishers and, much more significantly than we give credit for, family members.

Our goal in this article is to empirically measure the real repercussions of these mediating agents on the reading habits of children and young adults. We will do so using the reality closest to us, using objective interpretation of the results from ambitious and rigorous fieldwork, from an analysis of the opinions from schoolchildren from the Alacant province, which is located in the south of the Valencian Country, and where, as is the case in other areas of Spain, two environmental languages coexist (Catalan and Spanish, in this case); in short: the community that was investigated in the study, *Hàbits and tendències de lectura en el sistema educatiu valencià* [Reading habits and tendencies in the Valencian educational system] (Escandell 2015).

The abovementioned research study poses a series of questions that it aims to answer, such as: what do Valencian children and young adults read these days? How much do they read? Why do they read – if they do so at all? And, above all, what or who induces them to read? What role do school and social environments play in this sense? That is, the school, on one hand, and the family on the other. In short: what – and how – are the reading habits of the students in the south of the Valencian Country over the course of the varying stages that schoolchildren go through before reaching maturity.

In the end, this article diagnoses the main reading tendencies established as a result of the testimony of the schoolchildren surveyed in the abovementioned research study, all focusing – it bears repeating – on what we consider the most decisive environments: educational and family. An x-ray of the current situation

involving the literary behavior of children and young adults over the course of their schooling allows us to find out to what extent the reading habits of Valencian schoolchildren are affected by the attitudes and behaviors towards books and reading of the adults with whom they spend the most time.

On the one hand, it was necessary to consider the extent to which reading promotion policies from the schools themselves result in a reading habit for children and young adults. It is necessary to verify whether the tendencies hinted at by the different profiles of schoolchildren (profiles defined according to the indicated reading habit, whether they claim to read a lot, neither very much nor very little, or little; the reasons are given later in this article) are linked to whether or not their grade school or high school makes an effort to foster dynamics in favor of reading, for example (a) incentivizing the school's library book lending service; (b) facilitating open and democratic selection methods in the selection of school readings; or (c) encouraging and developing reading promotion activities in and outside the classroom. The other main goal is to check whether – as seems to happen with the school – the reader's environment also affects the habit. By using questions regarding, for example, the amount of books a child or young adult owns at home, how their latest book got into their hands, or the number of books they have been given as gifts recently, we aim to investigate indicators inherent to the creation and consolidation of an improved reading habit.

In short, the goal is to measure the impact of certain behaviors and attitudes of those who make up their social surroundings (family members, professors, tutors, etc.), such as, for example, having frequently benefited from stories or other variants of famed literature told orally by parents or other family members; owning one's own library or personal book corner at home – an initiative undertaken, unfailingly, by the parents –; observing the parents reading regularly; or receiving advice from teachers when choosing books. All in all, these are indicators worth considering for their potential behavioral influence regarding reading, either positively or negatively.

2. Methodology

Due to a lack of human and logistical resources, the research study on which this article is based warns that it would be difficult to assume the task of taking on the entire Valencian region (Escandell 2015). Undoubtedly, rigor and thoroughness would have suffered, and there would have been a clear risk of turning said investigation into a study with imprecise results. For this reason the field of research was limited to the nearest reality: the schools of the southern Valencian counties (*comarca* in Catalan). That is, the grade schools and high schools within the province

of Alacant. Beyond the immediacy and geographic proximity, the student teachers from the School of Education at the Universitat d'Alacant have become a key – decisive – piece in the process of the research, a chapter of which we now submit here. Part of this collective participated actively in the distribution of the surveys in the classrooms where they imparted classes as student teachers, having gathered up to 3,179 valid samples, a contribution that makes the study a good example of the interest in implementing research projects involving teaching and training activities which emerge from the university.

Survey

Gemma Lluch warns that “communities of child and young adult readers are formed by trends, consumption and tendencies” (2009: 118), which is why in no case can a study on reading habits be undertaken with a markedly literary character and no grounding in reality. That is: one that intends to evaluate reading activity from afar, putting aside all the influences from the school and family environment that, as a whole, make up what is known as the “world” of children.

That is why the process of creating the questionnaire distributed in the classrooms of the grade schools and high schools of the geographic area being studied responds to a meticulous exercise, based on the main models of surveys, barometers and investigations of reading habits and tendencies in our environment, as well as those at the national and international levels.

The questions asked of the students about the influence of the educational and family environments are founded on prestigious investigations that have previously investigated said material: *l'Estudi d'hàbits lectors dels infants i joves de Catalunya* [Reading Habits for Children and Young People in Catalonia] (2005) by the Consell Català del Llibre per a Infants i Joves; the barometer *Hàbits de lectura i compra de llibres a la Comunitat Valenciana* [Habits of Reading and Buying Books in the Valencian Community] (2011) by the Direcció General del Llibre, Arxius i Biblioteques de la Conselleria de Cultura i Esport de la Generalitat Valenciana; the *Barómetro de hábitos de compra y lectura de libros en España* [Barometer of habits of reading and buying books in Spain] (2012) by the Federació de Gremis d'Editors d'Espanya; the report *Los hábitos lectores de los adolescentes españoles* [The Reading Habits of Spanish Adolescents] (2002) by the Centre d'Investigació i Documentació Educativa; the study of *Indicadors de consum i pràctiques culturals de Catalunya en relació amb Europa* [Indicators of Cultural Practices of Catalonia in Relation to Europe] (2004) by the Institut d'Estudis Regionals i Metropolitans de Barcelona; the *Encuesta sobre hábitos lectores de la población escolar* [Survey of reading habits in the school age population] (2001) by the Ministeri d'Educació, Cultura i Esport;

the report *Incidencias de las nuevas tecnologías en el sector del libro en el ámbito de la Unión Europea* [Indices of new technologies in the book sector in the European Union] (2004) del Ministeri d'Educació, Cultura i Ciència; or the *Baròmetre de la Comunicació i la Cultura* [Barometer of Communication and Culture] (2010) by the Fundació d'Audiències and de la Comunicació i la Cultura. Also included are other studies from Spain – the principal domain for documentation –, limited to the school environment: the *Retrato de la lectora adolescente (y del lector también, cuando lo hubiere)* [Portrait of the Adolescent Female Reader (and male reader as well, when there is one)] by the Grup Larazillo (2006), the barometer by the Fundación Germán Sánchez Ruipérez *Pero, ¿qué leen los adolescentes?* [What do Teens Read?] (2004) or the *Encuesta de hábito lector de una muestra de entre 8 y 16 años* [Survey of reading habits of a sample between 8 and 16 years old] designed by Bertelsmann (2003), among others.

In addition, the criteria followed in terms of establishing the age range of the subjects this study is aimed at are in the hands of specialists like Teresa Colomer (2008) and Ana Díaz-Plaja (2008), as well as educational institutions such as the Seminari de Bibliografia Infantil i Juvenil de l'Associació de Mestres Rosa Sensat i la Fundació Propedagògic (2009). Taken together, these sources show us that the age of 10 is when a child consolidates a personality capable of developing a critical spirit regarding his or her immediate surroundings, including the reading of books. For this reason the study includes opinions from students in 4th grade and above.

Because interpreting the answers obtained is critical, the study in question, in accordance with the many barometers mentioned, groups the possible variables that may affect the reading habits of children and young adults into three clearly defined types of students: (a) model or good readers, which includes students who claim to have read a minimum of four books in the past six months; (b) a second group of readers considered moderate readers, otherwise known as intermediate readers, consisting of those who are still within an acceptable reading frequency. That is, between two and three books biannually; and finally, (c) a category of students with weak reading habits: those who read very little. That is, students incapable of reading more than one book during this period of time, as well as those who openly admit to no having read any books in the past half-year. Using this grouping into categories (good, intermediate and weak readers), we will look for a reason behind the tendencies derived from the sample values of the entirety of variables cross-referenced with the factor of biannual reading frequency.

In this sense, the statistical values resulting from the calculation of the contingency coefficient (Cramer's V) certify that the correlation of variables used in the results section of this article backs up the presumptive hypotheses. Moreover, the response percentages obtained already incorporate the deviations from occasional disjointed responses, irrelevant in number in the overall calculation.

3. Results

3.1 School

From the time the schooling process begins, the school becomes the place where, from Monday to Friday, children and young adults spend the majority of their time. Between classes, workshops, the cafeteria and other extracurricular activities, Valencian children and young adults are spending more and more hours per day at school. Thus, grade schools and high schools become, with the proper encouragement of the abovementioned educational agents of change (Lluch 1998: 59), a decisive piece of the puzzle in terms of consolidating healthy reading habits.

In this sense, Escandell's study (2015: 89–97) formulates a battery of variables that seek to measure the influence of the school establishment on the reading habits of our children and young adults. In particular, it evaluates the following educational agents of change: the presumed influence of the library lending service offered by the school; the flexibility in the selection of prescriptive reading on the part of the students; the motivations that lead to a taste for reading; and finally, the presence – and frequency – of what are known as reading promotion activities, as well as the repercussions of these strategic exercises on the reading tendencies of those to whom they are addressed. As we describe below, the dense analysis derived from cross-referencing these indicators with the variable 'frequency of biannual reading', shapes literary consumption tendencies that are more or less positive depending on the degree of availability, approach and the optimization of the resources available to the schools' leaders.

Book lending facilitated by the school

For a school, books are indispensable tools. The use – good, or not so good – made of these transmitters of knowledge causes substantial changes to the reading habits of schoolchildren, favorable and otherwise. In this sense, a school having an effective book lending service can be an important indicator in favor of healthy reading habits.

In short: in the study in question, the group of schoolchildren that make up the category of good readers coincides at a high percentage with the students that enjoyed and continue to enjoy an extensive offer of books to take home on loan from the school. To be specific, 63.1% of this category of readers asserts that they often have the possibility of temporarily taking home books from school. To this we can add 24.8% that use this service occasionally. On the other hand, only 12.1% say that they do not have the possibility of taking books home on loan.

The frequencies among the intermediate readers are not as optimistic: in this contingent, the percentage of those that take books home often does not exceed

fifty per cent: 48.1%, while students who assert that they take books home more sporadically reaches up to 36.6%. However, the most notable data is that among the category of weak readers, only 38.9% have enjoyed a frequent lending service offered by their grade school or high school. Moreover, the number of those who have never been able to take advantage of this option because of a lack of service increases notably: while only 12.1% and 15.3% of good readers and intermediate readers, respectively, had never benefitted from this service, 23.1% of weak readers complain of not having been able to use this service: that is, it borders on one out of four students that confirm reading less.

Overall we observe a clear tendency: the offer of a good book lending service run by grade schools or high schools – for our purposes, “good service” refers to one that promotes frequent use, contains an extensive offering of editions and genres, and aims for dynamic diffusion – leads to the consolidation of better reading habits among the students surveyed.

Table 1. Book lending facilitated by the school

Does your grade school or high school lend you books to take home?	Good readers %	Intermediate readers %	Weak readers %
Yes, often	63.1	48.1	38.9
Sometimes	24.8	36.6	38.0
No, never	12.1	15.3	23.1

Selection method for prescriptive reading

Contrary to teachers’ wishes, the majority of students read, above all, because the classes they take at school require them to. This is also corroborated in the responses to the “Reason for reading” variable in the study we are using here (Escandell 2015, 140–142). However, in this article we are attempting to consider whether or not the manner in which the selection option for prescriptive reading is presented by the teacher affects the reading habits of children and young adults, and whether, as a result, the tendencies of these students turn toward what is considered a good reading practice, as the results obtained seem to indicate.

In the selection of reading of any type prescribed by the teacher, the student may have various methods when choosing one book or another, methods that gradually go from a wide variety of subject matters to an absolute dearth of options. Let’s look at the following options: (a) each student freely chooses the book he or she wants to read, with the understanding that this possibility is the most appealing and stimulating for the student; (b) each student chooses the book he or she wants to read from a pre-determined list, with the understanding that this method is equally democratic – and, on top of that, equally fosters reading motivation, in

terms of autonomous, personal, and inviolable selection –; and (c), finally, the most pedagogically questionable option: all students have to read the same book, so that the teacher, and not the student, dictates the selection.

Based on this study, it is worth noting that among good readers, strict and categorical prescription by the teacher is reduced to 37.2%, as opposed to 62.8% (adding together those who are allowed freedom of choice by either of the two methods mentioned above) who enjoy freedom or latitude based on the variety of selections. These figures clearly differ from those considered intermediate readers, as well as those of weak readers, whose figures, paradoxically, are much more alike.

In both groups (intermediate readers and weak readers), the figures indicating the lack of selection hovers around 50%. For 51.4% of intermediate readers and 49.6% of weak readers, it is the teacher or professor, and not the students themselves, who decide on what they must read, with no alternative choice. At the same time, the number of intermediate and weak readers that decide on their reading for school is much lower: as an example, among the first group (intermediate readers) only 29.7% habitually have access to a wide variety of reading materials, and only 18.9% can choose their books from a shortlist of works. The case of weak readers is similar: 35.5% are presented with the option to freely choose their reading, and another 14.9% say they are able to do so from a shorter list.

Table 2. Selection method for prescriptive reading

How do you normally choose your books in class?	Good readers %	Intermediate readers %	Weak readers %
Each student freely chooses the book that he or she wants to read	46.4	29.7	35.5
Each student chooses the book that he or she wants to read from a list	16.4	18.9	14.9
We all read the same books, chosen by the teacher	37.2	51.4	49.6

Reading promotion activities

As with the two variables mentioned above, which are put forth as decisive agents in the formation of healthier reading habits, reading promotion using educational strategies during school hours, otherwise known as reading promotion activities, is also another essential agent in strengthening and consolidating a love for books.

In terms of the three pre-determined groups of students based on reading frequency (good readers, intermediate readers and weak readers), it is very clear that the more reading promotion activities, the higher the number of books read by Valencian children and young adults at the end of six months. In fact, of the

students who read four or more books in a period of approximately six months, 83.9% affirm that their school carries out these types of activities, even if only on occasion. In particular, around 30% say that their grade school or high school do them often, and 54.1% from this same group that say they also do these activities, at least occasionally; only 16.1% don't remember having done any.

These positive figures progressively diminish among the intermediate and weak readers. For intermediate readers, the number of students whose schools have offered a reading promotion activity decreases to 76.5%, and the percentage among weak readers decreases even more: only a little over half of the latter group (68.7%, to be precise) say they ever did one of the activities. In contrast, the intermediate and weak reader students say they don't remember any reading promotion activity in 23.5% and 31.3% of cases, respectively.

Table 3. Reading promotion activities

Do you ever do activities in class that encourage you to read?	Good readers %	Intermediate readers %	Weak readers %
Yes, many	29.8	18.2	19.7
Yes, some	54.1	58.3	49.0
No, I don't remember any	16.1	23.5	31.3

Consequences of reading promotion activities

In close relation to the variable above ("Reading promotion activities" carried out at the school), in this next line of questioning the study aims to find out the students' opinions on how effective these reading promotion dynamics are. As with the other variables regarding the role of the school, the results once again suggest relevant conclusions: the grade schools and high schools that try to encourage and foster reading among students with firm conviction fully achieve that goal, since the more educational agents of change on offer (reading promotion activities program, efficient lending service, convenient methodologies in selecting the prescriptive readings, etc.), the more the students' reading increases. And vice-versa: the fewer activities of this sort are carried out, the more the reading figures decrease.

In this sense, the question "Do you think you read more after these activities?" reveals symptomatic percentages. More than half of good readers (52.5%) confirm that, "Yes, [these incentivizing agents] increased my curiosity about reading, authors, literary genres, etc.," as opposed to 47.5% that say they did not experience any significant increase. This last figure – that of children and young adults that say they have not experienced an increase in their reading activity after these exercises – increases in the other two types of readers: 60.7% of intermediate readers, and a flagrant 77.5% of weak readers.

Among the weak readers that have participated in this type of activity at some point (remember the variable above, where only two out of three weak young adult readers had done it), only one out of four considered it useful (22.5%), while the other three found it of little to no use. It is therefore precisely the students that say they read less that have a more skeptical view of the effectiveness of these activities, which makes sense if we consider that in their case these methods do not seem to have been useful in creating reading habits.

Table 4. Consequences of reading promotion activities

Do you think you read more after these activities?	Good readers %	Intermediate readers %	Weak readers %
Yes, it increased my curiosity about reading, authors, literary genres...	52.5	39.3	22.5
No	47.5	60.7	77.5

Reading consultation by the teachers

To conclude this section we also considered a variable that the study of reference places in a different section: children and young adult's perception of their teachers' intentions in terms of advising them or, if nothing else, of guiding them in the selection of readings. Paradoxically, we did not detect any notable correlation between reading more and receiving advice or consultation from their teachers, but the meager results deserve deeper reflection.

The majority of children and young adults in any of the three groups say that their teachers and professors only advise them on the selection of prescriptive reading: 43.5% of good readers, 51.3% of intermediate readers and 43.5% of weak readers. While the percentages of all three categories (good, intermediate and weak readers) are, in this order (29.6%, 28.3% and 27%), almost equal among those who say they are advised thoroughly, the percentages of children and young adults that do not receive any type of advising from the teachers and professors ends up tilting to the detriment of the two extremes: good readers (26.9%) and weak readers (29.5%), as opposed to intermediate readers (20.4%) that have never received any type of help.

The reason for this tendency may be related to the fact that the good readers, as more efficient consumers, have achieved a greater level of autonomy in terms of choosing the books they want to read, whether they are required or for pleasure. In any case, the percentage differences are minimal, and we therefore cannot confirm from the results alone that there is a high correlation between the advising of teachers and an increase in reading habits.

Table 5. Reading consultation by teachers

Do your teachers influence the selection of your books?	Good readers %	Intermediate readers %	Weak readers %
Yes, they advise me in selecting school readings and reading for pleasure	29.6	28.3	27.0
Yes, but they only advise me on school readings	43.5	51.3	43.5
No, they don't ever advise me	26.9	20.4	29.5

Time spent reading for pleasure as opposed to prescriptive reading

The fact that the school is a decisive piece of the puzzle in consolidating healthy reading habits among our children and young adults seems, from the study analyzed, to manifest itself clearly in the variables evaluated so far. The book lending service, the flexibility in the selection of prescriptive reading, and the implementation of so-called reading promotion activities are determining factors in terms of affecting, for good or for ill, the reading tendencies of a good part of those who make up this sample.

In any case, from the results gleaned from the study the inference seems to be that the group of students who habitually consume high quantities of books (good readers) spends much more time, by a considerable margin over the rest (intermediate readers and weak readers), in voluntary reading, for pleasure or leisure, as opposed to compulsory reading – reading prescribed by the different subjects and materials imparted at schools.

In the three categories of readers we observe variations (more on adjustments later) that must be taken into account. On one hand, out of all children and young adults considered to be intermediate readers, 55% spend more time on compulsory reading, as opposed to the remaining 45% who spend more time reading for leisure or pleasure. In short, a 10-percentage point difference that tips the balance in favor of compulsory reading. The majority of weak readers also spend more time on prescriptive reading: 56.8% in this group say they read more out of obligation than for pleasure – 43.2% of them read for the latter. In the end they are similar numbers to those of the intermediate readers.

The most notable data are the percentages of students considered good readers, as 64.7% say they spend more time reading for pleasure, as opposed to 35.3% that do it out of obligation. As a result, the inference is that the Valencian children and young adults that read the most are also the ones who see reading as a gratifying leisure activity. Thus the tendency seems to show that, while the amount of readings assigned to them in their classes at school is equal to the rest of students that do not have such successful reading habits, the good readers also spend a good part of their free time reading for pleasure. In fact, they spend more time on that than they do reading out of obligation.

Table 6. Time spent reading for pleasure as opposed to prescriptive reading

What type of reading do you spend more time on?	Good readers %	Intermediate readers %	Weak readers %
Voluntary reading, for leisure or pleasure	64.7	45.0	43.2
Compulsory reading	35.3	55.0	56.8

3.2 Reader's environment

The dense analysis of the abovementioned variables makes it clear that reading promotion strategies put on by the school are decisive in the consolidation of satisfactory literary consumption. It is with that same intention that we compare the estimated analysis of the indicators related to the family environment of young readers, giving us a glimpse into some conclusions worth mentioning. We are referring to agents such as the number of books that they estimate are at their homes, the number of books they've been given as gifts over recent years, as well as others regarding the attitudes of said family environment towards books. That is, factors such as oral transmission of popular literature in the family, having one's own library or personal book corner at home, or the behaviors observed in the parents.

Number of books at home

The data on this factor are revealing in terms of the study considered: the volume of books at home is put forth as a fundamental indicator in terms of creating and consolidating proper reading habits. In essence, children and young adults with satisfactory reading rates are also those who have an abundance of books at home.

According to the battery of responses (more than 500 books; between 101 and 500 books; between 51 and 100 books; between 11 and 50 books; or 10 books or less), the total of books accumulated at home is correlated to the good, intermediate and weak reader groups. The majority of good readers say that they have between one hundred and five hundred books at home (31.6%); among those considered intermediate readers the majority – though only slight – say they have between fifty and one hundred books at home (31%), which is around an intermediate figure; in contrast, among those that make up the category of weak readers, the highest number of cases is in the low range: from a dozen to fifty books at most (32%).

In fact, when we analyze each group separately, the documented sample figures are even clearer: among good readers, the responses in the two best categories in terms of number of books at home (more than 500 books and between 101 and 500) make up almost half of this group (49.1%). At the same time, very few say that they have low numbers of books: those who say they don't have more than fifty

make up no more than 18.1% of the total, while only an irrelevant 4.5% say they don't have more than a dozen.

The correlation between the number of books at home and reading practice for intermediate readers show percentages about halfway between good and weak readers. However, the number of children and young adults that say they have more than one hundred books at home – without counting textbooks or magazines – barely make up a third of the total (35.9% of intermediate readers, to be specific), whereas those who say they have between a dozen and one hundred make up, as we said, the contingent with the highest percentage (58%).

Finally, in an equally correlated manner, weak readers have symptomatic results: as opposed to the other two groups, an alarming 15.7% say they do not have more than ten books at home. Add to that the fact that another high percentage of cases (the majority at 33% in this group) do not have fifty books at their homes, and it's clear that the numbers speak for themselves. Thus, as a result: scarcely 21.2% have 500 books (two out of every ten weak readers) and only a negligible 6.9% say they have more than that.

Table 7. Number of books at home

Approximately how many books do you have at home?	Good readers %	Intermediate readers %	Weak readers %
More than 500 books	17.5	9.6	6.9
Between 101 and 500 books	31.6	26.3	21.2
Between 51 and 100 books	28.3	31.0	23.2
Between 11 and 50 books	18.1	27.0	33.0
Up to 10 books	4.5	6.1	15.7

Books given as gifts in the past two or three years

Directly related to the role the family plays, it was necessary to focus our attention on the possible link between the reading frequency of a child or young adult student in the Valencian education system, and the quantity of books that he or she has received as a gift in recent years. The documented results for this factor are some of the most significant of the study we are now reviewing. In short, there is a factorial correlation between increasing the reading habit, and young readers having been given books as gifts by family members and acquaintances.

Nonetheless, there are considerable differences. Among good readers, 35.9% have been given ten books in the past couple of years, while an also significant percentage have received quite a few (between six and ten, 22.6%) or some (between three and five, another 20%) in this same period. At the same time, the lowest percentage rates in this group are for those who have received very few (a couple of books at most in two years, 13.2%) and practically none (the remaining 8.3%).

However, the complete opposite occurs in the case of weak readers. In this group, 30% say that they haven't been given any books in recent years, while an equally significant 29.1% say that they've only been given a couple of books at most. So many of these young people have never been given a book as a gift in that entire time.

Finally, between one group and the other, we find the special case of intermediate readers, who show figures halfway between the good and weak readers. In fact, the standouts among this group are the children and young adults that have received an intermediate amount of books as a gift (between three and five, or a couple of books per year), which occurs in 28.8% of cases. Having said that, the positive figures don't even come close to the excellence of good readers (only 13.6% say they have received very many books as gifts), but at the same time the results are not as alarming as those of the weak readers: only 15.3% say they have not received any as gifts.

Table 8. Books given as gifts in the past two or three years

How many books have you been given as gifts in the past three years?	Good readers %	Intermediate readers %	Weak readers %
A lot [more than 10]	35.9	13.6	9.7
Quite a few [from 6 to 10]	22.6	17.3	8.4
Some [from 3 to 5]	20.0	28.8	22.8
Very few [1 o 2]	13.2	25.0	29.1
None	8.3	15.3	30.0

Family transmission of oral literature in childhood

Another cross factor between variables to keep in mind is the impact of the aforementioned popular literature (stories and oral stories, traditional songs, fables and legends, etc.); transmitted orally by the progenitors (parents, grandparents or other family members) to the young readers during early childhood.

There is a progressive increase in the reading habits of those surveyed – or a regressive decrease if we look at it from the other side – depending on whether or not they enjoyed a childhood filled with children's stories and fables at home. The good readers have statistically successful figures from having early contact with oral storytelling: more than half the members of this group (52.3%) remember that as very young children they were told stories and fables often. In this same group of readers we also detect a notable percentage of children and young adults that say they were also told stories as very young children, although only from time to time (36.7%).

In the case of the intermediate readers, while the habitual presence of stories and fables during early childhood is still the majority response, it is worth noting

that the number of those who were told stories occasionally is close and almost equal to those in the same group who were told stories often: in this case it was 43.6% and 43.5%, respectively. This decline increases among the weak readers, where only 38.3% were told stories often. That is, only one out of three weak readers were told stories, whereas one out of two good readers were told stories frequently. However, in the weak readers group, 11.6% were never told stories or fables during early childhood, or they say that they don't remember – a noticeably higher number than the other two groups.

Table 9. Family transmission of oral literature during childhood

Do you remember whether your parents (or grandparents, older siblings...) told you stories, fables, legends, etc. when you were a very young child?	Good readers %	Intermediate readers %	Weak readers %
Yes, often	52.3	43.6	38.3
Yes, sometimes	36.7	43.5	43.1
No, practically never	5.9	7.7	7.0
No, never	5.1	5.2	11.6

Possession of one's own library at home

Often, the passage of a child or young adult to being a firm and healthy reader is linked to a steadfast premise: the possession of one's own library, or, if this is not available, a personal book corner in the home. The progressive creation – motivated, of course, by the progenitors – of a space where the child stores the books that he or she has bought or been given since they were very young, and the possibility of accessing them quickly and directly, together with the challenge of taking responsibility for taking care of one's belongings, has decisive repercussions on a taste for reading.

With only a simple glance at the results of this variable, along with an effective correlation between the different reading groups and possessing one's own library, we can very definitely infer a clear tendency: the greater the rate of personal book spaces at home, the higher the reading frequency declared. While all three groups have a majority of children and young adults that say they have one, there are still significant sectional differences documented. Among good readers, four out of five children and young adults say that they have one (81.2%), while 70.7% of intermediate readers also say they have one, either a personal library or their own book corner.

However, the results for the weak readers are not optimistic: only 56.2% of this group have their own library or personal book corner, as opposed to 43.8% that

say they don't have one. That is, only a little over half of them have been given by their parents a personal space to keep their books. This figure plainly insinuates a clear tendency regarding the influence of one's own library on the reading habits of children and young adults.

Table 10. Possession of one's own library at home

Do you have your own library or book corner at home?	Good readers %	Intermediate readers %	Weak readers %
Yes	81.2	70.7	56.2
No	18.8	29.3	43.8

Reading habits of parents

The final variable to point out from this study is the intent to gauge the repercussions of observing certain attitudes of parents regarding reading on the reading habits of our children and young adults. In particular, it asks whether they have seen their parents reading in the past week (at the time of filling out the survey). The responses documented are in accordance with the study variables gathered in this article. The suggested tendency is evident: the weak readers are the ones who see their parents reading the least, at a clearly lower percentage than the other two reading groups. While the majority in this group say they have seen their parents reading with a certain frequency (42.7%), there is also a high contingent (another 25.3%) that say they have never seen their parents open a book: definitely a significant figure.

Among intermediate readers, the children and young adults that say they have seen their parents reading frequently (42.2%) are added to another 42% that say they have seen them reading sometimes, even if it's more occasional. Finally, in the case of the so-called good readers, while the percentages are not quite successful, the figures are more favorable to literary consumption: 35.2% have seen their parents reading occasionally, whereas more than half (53.2%, a clear majority) say they have seen them reading often. On the other hand, only one out of ten children and young adults in this group (the remaining 11.6%) openly say that their parents practically never read.

Table 11. Reading habits of parents

Have you seen your parents reading in the past week?	Good readers %	Intermediate readers %	Weak readers %
Yes, often	53.2	42.2	42.7
Only very rarely	35.2	42.0	32.0
No, I've never seen them open a book	11.6	15.8	25.3

4. Conclusions

Children and young adults' propensity towards literature, reflected in a more pronounced reading habit, does not rely on innate predispositions or on preoccupations inherent to the character or nature of these children. Through careful examination of the study, *Hàbits and tendències de lectura en el sistema educatiu valencià* (2015), we have tried in this article to demonstrate that the tendencies confirmed in the different students surveyed actually fluctuate due to different types of agents of change capable of decisively influencing the creation and consolidation of prolific, diversified, healthy reading habits.

However, it is not a matter of occasional, isolated and direct factors that affect – in the short or long term – the proclivity of the child or young adult towards reading; the flow of indicators that end up tipping the balance towards a taste for books is complex and lasting. In short, the proper strengthening of these strategies (or values, rather) is the channel through which the individual in school acquires an appetite for reading that lasts forever.

Thus, the education of children and young adults with a stable reading predisposition and practice should be an essential priority on educational curriculums, given the repercussions of this quality on the skills inherent to the educational environment and to the other facets of the students' social life. As was expected, the evaluated study confirms a factorial correlation of the first order between the young reader possessing a high reading frequency, and good practices both on the part of the school's staff and the student's family environment.

So it is no surprise that the students who say they read books regularly also display more appropriate attitudes in line with what is considered apt in these questions about reading habits. From the figures resulting from the study, we can infer with conviction that reading promotion policies run by the schools greatly affect the tendencies of Valencian children and young adults. Dynamics favoring good reading habits, such as guaranteeing and incentivizing school library lending services, facilitating the selection of school readings using open and flexible methods, or promoting reading promotion activities in and outside of the classroom, are factors that, properly channeled, notably favor the interest of our children and young adults in books. The good readers often use services such as the school's library lending services or the organization of efficient reading promotion activities.

But without a doubt, the strongest factorial correlation in terms of reading habits is the selection of prescriptive reading: the student who regularly reads books is, by quite a margin, the one who often has the possibility of choosing his or her school readings using more or less flexible lists of books suggested by the teaching

staff. Conversely, those who do not read as much coincide with the students that, as a general rule, are forced to read what the teacher decides, without an option.

In addition, the results of the survey in question reveal that the family environment of the child or young adult also affects his or her reading habits, either for better or worse. The attitudes of family members are actually just as decisive. First of all, an increase in reading habits is correlated proportionally with a higher presence of books at home. Increasingly, a huge majority of readers say they have received many more books than those who say they practically don't read, with discouraging numbers for this parental influence.

The final goal of this article was to use the study to verify whether the socio-family environment affected reading habits. The behaviors and attitudes of those who make up said family environment have quite a notable impact, if we go by the numbers documented in the sample. Indicators such as, for example, having enjoyed fables and other variants of so-called oral transmission literature through the parental figures; possessing one's own library or personal book corner at home – an initiative necessarily encouraged by parents –; or testifying to the reading behavior of the parents are circumstances that, in all cases, show a higher percentage among those who read regularly.

Overall, the tendency observed throughout this battery of indicators related directly or indirectly to reading, always with a favorable propensity for those who read more to adopt the more positive attitudes in each variable, leads us to think that the habit is motivated by an entire collection of factors that lead and encourage the child or young adult reader to read. Family members and teachers become, as in many other aspects of life, the key to success or failure.

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'Auto-bibliography' for teaching reading

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The work presented below aims to show how reading accompanies the person from the beginning of their lives in literate societies. The concept of 'personalism' resulting from its diverse interpretations throughout the 20th century is assimilated to the Aristotelian idea of the stages of man, and to that of reading as an unfinished process throughout life. Finally, as a methodological proposal for Language and Literature teaching, a table is provided. With it, apprentices can show and evidence the reality of the presence of reading in their lives, together with its universal and global nature.

Keywords: language and literature teaching, reading process, Autobiobibliography of readings, autobiography -biography

Introduction

This paper aims to approach reading as an object and as a tool, focusing on the dynamics established between the reading activity and the comprehensive formation of the subjects. Hereupon, we will consider them as 'individuals who read', and in relation to all their facets of development; and, therefore, in relation to their lives.

Several concepts converge in our starting point, whose determining and portrayal of possible interrelationships evidence the multiplicity of reading, and how it intervenes in the construction of the ipseality of the literate human being: on the one hand, as a logical requirement; and on the other hand, as a component of its formative process (Alheit 2015). These approaches are based on a subject's idea derived from three perspectives: first, that of personalist humanism (Mattei 2014 & 2015); second, that of a vindication of the psychagogy implicit in classical rhetoric, which already included literacy in early years education, and whose growing demand for revitalization has been recurrently appearing in the critique for some years (Vertechi 2010; Vásquez Rodríguez 2011; Aullón de Haro 2012); and, finally, that of the *Bildung*, whose subject formation model has been assimilated to

the European concept of the person (Delory-Monberger 2004: 64–77; Rodríguez Fontela 1996: 22–23; Salmerón 2002: 67). On this basis, we have tried to identify the presence of reading in the trajectory of the life of the human being in European societies, and in the entire cultural area constituted by the transmission and inheritance of its epistemological tradition. An in-depth comparative perspective presides over our analysis, while a multicultural and interdisciplinary cross-checking is envisaged implicitly at an ulterior stage. This is why the idea of education contained in the traditional European encyclopaedias has also been considered, since it is representative and generator of its current generalized concept. Digital editions have also been analysed. Those works are understood here as a legacy of the whole classic European tradition whose main lines we assume as our starting conceptual framework.

In this thus defined space, integral formation (personal, academic and cultural) is an essential element. The contents that will be related concern with, firstly, the idea of the person and his or her formative process in the European tradition; secondly, the literary genres conceived as forms of expression, within the assumption of language as a ‘means of life’; thirdly, the concept of education and hence, the underlying importance of reading; finally, the biography and autobiography as spaces in which all of the foregoing aspects are integrated.

1. The purpose of relating reading and life

Our main objective is to demonstrate how reading is part of the lives of individuals belonging to literate societies and how these individuals are thereof provided with full meaning that can perform, reciprocally, as a motivation for students to learn, developing and improving their reading skills. The reading activity would be presented by the teacher, and undertaken by the apprentice, for academic or encyclopaedic purposes, as well as for its integral formative application, and as a habitual and daily tool in literate environments (Solé 1992 & 2012). Reading has also been considered as an unfinished and lifelong process of indispensable functionality (Ferreiro & Teberosky 1979; Wells 1987) and as a source of enjoyment. Here, it would be necessary to promote guidelines for pupils reflection and/or self-reflection as regards the vital presence and personal accompaniment that reading implies in the literate societies of our cultural environment. This is something that Charles Dickens already expressed in the mouth of his David Copperfield, as Nussbaum (1989: 165–167) quotes:

My father had left a small collection of books in a little room upstairs, to which I had access (for it adjoined my own) and which nobody else in our house ever troubled. From that blessed little room, Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, the Vicar of Wakefield, Don Quixote, Gil Blas, and Robinson Crusoe, came out, a glorious host, to keep me company. They kept alive my fancy, and my hope of something beyond that place and time they, and the Arabian Nights, and the Tales of the Genii, and did me no harm... This was my only and my constant comfort... The reader now understands, as well as I do, what I was when I came to that point of my youthful history to which I am now coming again.

2. Starting ideas

2.1 Approach

The development of the work is built on the basis listed above: 2.1.1) The ideas of ‘person’, ‘individual’ and ‘identity’. The construction of the biographical subject and its European background in relation to education; 2.1.2) The European concept of ‘education’ according to the encyclopedias, and the ‘Leggere. Perché?’ proclaimed by Vertecchi (2014b); 2.1.3) The connections between the types of discourse, the literary genres and the mode of enunciation corresponding to each of them; 2.1.4) The concepts of Biography and Autobiography, with their adaptation into Biobibliography and ‘Auto-bibliography’. Finally, 3) A methodology is proposed that combines life and reading from biography and autobiography, from which the biobibliography and ‘auto-bibliography’ have been developed. A table showing the relationship between the taxonomy of the readings and the criteria corresponding to each vital stage and features of the texts is presented, together with the possible applications which can be derived from all these elements and their pedagogical profitability.

2.1.1 *The ideas of ‘person’, ‘individual’ and ‘identity’. The construction of the biographical subject and its European background in relation to education*

In general terms, the current idea of ‘person’ according to our European existential universe was shaped in the last century from the heritage of all classical and Christian tradition since its origins and together with the disintegrating process of the subject from the historical avant-garde. Francesco Mattei (2014 & 2015) compiles the global panorama in which it is conceived and the evolution of the philosophical concept of ‘personalism’. He gives an account of its background, the traits

contributed by the different authors and how they have completed it from different perspectives. Two issues stand out in these studies: first, in addition to identifying the specific nuances that each thinker adds to the idea of personalism, Mattei recognizes the fundamental distinctions between the terms they use. At this point, he focuses on the conception of Gilson (2014: 13), who, above all, is interested in the metaphysical concepts of ‘individuality’ and ‘person’. Secondly, something essential, Mattei associates personalism with the general idea of ‘education’ in a broad sense.

We have pointed out as indispensable the psychagogy contained in the classic rhetoric treaties, especially those of Aristotle and Quintiliano (Reyes 1961). For some time now, it has been common to find authors who ‘long for’ the profitability of their pedagogy and who defend its relevance as an educational program in the broadest sense:

No sé en qué momento dejamos de leer la *Retórica* de Aristóteles, las *Instituciones oratorias* de Quintiliano o las lecciones de preceptiva literaria... Pero no se trata de una nostalgia académica. Creo que la tradición de la retórica afinó tanto en sus medios como en sus fines esta oralidad vinculada al ágora, a la defensa de los propios derechos y a una calidad de saberse ciudadano. Hoy, cuando la neo-retórica de Perelman, por ejemplo, ha vuelto a traer a la escena estos planteamientos, pues bien vale la pena revisar con atención qué ejercicios eran los que se elegían, cuáles las prácticas de aula y de qué manera se iba preparando al futuro orador.

(Vásquez Rodríguez 2011: 157–158)

Vertecchi (2010: 28) also declares that “Quintiliano l’aveva capito” and “Suggerisco, a quanti l’abbiano dimenticato, di rileggere l’inizio della prima *Istituzione* di Quintiliano”. Aristotle’s description of the ‘stages of man’ has (Aristóteles 1994) been grounded in the European tradition, although it did not include childhood. It was Quintilian who incorporated first ages to his works about this issue. From both contributions Alfonso Reyes offers an effective synthesis, not overlooking its limitations (1961: 402). Together, these two works provide an abstraction of the personality traits of the human being, and a description of its behaviours and actions determined by it. This implies a holistic conception of the subject. Both analyses basically describe the traits that prevail in each vital period. For our purpose, what will be taken into account is how they determine the preferred readings, or how these are imposed by situational environments and personal states.

For Reyes, Aristotle’s theory is more profound, and Cicero’s more brilliant; but Quintilian pedagogy is more solid and better structured (1961: 461): the rhetor must receive an education of encyclopaedic conception (including the one necessary for daily needs), and permanent from the moment of his birth to death. Its educational concept, in addition to describing contents, patterns of temporalization, didactic strategies and the relationships that must be established between educators

and learners, implies the concepts of personality, alterity, intersubjectivity and social projection (1961: 468), and it must always be individualized. In the progressive acquisition of knowledge, after speech, which is an essential prior learning, the immediate step is literacy; both processes, he indicates, must be simultaneous. The presence of reading already appears in this work as a mean which must accompany humans from the beginning of their lives.

In the construction of the biographical subject, formation has been identified as one of its essential components, both in a global and in a specifically academic sense (del-Olmo-Ibáñez 2015: 131). This scheme, that reproduces our proposal to describe biography character (Figure 1), reflects its constitutive elements from a poetological point of view. This does not mean a restrictive vision, but rather one of broad application, since the biography will always result in a different subject from the real one in the strict sense. Also, it will bring together all the components of this scheme, regardless of the sub-generic variant that it is sought. It is necessary to emphasize the essential anchorage that Biography has in reality and in history (del-Olmo-Ibáñez 2015: 125), even though its fundamental criterion is the essentiality of the person and not historicity. As a genre, it also admits and presents the fictional component in different degrees; and it is necessary to mention the present discussion on a research line called 'biofiction' (Lackey 2016 & 2017). Instead, fictionality and subjectivity are inseparable, and both are also essential ingredients of the biographical narrative. However, for the pedagogical objectives that we have set ourselves in this 'auto-bibliography' case, the convenient starting point is the subjection to the character's history, the reader; as it is the maintenance of the chronological succession of its vital stages.

As it can be seen, the character possesses a spatial-temporal, psychological and transcendental coherence with regard to the personal level, developing in a dynamic of social and cultural interrelationships. And between these two areas, its life story unfolds. Moreover, this historical identity of the character is transformed into a narrative identity, since it is the narration that allows the temporal and factual connection, and similarly between individuality and universality. Finally, given that hermeneutics is another component of the biographical and autobiographical genres, it is very profitable to use it as a pedagogical application to establish the intended relationship between life storytelling and the presence of reading in it.

Another framework on which we want to base this proposal corresponds to the formative process as understood in the *Bildungsroman*. As Delory-Monberger (2004: 64–77) points out, this personal evolutionary model is the one established in our European cultural tradition, underpinning our paradigm of formative and self-training trajectory. The origin of this approach is essentially classical and Christian. Its dynamics can be summarized as that of a character that evolves

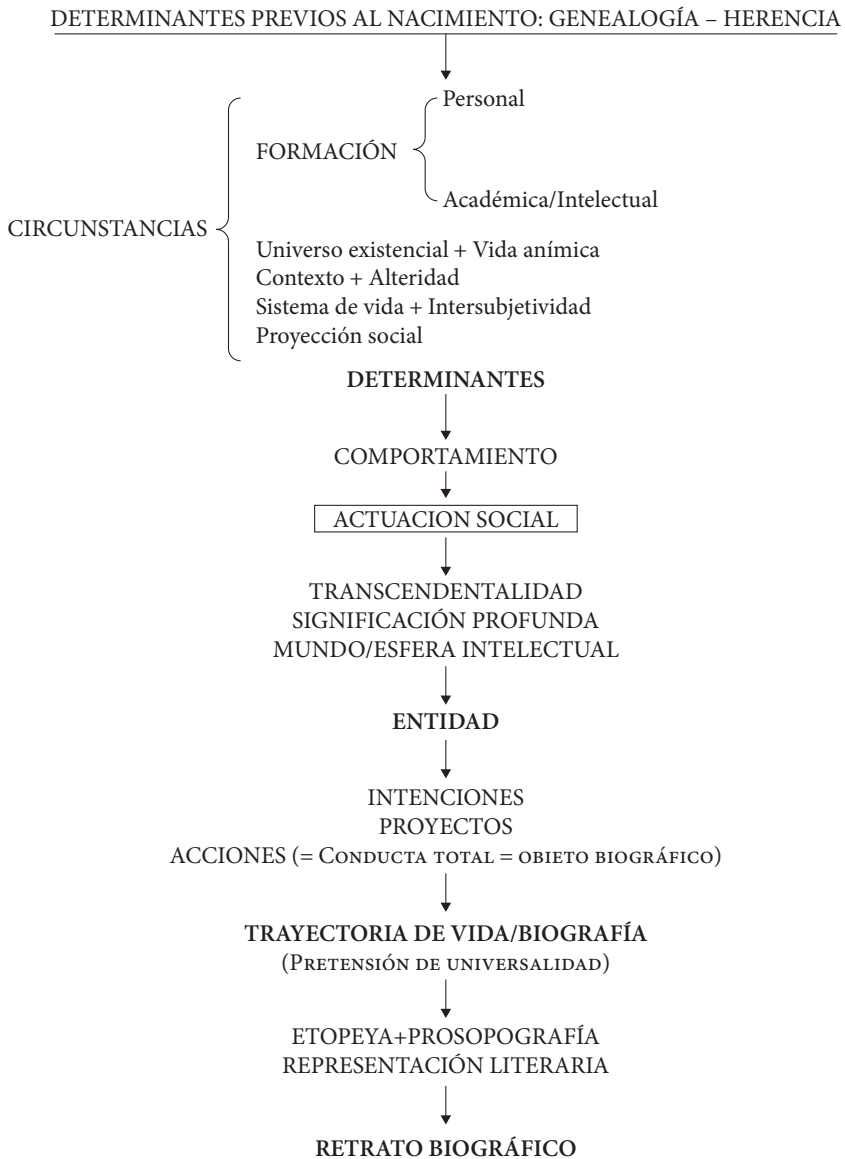


Figure 1. The character of the Biography (del-Olmo-Ibáñez, 2015: 131)

conditioned by others and by the situations he faces: life is a source of permanent knowledge until a result is reached. The *Bildungsroman* protagonist's formative journey follows a finalist or teleological vision: the general line of the learning itinerary concludes with a cumulative increase in experience. In this progression, each

development phase provides a qualitatively superior lesson to the preceding one. The evolvement of the story, which extends from an initial situation of innocence and nescience to a last one of maturity and teaching, links the events according to a final cause, which can only be understood from a retrospective reading. It will be at the end when cause and effect relationships and the pedagogy of learning are articulated for the reader; in the interim, meaning and orientation for their own life will be found. This finalist perspective is also present in our proposal for retrospective contemplation of the presence of reading in one’s own life or that of others. Similarly, the influence of vital events on the selection or consumption of readings at each stage has been included.

At this point, it is necessary to summarize the idea developed by Alheit (2015: 19–70), who focuses directly on identity and biography as differentiated concepts with respect to the specific education of the individual. For this author, individuality is not isolable. On the contrary, it constitutes “el principio de organización, la forma social de acción de un proceso de construcción interactivo y complejo” (32–33); “la historia de vida que se puede exponer narrativamente es el recurso decisivo para el proceso exigido siempre de cerciorarse uno de la propia identidad” (33). Alheit considers ‘biographical self-representation’ as the necessary and continuous way of expressing oneself and others the unfolding of their development from the past, in the present, and towards the future. This author coincides with our approach to the resulting character in the biography at the end of his life or, in the case that interests us, at the moment of narration; and insofar as he conceives it equally as a process that is never finished (33). He also explains that mediation is implied by the narrative resources in the relationship it creates between the subject and its different ‘temporal structures’ and for the ‘integration of “the others”’. In our description, we refer to it as situational environments and relations of inter-subjectivity and otherness. Finally, it should be highlighted that Alheit’s ideas coincide with the concept of *Bildung*, inasmuch as the first considers that it is not only a matter of assuming the evolutionary dynamic, but also the need of the hermeneutics of the accumulation of experiences and its effect on the subject (38). According to most critics, the formative components have a decisive relevance and, therefore, reading, being one of these components, is fundamental in our societies.

2.1.2 *The European concept of ‘education’ according to the encyclopedias, and “Leggere. Perché?”, asks Vertecchi*

Vertecchi, in “La educación es hija del tiempo” (2012: 51), explains the necessary relationship between synchrony and diachrony and the specificity of their respective formative developments:

El presente, en la educación y en general en las ciencias humanas, es solo un artificio discursivo que sirve para poner en contacto lo que fue con lo que será. En otras palabras, el tiempo es un continuo, que podemos interrumpir para fines concretos (como detenemos un cronómetro para registrar una medida parcial) sin que, por ello, se pueda interrumpir la interacción entre el enorme número de variables que concurre para determinar las características de la educación. Son las interacciones las que hacen que sea única cada situación educativa, y requieren que se investiguen tal y como se presentan (en el eje sincrónico), y como se han constituido (en el eje diacrónico). La conciencia de la necesidad de relacionar los fenómenos a la variación del tiempo en que se encuentran se halla ya en las obras de los grandes intérpretes de la educación. Me limito a citar dos: Quintiliano y Comenio.

From this dual temporal and conceptual perspective, we analyse how the concept of 'education' is presented in the most widely used European encyclopaedic sources published in the languages corresponding to the most historically, culturally, economically and linguistically influential cultures. The informative value of these works is very high since they are aimed at European, or European cultural heritage, recipients of medium and major economic, social and cultural level (del-Olmo-Ibáñez 2012: 253–266). First of all, the French *Encyclopédie*, has been taken into account as an initial reference. Next, the *Encyclopaedia Britannica*, in its three modalities: *Macropaedia*, *Micropaedia*, and its Spanish edition, *Enciclopedia Hispánica*. Thirdly, the *Espasa*, representative of the Spanish area of influence; the *Larousse encyclopedia*, taken as heir to the *Encyclopédie*; and, finally, the German encyclopedia (*Der Grosse Brockhaus*) as the main language of thought elaboration in recent centuries.

All these works adopt classical conception criteria to support their taxonomies. The same way, they are implicitly classical in the selection of contents and in their layout. For the term 'education' almost all of them include the etymology of the word and a definition, which is sometimes developed as a concept by extending its parts. It is a general definition in accordance, especially, with the ideas taken from Aristotle, Cicero and Quintiliano, whom they all quote in one way or another. Likewise, all of them include the classification of the stages according to age criteria and the adequacy of the educational programs to each one of them. Especially, the *Encyclopédie* insists on passions. And all of them differentiate between the educator and the learner to describe them both and their relationships.

In a general way, they also assume the same three objects of education: health or body, spirit and customs. They all relate both the ages and the objects to the types and fields of education: family, school and social. Finally, they underline the necessary harmony between scopes, objects, ages and educational programs.

Thus, the components of classical tradition, which appear in the concept of education from encyclopaedic sources, are once again, the same as those that have been taken into account in our proposal of auto-bibliographical reflection. In this context, as mentioned above, we have considered reading as an essential part

of education in literate societies, as well as an instrument to access the global formation of the individual. In general, and being part of the entire language system and its use, reading participates in this double condition that makes it essential: it is an irreplaceable knowledge in order to be able to access ‘Knowledge’, and knowledge in a broad and global sense. Vertecchi (2014), in “Leggere. Perché?”, states that “Ci soffermeremo su un aspetto in particolare, quello della lettura, che fa da ponte tra l’educazione formale e il precisarsi negli individui e nelle popolazioni dei profili e delle abitudini culturali”, and establishes the broad presence of reading in individual and social life, also considering the new situation that technologies have imposed in the educational scenario. He also warns about how the misunderstanding is to accept ‘the very new as the main category’, ignoring the interpretative contribution derived from the updating of reading over time. This update is based on the idea that: “Non si tratta, come impropriamente affermano i paladini delle innovazioni strumentali, di accettare o rifiutare le opportunità offerte dallo sviluppo tecnologico, ma di accogliere ciò che accresce la proposta educativa senza alterarne i caratteri strutturali, a cominciare dal tempo d’assimilazione delle conoscenze” (2014).

2.1.3 *Connections between the types of discourse, the literary genres and the mode of enunciation corresponding to each of them*

The third point of this proposal is the already described relationship (del-Olmo-Ibáñez 2016a: 281 & 2016b: 57–58) that exists between modes of enunciation and literary genres based on the concepts of ‘enunciates’ and ‘enunciation’ and the distinction of types of discourse.

According to this description, it is possible to associate types of discourse, modes of enunciation and literary genres in a very cost-effective way for the practice of language and literature teaching in the broad sense:

Enunciative modes + discursive types + literary genres → according to the concept of expression

- What it feels like → Description, exhibition, dialogue and monologue → lyric and essay genres
- What is in a place → description, exposition, dialogue and monologue → narrative, dramatic, didactic and essayistic genres
- What happened/what is told → Narration and essay
- What is said → Dialogue and monologue → dramatic and essayistic genres
- What you think → Reflective and demonstrative speech → didactic and essayistic genres.

The training and the getting familiarized with all of them bring the readers closer to the knowledge of the texts, making the readers realize that they are part of their

own daily expression and communication tools. They also facilitate the association of reading types to life stages and vice versa.

2.1.4 *The concepts of Biography and Autobiography and their projection in the Biobibliography and 'Auto-biobibliography'*

The location of Biography and Autobiography within the general system of genres is in the category of essays, but their differentiating features provide with interesting considerations for the approach to reading that we are dealing with. This can be summarized by another schematic description (Figure 2) in which the essential elements of both genres are implicit (Dilthey 1978; Pozuelo Yvancos 2006; del-Olmo-Ibáñez 2015). It also evidences two functionally applicable perspectives for the observation of reading in life. Emphasis should be placed on the didactic component inherent in both genres, which makes them suitable means for pedagogical activity in all senses.

Biography "I'm talking about someone else"	Autobiography "I speak of myself"
<ul style="list-style-type: none"> - I author / relevant third person - Exemplary and didactic intent - Narrator - character identification 	<ul style="list-style-type: none"> - Subject as a creator/author = subject of history - Introspection + didactics - Transformation from the historical self > narrator self > literary self

Figure 2. Biography vs. Autobiography

The next of the starting lines in this study is the consideration of 'Biobibliography'. López Vega (2009: 17–18) defines and describes the subgenre of 'Biobibliography' and, based on this, it is possible to establish correspondences between it and the idea of Autobiography associated with the concept of reading as an unfinished process we have already referred to. With these three elements we intend to conclude with the idea of 'Auto-biobibliography of readings'. This concept can be seen as part of the overall formation process and will make it possible to determine the essential contribution that reading makes to literate societies and their individuals (See Figure 3), as explained in the introduction:

Biobibliography	'Auto-biobibliography' of readings
<ul style="list-style-type: none"> - Building Biography through bibliographic production - Historical and cultural parameters according to bibliographic dating - Bibliography-lifetime harmony - Evolution in variants of the different editions 	<ul style="list-style-type: none"> - Building Autobiography through personal readings - Readings in their historical and cultural parametersLife and readings harmony - Evolution in different readings and re-readings

Figure 3. Biobibliography features adaptation to Auto-biobibliography of readings

According to López Vega (2009), the term ‘Biobibliografía’ refers to the subgenre in which a character’s biography is constructed from the data derived from his bibliographic production. This is done by establishing the historical and cultural parameters of the subject from the date of his works. The information about his life is harmonized with the information provided by his books, and it is even possible to qualify his career by following the modifications presented by the different editions on distant dates.

As far as our intention to define the ‘Auto-bibliography of readings’ is concerned, it would be a matter of transferring the elements considered by López Vega to the conditions of Autobiography, and associating them with the bibliography of a reader subject. Thus, the elements that should be taken into account in this section, as they appear in the table, would give us an autobiographical description following the evolutionary course of the readings made at each stage. The historical and cultural/training information surrounding these readings provides the environment and ideological universe in which people develop. The autobiographical content witnessed by them would be provided by this situational context information harmonized with their personal determinants and the influence of these two elements on the selection of the readings at each moment. Conversely, it is also possible to identify how they influence on the person’s growth path.

3. Proposal for the ‘auto-bibliography of readings’

Aullón de Haro’s classification (2012: 126–145) has been taken as a global proposal of the types of reading, of their enumeration and of the description of the types of reading, which also follow the vital stages. Before deepening into the relationship between all of them, it is important to underline how the author’s idea of the ‘reading act’ coincides with the objectives that preside over this work. For Aullón the ‘reading act’ must be understood “[...] el acto de lectura como unidad de lectura, en el sentido tantas veces reiterado de que no hay dos lecturas iguales de un mismo texto, puesto que el tiempo no se repite y no existen dos momentos idénticos ni siquiera en el mismo sujeto” (126). For him “*el tiempo produce significado...* la lectura es una actividad radical e irreplicable en tanto que verdaderamente acto humano existente y sujeto al decurso del tiempo y la vida cognoscitiva en sentido amplio” (126). In this sense, in our proposal, great importance is given to the readings which appear as recurrent throughout life. This has already been pointed out in Vertecchi’s contributions.

As for the taxonomy proposed by Aullón:

- (a) ‘literary, scientific and thoughtful reading’, considered ‘serious’ as opposed to ‘simple’ or ‘utilitarian reading’, although literary reading may be ambivalent with respect to ‘entertainment reading’. This, in turn, can be ‘serious’ and ‘a hobby or evasion’, which is related to ‘fun reading’ and ‘children’s reading’, which, at the same time, does not need to be serious. In the distinction between ‘serious’ and ‘utilitarian reading’, we must discern ‘utilitarian reading’ and, from this, ‘informative reading’ (periodic press, magazines and informative texts). Finally, with regard to this group, it should be stressed that these three main types of texts condition and categorize three correspondent reading subclasses: ‘reading of artistic texts’, ‘reading of essays’ and ‘reading of scientific texts’, which obviously include all intermediate types. The first two classes refer to Literature, and its practice is both silent and aloud; and the third one concerns ordinary, practical and utilitarian texts.
- (b) “Difficult Reading”. In this group Aullón includes the ‘philosophical’, ‘theoretical’, or ‘special, specialized or high culture’, with specific mention to that of sacred texts or the Bible.
- (c) Taking as a criterion Edith Warton’s differentiation between “‘lector nato’ e intuitivo, [...] que lee como respira [...] y ‘lector mecánico’, [...] que toma como deber la lectura de todo libro del que se habla” (131), Aullón quotes three author’s proposals: the traditional one: ‘lectura racional’; second, that of Roman Ingarden’s, which is determined by the idea of ‘co-creator reader’: ‘*lectura activa*’ / ‘*lectura pasiva*’; third, the triad proposed by Maurois: “*lectura-vicio, lectura-placer y lectura-trabajo*”, who also provides a set of rules for achieving optimal results (132).
- (d) In the fourth group, Aullón establishes what he considers to affect the ‘phenomenology of reading, or its manifestative form’: ‘reading aloud’ in front of ‘silent or mental reading’ (133). This point, and given the current state of reading, especially among early ages and young people, has acquired a particularly relevant importance and frequent works have focused on its discussion and analysis (Alvermann 1991: 951–983; Galera Noguera 2003: 379–409).
- (e) ‘Public Reading’, ‘aloud reading’ in its various forms: ‘artistic’, ‘societal’, ‘political’ and ‘academic’, although it is more a matter of public speaking. In any case, what interests him, and concerns our objective here, is the distinction between ‘public’ and ‘private reading’, on the one hand; and, on the other, that the different applications of public reading correspond and come to characterize ‘professional, social and generational groups’ (135). In this regard also, Jenkins offers an extensive analysis of the possibilities and timeliness of the practice of reading aloud, ‘expressive reading’ in the compulsory education (Galera Noguera 2003: 379–409).

- (f) Aullón de Haro also establishes a similar relationship to that one which we propose with respect to the ages, but as an analogy between those of humanity and those of the individual. In this sixth group, he assigns a type of reading to the ‘ancient or aged civilizations’ and another that would be proper to the ‘young’ ones; as there are those of youth or maturity, and also the re-reading of the same texts in later periods of each person. In this sense, he also points out the consequences that this implies in the biography, in education and in the diverse development of cognitive abilities.
- (g) Languages, similarly to readers and texts, also foster modes of reading. There is a ‘derivative’ reading as opposed to a ‘direct’ reading, as it is read in the mother tongue or in a second language acquired, or as a bilingual or third language reader, etc. And we cannot ignore whether the text is in the language of its author or it is a translation, with all the complexity that this entails. Opposed to the ‘derivative’ would be the ‘conventional scientific reading’, definite and orthodox, typical of the scientific or professional community.
- (h) Reading carried out within the university tradition, of which we will only cite here the types: ‘lectio’, most academic type of reading; ‘comentario de textos’ or ‘lectura explicada’; and ‘la ecdótica o textológica’, or also ‘lectura crítica’. And he adds the ‘contemporary reading, with its origin in textual criticism’.
- (i) ‘Reading as a dialogue’, understood as ‘delayed dialogue’ since the contributions of Gadamer. Or as ‘conversation’ according to the idea of Proust (138): reading as a conversation with spirits from other eras and cultures. The text comes to be seen as a spirit with whom one talks, also as the opportunity for an internal dialogue and besides that the book, its author, appeals to the reader directly on many occasions.
- (j) With the denomination of “meta-reading” or “meta-reading model” Aullón refers to the specialized reading patterns derived from certain types of readers. ‘Critical reading’, ‘academic’, ‘imaginative’, ‘model reader’, ‘witness reader’, ‘ideal reader’, ‘active reader’, ‘passive reader’, a differentiation associated with gender, at the level of education... and even the ‘archilector’.
- (k) ‘Critical reading’, in which he differentiates three planes: ‘serious reading’, that corresponding to literary criticism and that concerning textual concreteness (‘logical or textological operations’). Also within this group there is ‘critical or explanatory reading’, specially common in the early stages of teaching.
- (l) The ‘quick reading’ is carried out under ‘practical cost-effectiveness criteria’ and the mechanics of its visual procedure depend on the directionality of each type of writing. There are also ‘selective or punctual’ readings, and those ones ‘of terms’ or, currently, ‘of scanning’.

- (m) 'Re-reading' consists on the return to the same text, by the same reader, in later moments. Aullón distinguishes three types of re-readings: 'review', for study; that one of classics or those of maturity. Also, the re-reading of important or difficult texts, which we had already alluded to as 'difficult reading' when it is a first approach to a document. We would add to Aullón's one new re-reading: that of special personal significance. It would be the one to which the reader returns for appreciation or feeling and which can be shared with other people at certain times.
- (n) 'Digital' or 'on-line reading' in electronic form. It seems essential to us adding Piccione's various studies and reflections to Aullón's. For this author, the advantages of electronics are beyond doubt, but he underlines what he calls 'reverse theory', 'the greater the availability of means, the symmetrical disability occurs, which is inversely proportional to the availability for the use of them' (143). He assumes the denomination of Pertucci as 'disordered reading', electronic or hypertext, fast and thematically diverse, 'erratic degressivity' with extreme consequences of psychic and conceptual dispersion and fragmented presentation of reality. Finally, he considers it as the current provider of 'pathological reading'. However, he acknowledges that the future of books and reading is shifting to electronics, although the printed format would remain a luxury object. He also devotes some time to another specific reading, that of e-mail and text messaging (144).

Piccione (2012, 2015 & 2017) has repeatedly offered, from different angles, a far-sighted perspective on the same aspects. But he interprets them as a part of the evolution of the new generations and with respect to educational models and the acquisition of knowledge. New technologies place children, adolescents and adults in a substantially modified dynamic with respect to the transmission of knowledge. As the author points out, in the new paradigm, not only adults are unnecessary to access information that is relevant to them, but in fact, in terms of mastery and manipulation of technology, the positions of both have been reversed. In addition, digital format and possibilities impose definite changes in cognitive processes and, therefore, in the acquisition and practice of reading. This author, from the observation of the psychopedagogical processes, considers the cognitive transformations that they perform, and how they should be taken into account. His vision is general, regarding the complete formative process, from the infant education of these digital natives, and focused on their preparation for higher education. His conception of the subject with all its boundaries is also a holistic one. Rather, he insists on the need to update teaching methods in line with new learning models.

- (o) According to a psychological and behavioural criterion, for Aullón, ‘pathological reading’ is identified with ‘compulsive or reader-mania’, which in a superior degree would be ‘vice-reading’, as opposed to ‘lax or routine’ reading. And he makes explicit a psychopedagogical relation between it and the difficulties of oral reading at present (pronunciation, intonation, omission of words...) and its implications for comprehension, which has motivated the proliferation of recent studies.

Having said all of the above, according to the Aristotelian approach and in accordance with the temporal linearity of life and narration, the vital stages are the axis on which the auto-biobibliographic reflection proposal presented here is developed. It establishes as methodology the identification of the different types of texts and literary genres of the most important and recurrent readings in the different vital periods, relating them to personal development and to the corresponding situational environments. And, reciprocally, it is also intended to reflect on the characteristics of the subject and its life trajectory and how, in a complementary and simultaneous way, they determine its reading preferences at each stage of development.

As it is evident, the singularity of the person and his or her connections with humanity in a global, universal and transcendent sense are also expressed in these features of literature. In any revision of the readings throughout a lifetime, will appear works from all cultures, languages and spheres, whether creative or any other kind of text. And this essential feature of generalization is specified in the individual concretion of life events and in the rereading of the same texts that a person performs at different stages of his or her evolution.

What has been said so far leads to the methodological proposal of identifying one’s own life with the readings which have been present at each stage of it. Hermeneutics, as a characteristic of memorialistic genres and reflective discourse in the category of essays, is a natural operation in the ‘auto-biobibliographic’ description that we propose, not being exhaustiveness a requirement. Three features: transversality, globality and universality are present in the three elements that intervene in the self-bibliographic realization: the person, humanity and the subjects involved in all of them and, in turn, present in the readings. The person, as we have already said, evolves in some vital stages with specific features from each of them. But the person is a complex being developed from his or her own characteristics that can only be considered in a holistic sense. It is not possible to exclude any of its constituent elements and imposes its consideration as a whole different from its parts. Moreover, it cannot be considered in isolation, but only as part of humanity and in relation to its history and its future, which is also a necessarily transversal concept.

Our proposal on the diachronic revision of life through the readings, firstly, will place the narrator in it from the knowledge of itself as an individual and as a human being inheriting a universal history. But this identification should be done following a general chronological course, a linearity which is provided by the narrative method for personal observation, among other possibilities (De Villiers 2004; Piccione 2017; De Cicco 2017). This temporal linearity, in addition to other advantages, makes visible the recurrence of different readings throughout a lifetime, and how the perception and interpretation of them present sufficient variables to demonstrate the activity and transformation of the reading process by and for the life of the person.

The second aspect, included in our proposed method, is the socializing and personal development due to the links between the individual and humanity. First, inter-subjective relationships are established with others. This fact contributes to the construction of the identity of the person in his or her interpersonal environment. But, in addition, there are also inter-influences with the existential and situational universe through the family and society, through education and training, both in the broad sense. These relationships are also determining factors in the life trajectory of each subject, and they also present a recurrence of references in all these fields that show the richness and complexity of all the dealings which a person establishes throughout his or her life. In the case of the presence of reading from a socializing perspective, these performances are essential and valuable testimonial documents. The remembrance of the first contacts with the stories narrated by others is already the first evidence of the meaning of reading in a lifetime. The importance of these early 'storytellers' and everything which this activity entails in those first years is fundamental. Readers' memories appear to be associated with specific people and situations that have determined their personality. It is also possible to identify the universality of texts from the first readings. The reflection on the different versions of the same story, on the multiplicity of subjects, and on the variety of the literatures and cultures that make up the background of the readers from early childhood, are the commencement of the assumption of multiculturalism and universality, which is part of every biography and autobiography.

Progressively, by following the course of the 'auto-biobibliographic' trajectory, it becomes evident how the thematic areas, types of texts, literary genres, reading objectives, so forth, are being extended indefinitely in direct progression to how life progresses. At this point we return to the Nussbaum quotation, which we referred to at the beginning. It justifies reading with respect to the person itself and with respect to the person in its relationship with humanity:

People care for the books they read; and they are changed by what they care for, both during the time of reading and in countless later ways more difficult to discern. But if this is so, and if the reader is a reflective person who wishes to ask (on behalf of herself and/or her community) what might be good ways to live, then it becomes not only reasonable, but also urgent to ask: What is the character of these literary friendships in which I and others find ourselves? What are they doing to me? To others? To my society? In whose company are we choosing to spend our time? (Naussbam 1989: 166)

Implicit in the questions contained in the quotation are the components of the biography character. First, the constitution of ipseality, in which formation intervenes and, as part of it, in the case at hand, reading. The author speaks of countless forms of influence and how difficult discerning is. Secondly, the inter-subjectivity that books constitute for the individual and for society, relationships in which friendship is not the only thing to be found; on the contrary, they are ways of finding oneself and one's own society. And finally, Naussbam refers to 'company'. As we said at the beginning, readings in a broad sense accompany people as they go through their lives in literate societies.

A proposed table is provided (Figure 4) representative of the correspondence between the vital stages and the presence of reading in all of them in the literate environments. It is not intended to be a closed or completed proposal, but rather an open procedure that allows its adaptation to the pedagogical objectives agreed in each case and possible additions or modifications.

In addition, depending on the levels and/or contexts of education, the formative stages may or may not have been completed. Likewise, sub-periods can be identified, or different types of readings can be discriminated according to different areas of personal or relational development within the different stages, as it can be seen in the table. The identification of the contents of the boxes proposed leads inevitably to a reflection on the presence of reading in personal development, as well as the evidence that it is a constant accompaniment throughout life, even for those people who consider themselves bad or 'non-readers'.

It is possible to remember, or recognize, how reading is present from the first moments of life, and how it is a field of interrelationships in all personal and social spheres and in all environments of interaction, even in self-training processes. It is evident how the types of texts and literary genres are incorporated into the epistemological, cultural, social and individual heritage of the person. To the same degree, they become precise in all personal, every day, and professional areas, which widen as the subject evolves. It is possible to identify the moment in which the child acquires the consciousness of the world beyond his or her individual interests,

	LIFE STAGE	READINGS (TITLES)	SITUATIONAL ENVIRONMENTS	PERSONAL REFERENCES (INTERSUBJECTIVITY)	TYPES OF TEXTS	LITERARY GENRES	MULTICULTURALISM (ORIGIN OF READINGS)	TYPES OF READINGS
CHILDHOOD	PRE-READINGS (WHAT OTHERS READ TO THE PERSON BEFORE LEARNING TO READ, OR ORAL NARRATIVES THAT INTRODUCE READING)							
	LITERACY SKILLS ACQUISITION							
	EARLY READINGS	SCHOOL READINGS						
		FAMILY OR LEISURE READINGS						
		SITUATIONAL READINGS (ILLNESSES, TRIPS, SHORT-STAYS ...)						
		DIGITAL READINGS?						
READING MODALITY								
ADOLESCENCE	ACADEMIC/ ENCICLOPEDIA FORMATION							
	ENTERTAINMENT/ PERSONAL INTERESTS							
	SITUATIONAL READINGS (ILLNESSES, TRIPS, SHORT-STAYS ...)							
	DIGITAL READINGS?							
	READING MODALITY							
YOUTH	ACADEMIC/ ENCICLOPEDIA FORMATION							
	ENTERTAINMENT / PERSONAL INTERESTS							
	SITUATIONAL READINGS (ILLNESSES, TRIPS, SHORT-STAYS ...)							
	DIGITAL READINGS?							
	READING MODALITY							
MATURITY	PROFESSIONAL READINGS							
	ENTERTAINMENT / PERSONAL INTERESTS							
	SITUATIONAL READINGS (ILLNESSES, TRIPS, SHORT-STAYS ...)							
	DIGITAL READINGS?							
	READING MODALITY							
OLD AGE	ENTERTAINMENT / PERSONAL INTERESTS							
	SITUATIONAL READINGS (ILLNESSES, TRIPS, SHORT-STAYS ...)							
	DIGITAL READINGS?							
	READING MODALITY							

Figure 4. Template for Autobiography of readings recognition

and, incipiently, begins to seek and obtain information in media texts of any kind. Likewise, the presence of concrete media in the different stages of life provides historical, socio-cultural information of a situational framework, as well as clues about the interests and influences which he or she receives and exercises at each moment.

Two more facts can be highlighted: the first is the moment in which administrative, commercial or contractual documents, to name a few, start appearing in one’s life. This reveals the person’s incorporation into professional activities and the acquisition of legal age, with all that this implies and entails. And, the second is the recurrent presence of certain readings; both for what they mean in terms of the subject’s personal preferences, and for the function of transmitting literature that the reader himself voluntarily, and almost unconsciously, assumes.

Finally, the recount of the readings in the totality of the described vital path, evidences the universality of the act of reading. A high degree of multicultural and universal knowledge is also available throughout life and through reading. One of the peculiarities of this fact is that reading can be accomplished in translations without the reader even being aware of it; or, in other contexts, when access is gained to knowledge of second or third languages, etc., where progress is made in incorporating textual types and literary genres in a similar manner to that produced in the language itself.

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Literatura popular i formació lingüística en el sistema educatiu valencià

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Partint de la constatació que la literatura popular –entesa com una literatura d'autoria anònima i transmissió oral, amb capacitat per a crear i recrear l'imaginari col·lectiu d'una determinada comunitat humana– ofereix una font de múltiples i suggeridors recursos per als reptes educatius contemporanis, en aquesta contribució s'aporta, des de premisses epistemològiques pròpies de l'etnopoètica, una reflexió teòrica (amb inferències pràctiques i conclusions concretes finals) sobre l'interés de les rondalles, les llegendes, les endevinalles, les unitats fraseològiques i les cançons per a la formació lingüística de l'alumnat d'educació infantil, primària i secundària. Tot i que les observacions, les argumentacions, les consideracions i els resultats d'aquesta investigació se centren específicament en el sistema educatiu valencià, el conjunt dels coneixements que s'hi dedueixen resulten potencialment extrapolables a qualsevol tipus de context cultural i pedagògic propi d'una situació de conflicte lingüístic.

Keywords: etnopoètica, literatura popular, didàctica de la llengua, Plurilingüisme, conflicte lingüístic, sistema educatiu valencià

La literatura popular, com tants altres àmbits de la vida, ha experimentat canvis revolucionaris en el segle XX. És una evidència: abans, l'escena arxipèlica dels infants a les faldes de la iaia o a la vora d'un foc, escoltant rondalles i llegendes, rumiant solucions per a una endevinalla, aprenent refranys i embarbussaments o cantant cançons i romanços tenia uns referents reals. Avui, per contra, la tribu familiar, refugiada en domicilis confortablement calefactats, venera generalment el tòtem televisiu; els xiquets i les xiquetes naveguen per Internet, les preocupacions apunten a les ciberaddiccions i el ciberassetjament, i la imatge de la iaia o el iaio cantant contes a la vora d'un foc ha quedat relegada als pròlegs de les compilacions de narrativa popular, i a segons quin tipus de publicacions etnopoètiques –intensament impregnades d'una retòrica hereva, encara, dels substrats romàntics en què s'originaren els estudis sistemàtics del folklore.

No hi ha dubte: en l'oci, com en tot, la revolució d'hàbits i costums ha estat innegable en els últims cent anys. Els avantatges del progrés són més que evidents: com evidents són també les pèrdues i les renúncies que hi han anat associades, a aquesta revolució del coneixement i la tecnologia. La literatura popular –entesa com una literatura d'autoria anònima, de transmissió oral, amb capacitat per a crear i recrear l'imaginari col·lectiu d'una determinada comunitat humana–, ha estat un dels àmbits en què ha resultat més evidents i manifestes les renúncies o pèrdues (i també les innovacions!) que el progrés ha comportat.

El fenomen no és nou: ja amb la revolució industrial del segle XIX els canvis socials van implicar una primera decadència en els gèneres etnopètics tradicionals. La irrupció de la premsa, per exemple, suplia en molts aspectes les funcions tradicionals de la literatura popular. I els profunds canvis en les estructures socials iniciaven una crisi sense retorn en la vitalitat de la ficció oral. Les formes de l'oci s'endinsaven, en conseqüència, per camins alternatius, inèdits fins al moment; i el teatre o la música començaven a internacionalitzar-se amb fluids transvasaments interculturals.

Ara, amb intensitat multiplicada, la tendència del món postmodern apunta a la globalitat; a la homogeneïtzació de criteris estètics, a l'anivellament de concepcions del món, a la uniformitat de formes creatives. En definitiva: al clonatge cultural. I les expressions genuïnes de la fantasia i la ficció són desplaçades per la televisió, la ràdio, el cinema i, en els últims temps, les inescapables formes de comunicació que Internet i les xarxes socials digitals proveeixen. Abans, al País Valencià, podien ser «Peret i Margariteta», «El rei Astoret» o el romanç d'«El mariner i la donzella»; ara, en aquest país, com en qualsevol altre racó del món, és temps de *Cinquanta ombres d'en Grey*, de Jamie Dornan i Dakota Johnson, de Brad Pitt i Angelina Jolie, de Walt Disney i Pixar; d'Adele, Beyoncé, David Bowie... Quines implicacions té el fenomen? És aquest un desenllaç feliç en la llarga aventura de la civilitat? S'hi pot posar remei? Val la pena invertir esforços a frenar-hi inèrcies? Quines funcions pot tenir la literatura popular tradicional en els dies que corren, de WhatsApp, Twitter, Facebook, Instagram i Spotify?

En el moment de temptejar respostes a aquestes preguntes es fa imprescindible tenir present que les formes tradicionals de la literatura popular han perdut, pel canvi de paradigma sociocultural, espai comunicatiu que abans hi eren naturals. Les relacions humanes s'estableixen de forma radicalment distinta ara que fa cent anys: distintes són les fórmules laborals, distintes són les relacions familiars, distintes són els entreteniments infantils, i distintes són, en termes generals, els hàbits i les tendències de l'amistat, l'oci i la diversió. Si abans els homes i les dones cantaven cançons a les tavernes o en les nits de ronda, ara és el futbol qui concentra l'atenció dels aficionats als bars i les cafeteries. I als pubs o a les discoteques escolten i ballen música industrialment creada i distribuïda. Abans, a la llar o al carrer, s'explicaven

rondalles i llegendes; ara, al saló de casa impera la pel·lícula televisiva, la sèrie o el vídeo de YouTube. Abans el treball s'amenitzava amb cançons de batre, de llaurar o de sereno; ara són la ràdio, el *walkman* o els altaveus de l'ordinador que ens fan companyia durant les obligacions laborals. Abans la saviesa es condensava paremiològicament en la transmissió oral del coneixement; ara la codifiquem en llibres, enciclopèdies digitals o pàgines web.

El món és com és. I la marxa enrere és impensable. Com diria Fuster (1964: 45), «la menor fallida del “progrés” ens abocaria a un “regrés” fulminant». Però la bona qüestió és: en quina mesura aquest *progrés* galopant en què ens hem instal·lat és més o menys compatible o incompatible amb el patrimoni immaterial de la tradició? Ho és –molt, poc o gens– quan ens referim a la literatura popular? Insistim-hi: quin interès tenen les rondalles, les llegendes, els refranys, les cançons, les endevinalles, els romanços i els embarbussaments en aquest segle XXI de la postmodernitat?

Potser revisant les funcions tradicionals de la literatura popular podem avaluar fins quin punt aquesta literatura preserva vigència i interès en el món contemporani que hem construït. Gabriel Janer Manila (1989: 49–50), a partir de les idees de Pëtr Bogatyřev (1982: 148–156), mirava de sistematitzar aquestes funcions per al cas de la cançó tradicional: (a) d'informació, (b) màgica, (c) reguladora del treball, (d) com a signe d'identificació, (e) de preservació històrica, (f) com a signe de pertinença a un col·lectiu, (g) d'indici de l'estat civil, (h) estètica, (i) tranquil·litzadora, (j) de comptar, (k) d'exploració del cos, (l) d'acceleració de dicció, (m) de maduració motora, (n) d'establiment de regles en el joc, (o) d'exploració de la realitat, i (p) de conceptualització del sexe. I el mateix Gabriel Janer s'afanya a completar aquestes funcions, tot seguit, amb la consideració de la narrativa tradicional: (q) iniciàtica, (r) d'assimilació simbòlica d'una determinada cultura, (s) de captació d'un problema vital, (t) de joc terapèutic sobre la personalitat, (u) d'invitació al risc i l'aventura, (v) d'entrar a la realitat pels camins de la imaginació, (w) d'experimentar amb la fantasia, (x) de simbolització del paisatge, (y) de condensació de l'emotivitat popular, i (z) d'establiment de lligams amb la història. Així doncs, les vint-i-sis lletres de l'abecedari arriben justes a l'enumeració de les funcions de la literatura popular apuntades per Janer Manila. I aquestes funcions –no cal dir-ho– encara es podrien ampliar amb la consideració d'altres criteris.¹

La conclusió és òbvia: la literatura popular, amb totes les funcions potencials, preserva indemne el mateix interès –la mateixa utilitat– que ha demostrat tenir en els segles precedents. Però quin pot ser el seu espai? Com, quan, de quina manera

1. Per exemple, en una primera ampliació arbitrària, s'hi podria considerar la funció d'adoctrinament religiós o moral en el cas de no poques rondalles, refranys i llegendes; o bé –seria aquest un punt interessant per a la reflexió– la funció dels refranys com a transmissors del coneixement especialitzat (de la *ciència*, si es vol dir així) en el món prealfabetitzat.

es poden perpetuar en l'actualitat les manifestacions literàries orals dels pobles? En la resposta resulta un lloc comú enfocar l'atenció en el sistema educatiu. Una vegada més, l'escola és la institució sobre la qual es projecten responsabilitats. I és als mestres i les mestres que se'ls demana suplir els dèficits de l'ordenació social: les rondalles, les llegendes, els refranys, les endevinalles, etc., amb el seu valor objectivament indiscutible, són així desplaçats definitivament dels àmbits que els eren habituals (el carrer, la sobretaula familiar, la reunió amical, la festivitat celebrativa o la conversa espontània), i –amb major o menor coherència i encert– passen a formar part dels continguts curriculars.

Tanmateix, fóra un error evident pensar que és a les aules, en exclusiva, on correspon continuar rendibilitzant les possibilitats que ofereix l'herència de la literatura popular. Les alternatives imaginables són múltiples: des de la recuperació d'espais comunicatius per a la paraula oral, improvisada i íntima (en el si familiar com en les programacions culturals elaborades des de les més diverses institucions), fins al tractament en els mitjans de comunicació. Però, amb tot, l'escola proporciona –efectivament– un context idoni per a la pervivència i l'aprofitament de la literatura oral tradicional que, fixada en llibres o excepcionalment conservada en la transmissió intergeneracional, tenim encara a l'abast. Fet i fet, les funcions d'aquest tipus de literatura, tal com acabem de veure, es mostren coincidents amb no pocs objectius específics de l'educació democratitzant moderna.² I, de més a més, disposen de l'aval d'una eficàcia didàctica empíricament contrastada durant segles.

Les possibilitats pedagògiques de la literatura popular no s'esgoten, ni de bon tros, amb l'explicació aïllada d'una rondalla en els minuts sobers d'una classe.³ És obvi que, en la manipulació de la literatura popular a les aules de l'actual sistema educatiu caldrà tenir en compte uns problemes determinats: la moralitat anacrònica i conservadora de què són impregnades moltes de les manifestacions –no ho oblidem: unes manifestacions que són producte de cosmovisions pròpies del moment de creació–; o la desnaturalització que necessàriament es produeix quan trasplantem les paraules heretades des de l'espontaneïtat de les cases, els carrers i les places fins a l'artifici de les programacions docents i les activitats escolars.⁴

2. Una simple ullada als objectius curriculars del sistema educatiu valencià revela clarament les moltes coincidències entre les possibilitats didàctiques de la literatura popular tradicional i els fins educatius que la nostra societat estableix com a prioritaris a través de l'instrument jurídic.

3. En particular, sobre l'interès i les possibilitats de les rondalles com a *material* escolar, vegeu A. Barrio et al. (1987).

4. Tenim ací presents les idees exposades pel citat Janer Manila (1989: 71): «Descontextualitzada de la societat en què vivia espontàniament, desproveïda del suport contextual que constituïa la base de la seva vitalitat, ¿quines funcions pot exercir la literatura tradicional en el marc de l'escola d'avui? Dit d'una altra manera: ¿Fins a quin punt una literatura que formava part de la vida

Tanmateix, els antídots contra aquests problemes són ben senzills i es troben amb facilitat en –per formular-ho senzillament– el sentit comú i l'esperit crític que sistemàticament hauria d'il·luminar les pràctiques educatives.

D'altra banda, hi ha altres consideracions generals sobre la vàlua de la literatura popular que no convindria perdre de vista. Així, valdria la pena reflexionar amb profunditat sobre les possibilitats d'enfrontar a la cultura programada –als grans negocis de la cultura *multinacionalitzada*– el patrimoni cultural dels pobles: la diversitat cultural *horitzontal* com a alternativa necessària, com a antídote eficaç, en els terrenys de la imaginació, contra el monoculturalisme *verticalment* imposat. I caldria encara estendre aquestes reflexions al valor de la literatura popular, com un producte de la cultura popular que constitueix una magnífica via de coneixement de la realitat social immediata: un instrument potent en el descobriment, la conceptualització i la comprensió del món.⁵

Enmig de la confusió imperant –de la perplexitat originada pels veloços canvis socials que es deriven de la revolució tecnològica i del coneixement–, és ben probable que reflexions com les que ací suggerim acaben sent essencials per als fonaments epistemològics de l'aposta decidida que les institucions educatives haurien de fer en pro de la diferència, la pluralitat, la diversitat, la varietat d'opcions vitals i, en definitiva, la pluralitat de veus en la complexa simfonia de la humanitat. I la literatura popular, tradicionalment menystinguda en càtedres, reformes educatives i manuals de pedagogia, entenem que aporta, sens dubte, recursos utilíssims en la recerca d'una veu pròpia –la veu de la comprensió, de l'estima i de la divulgació de la particularitat– dins d'aquesta complexa simfonia. No debades, particularitat i universalitat són, precisament, els paràmetres que caracteritzen, alhora, en modelic equilibri, la literatura oral dels pobles del món.⁶

col·lectiva de la societat pre-industrial és capaç d'inserir-se en una nova estructura funcional i exercir l'acció de la seva presència, malgrat la transcontextualització –la paraula és de Josep M. Pujol (1984: 167)– a la qual s'ha vist sotmesa?».

5. El mateix Gabriel Janer Manila (1982: 29–35) aportava reflexions interessants en aquest sentit.

6. Quan fem referència a aquesta doble dimensió de la literatura popular, en termes de *particularitat* i *universalitat*, tenim present que molts dels motius, dels temes, dels sentits simbòlics i dels esquemes estructurals dels elements de la literatura de transmissió oral –pensem, per exemple, en les funcions definides per Vladimir Propp (1928) per als contes meravellosos russos, i la validesa que han demostrat tenir en tantes altres cultures, o bé en els tipus ATU revisats per Hans-Jörg Uther (2004)– són coincidents en els més diversos pobles i apunten a la universalitat d'aquest tipus de literatura. Així mateix, tenim present que aquests valors universals s'adapten i s'emmotllen, en inesgotable diversitat, a les especificitats culturals de cada país o, fins i tot, de cada localitat i grup humà.

La qüestió, de més a més, admet un enfocament particularment interessant des de l'angle de les llengües, que hi és òbviament indestriable. I, en aquest sentit, requereix una atenció particular per a les situacions socials amb conflicte lingüístic (situacions, d'altra banda, gens estranyes i ben generalitzades en l'actual configuració geopolítica del món). Més encara: requereix potser una atenció concreta per a cada situació particular. En qualsevol cas, les consideracions i reflexions que ací se sistematitzen, referides al cas concret del sistema educatiu valencià, es pretenen igualment vàlides i extrapolables per a altres contextos culturals de minorització lingüísticocultural –però amb una positiva aspiració de normalització.

La situació sociolingüística al País Valencià és –a ningú no se li escapa– certament embullada i diversa: dues llengües oficials (espanyol i valencià); la inèrcia heretada d'una situació diglòssica i de substitució lingüística; diferències importants entre unes comarques i unes altres quant a l'ús efectiu de la llengua pròpia en els diversos àmbits de comunicació; i, de més a més, una realitat multilingüe amb desenes de llengües emprades en el context familiar d'un notable contingent immigratori.

Aquesta complexitat sociolingüística es tradueix, lògicament, en una complexitat paral·lela en les pràctiques escolars: un sistema educatiu amb diferents programes quant al tractament de les llengües oficials, en què cadascun dels quals es desplega d'una forma concreta en cada centre educatiu, i amb diferències igualment variades quant al tractament de la llengua o les llengües estrangeres (francès o anglès). Tot això, de més a més, amb l'existència d'una regulació legal específica per a localitats de predomini lingüístic castellanoparlant, en les quals l'administració ofereix a les famílies la possibilitat de sol·licitar l'exempció de l'ensenyament *en valencià i del valencià*.

D'aquesta manera, el perfil lingüístic de l'alumnat abraça un amplíssim espectre que va des del xiquet o la xiqueta amb el valencià com a llengua genuïna i familiar,⁷ fins als infants de zones exclusivament castellanoparlants, tot passant per la casuística d'una preocupant interrupció intergeneracional en la transmissió de la llengua, l'accentuat procés de castellanització en grans ciutats com València, Elx o Alacant, o el cada vegada més important contingent immigratori, que comporta

7. Ens referim ací a un perfil de xiquets i xiquetes amb pares valencianoparlants sovint no alfabetitzats en la pròpia llengua. Aquests xiquets, naturalment, tenen un domini satisfactori dels registres col·loquials de l'idioma. Tanmateix, poden presentar dificultats en l'accés al model estàndard de la llengua, per tal com aquest model és poc present en la vida quotidiana: els mitjans socials de comunicació (premsa, ràdio, televisió, cinema, publicitat, etc.) són majoritàriament en espanyol, i en espanyol es duen a terme els actes de comunicació de no pocs àmbits d'ús del dia a dia. D'aquesta manera, la institució educativa acaba assumint un pes específic excessiu en la configuració del model de llengua estàndard, fins al punt que la comunitat educativa pot arribar a percebre'l com un artifici, més o menys allunyat de la realitat col·loquial de l'idioma.

l'arribada massiva de xiquets i xiquetes a les escoles sense a penes coneixements d'espanyol ni de català.

Ara bé, en tots aquests casos es detecta una urgència coincident: la de l'oralitat. Si ens referim als xiquets i les xiquetes valencianoparlants, les necessitats apunten a l'adquisició de competències comunicatives orals en un registre estàndard, més pròxim al model de llengua literari –i, en general, a les convencions dels diferents registres de l'escriptura–, on es conceba com a natural i necessària la depuració del llenguatge; i si, en canvi, pensem en els xiquets i a les xiquetes que empren una altra llengua en la comunicació familiar, no podem tampoc negligir la importància de l'oralitat en l'aprenentatge del català com a segona llengua.

Així doncs, en primera instància i a la vista de la realitat sociolingüística i educativa, les urgències del sistema educatiu valencià apunten, pel que fa a la competència lingüística dels més joves, en qualsevol cas a l'esfera de l'oralitat. Formulats clars i sense embuts: parlar i escoltar. Escoltar, amb plenes facultats de comprensió i capacitat per a la descodificació crítica de missatges. Parlar amb l'adequació, la coherència i la cohesió pròpies de cada context comunicatiu. Aquests n'han de ser els fonaments. I només sobre aquesta base ben consolidada resulta possible o eficaç l'adquisició d'altres competències lingüístiques relatives al codi elaborat de l'escriptura. Ras i curt: l'estudi tradicional dels aspectes gramaticals de la llengua escrita (accentuació, dièresi, pronoms febles, construccions de relatiu, canvi i caiguda de preposicions, etc.) convé que siga, per la mateixa naturalesa del llenguatge, posterior a la consolidació de competències comunicatives en els registres de l'oralitat. I l'alternativa –tan freqüent a les aules del país– comporta allò de *començar la casa per la teulada*.

Oralitat? Registres col·loquials? Aquest és, precisament, el context en què s'emmarca la literatura popular. I amb tres particularitats rellevants que convé remarcar: (a) el model de llengua de la literatura popular, a cavall entre la varietat dialectal i l'estàndard literari, connecta de ple amb la realitat sociolingüística de l'idioma i permet superar les possibles percepcions d'*artifici* –adés al·ludides– amb què l'alumnat podria interioritzar l'estàndard de l'aula; (b) la literatura popular, per les seues característiques, preserva en molts aspectes (morfosintàctics, lèxics, fonètics, pragmàtics) l'expressivitat, la genuïnitat i la vitalitat de la llengua, cosa que habilita aquest tipus de literatura com a instrument de referència per a combatre l'hipotètic empobriment qualitatiu del llenguatge; i (c) la fascinació de l'oralitat permet, en el cas de la literatura oral, superar els entrebancs que implica la descodificació de textos escrits: rondalles, llegendes, cançons i romanços són, per això mateix, grans aliats pedagògics en la seducció per la literatura i en la creació d'hàbits lectors entre els més menuts.

Així, doncs, l'interés de la literatura popular en el sistema educatiu no es redueix a l'erudició acadèmica, més o menys encuriosida per l'enyoradissa operació de

rescatar les formes de vida d'un temps caducat. Ultra els valors de caire antropològic, és possible –*possible* i *necessari*– interpretar la literatura oral, dins l'àmbit de l'ensenyament, en termes de present i d'avenir. Exactament: com un recurs molt estimable en l'aposta de futur que cal esperar de la institució educativa tenint en compte els reptes principals que aquesta institució ha d'encarar en la societat actual.

Les velles rondalles, les fantasioses llegendes i els seductors romanços continuen captivant els infants cap als regnes de la ficció i la imaginació; els refranys ens preserven fórmules de la saviesa popular, no sempre tan ingènua com sembla (i sovint pròxima al coneixement científic); les cançons, els embarbussaments i les endevinalles inviten a jugar amb el llenguatge.⁸ Fantasiegem, aprenem, juguem amb el llenguatge. I aquesta aventura cognitiva ens habilita opcions per a conceptualitzar el món amb formes alternatives... Especialment en el cas del País Valencià la anormalitat cultural i literària ha posat en relleu el poder de la paraula oral per a mirar la realitat amb ulls literaris. La contínua reedició de les *Rondalles valencianes* d'Enric Valor –per posar un exemple significatiu– il·lustra el fenomen pel costat de la fixació en format de llibre. Orfes d'un Josep Pla –si val el recurs per contrast amb la superba literaturització de Catalunya que ofereix l'obra de l'escriptor palafrugellenc–, els valencians hem hagut d'accontentar-nos a simbolitzar l'entorn d'acord amb les pautes, les marques i els signes de la veu popular. És de la mà de cançons tradicionals, llegendes i rondalles que, a més de projectar la imaginació col·lectiva sobre el territori que habitem, hem après a viure'l amb la mínima dosi de ficció, màgia i meravella.

Per una volta, raó, intuïció i imaginació semblen, doncs, posar-se d'acord. La realitat social més immediata ho justifica: sembla oportú, ara com mai, revifar la fantasia compartida; actualitzar les velles paraules i recarregar-les de sentit; aprofitar, dins i fora de les aules, les múltiples funcions tradicionals de la literatura popular en pro de la integració i l'autoafirmació de persones i col·lectius: en pro de la diversitat, en defensa de les diferències, en contra de l'alienació global. I precisament en aquest sentit, el sistema educatiu valencià haurà d'assumir la porció de responsabilitat que li correspon.

8. Les endevinalles, per exemple, enclouen quasi sempre una metàfora: expressen un significat (el que cal *endevinar*) per mitjà d'una expressió que hi manté una relació de proximitat semàntica o conceptual. «Un bancal molt ben llaurat, on punta de rella no ha entrat» –posem per cas– és la forma metafòrica d'expressar la solució demandada, «la teulada». Per això, l'enginy lingüístic de les endevinalles fomenten la capacitat de codificar i descodificar metàfores, un recurs comunicatiu clau en la comprensió, el domini, la riquesa expressiva i l'evolució del llenguatge.

Conclusions

D'acord amb les reflexions precedents, arribem a la conclusió que el sistema educatiu ha de tenir en compte la literatura popular com una eina d'enorme potencial per a l'assoliment dels objectius generals que el sentit comú i la legislació vigent estableixen en el marc de la societat democràtica contemporània. No es tracta tant de considerar aquest tipus de la literatura com un contingut objecte d'estudi, sinó de rendibilitzar-ne les múltiples possibilitats que, de manera interdisciplinària i transversal, ofereix per a les diferents àrees del currículum. Concretament, en el cas de contextos socials de conflicte lingüístic com el del sistema educatiu valencià, estímem oportú formular les propostes educatives següents:

1. Els professionals de l'ensenyament han de sospesar sistemàticament la inclusió de materials de literatura popular per a la programació d'unitats didàctiques en qualsevol àrea.
2. Cal parar una atenció específica en la formació dels mestres –estudis universitaris, plans de formació contínua, etc.– quant al coneixement de la literatura popular de l'entorn i les seues possibilitats didàctiques.
3. La fixació de la literatura popular encara conservada en la transmissió oral espontània, per la mateixa urgència que la realitat social imposa –la urgència de la desaparició i les pèrdues irreversibles–, ha de ser un aspecte prioritzat en els plans institucionals de finançament a la investigació.
4. D'altra banda, cal considerar la pertinença la recerca etnopoètica pot presentar com a activitat didàctica referida als més menuts:⁹ en aquest sentit, cal valorar en la mesura justa no solament els valors formatius pel cantó de les àrees lingüístiques sinó també els referits al coneixement del medi natural i social, així com els avantatges d'afavorir el contacte intergeneracional de l'alumnat (amb els pares i els avis, s'entén), des del punt de vista sociolingüístic¹⁰ i –per què no apuntar-ho– estrictament humà.

9. Aquesta consideració de la recerca etnopoètica com a activitat didàctica es troba en la base d'un projecte desenvolupat durant anys en l'àmbit universitari en el camp de cançoner popular: el del repositori digital *Canpop*. Sobre aquest projecte vegeu, per exemple, l'article «Ethnopoetic research in universities and digital archives: The *Canpop* database» (Borja 2016).

10. En una situació de substitució lingüística, la recuperació del contacte intergeneracional en la llengua pròpia –que és la que vehicula la literatura popular– és especialment important allí on s'ha produït una interrupció en la transmissió familiar d'aquesta llengua. Brauli Montoya (1996), després d'un extens estudi sobre el *trencament* del català a la ciutat d'Alacant, proposa, seguint Fishman, dues mesures bàsiques a prendre, la segona de les quals és, precisament, «fer que la generació major, que encara coneix la llengua, entre en contacte amb les menors perquè aquestes l'adopten i passen a transmetre-la» (Montoya 1996: 218).

5. En la programació d'activitats extraescolars, cal pensar en itineraris ludicodidàctics d'aproximació al territori sobre la base de llegendes i rondalles populars. Aquest tipus d'activitats faciliten el contacte dels xiquets i les xiquetes amb la literatura oral viva dels entorns rurals. Les excursions no poden ser privatives de les assignatures de ciències naturals o ciències socials: a cada comarca i a cada ciutat es poden dissenyar rutes per a visitar els escenaris de les rondalles o els elements arquitectònics, botànics i geogràfics sobre els quals l'imaginari col·lectiu ha projectat valors simbòlics o llegendes.
6. Entre les lectures suggerides a l'alumnat en els diversos cicles educatius, convindria no negligir els volums de recopilació de literatura popular.
7. Tenint en compte els vincles evidents que hi ha entre la literatura popular i la literatura per a infants, les editorials especialitzades en aquest segon tipus de literatura haurien de tenir present la necessitat d'adaptacions pertinents de rondalles i llegendes tradicionals en format de llibres atractius i suggeridors per al públic més menut.
8. La figura del contacontes, al voltant de la qual s'ha pogut testimoniar un espectacular procés de recuperació dins l'àmbit de l'animació sociocultural professionalitzada, facilita espais comunicatius presencials que són pròxims als més genuïns de la literatura popular tradicional. Aquests espais comunicatius, per contraposició a la comunicació digital generalitzada en el model contemporani de societat, tenen un interès educatiu obvi.
9. Sembla oportuna i necessària l'elaboració de materials didàctics especialment pensats i dissenyats per a la recuperació i la difusió de les llegendes en l'àmbit local o comarcal.
10. Tant el cançoner com el refranyer popular són fonts abundantíssimes de recursos per a les programacions educatives anuals que atenen el cicle del calendari: les estacions, els mesos, les festivitats, els fenòmens meteorològics, els ritmes agraris, els jocs característics de cada època, etc.
11. L'escola és també un espai idoni per a la recuperació i la difusió de jocs tradicionals, alternatius als proposats per l'engranatge del mercat: jocs que fomenten la socialització i que solen tenir un enorme potencial educatiu.¹¹

11. Molts dels jocs populars inclouen elements lingüístics que afavoreixen l'ús de l'idioma en què són formulats. Recuperar els jocs populars valencians pot facilitar la creació d'inèrcies comunicatives en valencià entre els infants, molt més enllà de la dinàmica de l'aula que el professorat controla i regula, en un àmbit d'ús tan important com és el del temps del divertiment, l'entreteniment i l'oci. Els jocs populars tradicionals, així doncs, poden ser una ajuda eficient en la consecució d'un pas essencial en les estratègies d'immersió lingüística: que el català, la llengua de classe, siga també una llengua espontàniament usada pels menuts al pati escolar (al carrer, a les cases, als parcs, etc.).

12. Les webs educatives permeten la publicació immediata –i pràcticament gratuïta– dels materials generats en el tractament de la literatura popular a classe.
13. Entre les possibilitats educatives del vídeo cal incloure la producció d'audiovisuals sobre literatura popular (documentals, teatralitzacions, adaptacions per a curtmetratges o llargmetratges, etc.) amb la participació directa de l'alumnat en totes les fases del procés (redacció de guions, confecció de vestuaris, localització i arranjamant d'escenaris, actuacions, enregistraments, muntatge, etc.).
14. La literatura popular pot ser un potent instrument d'integració: les llegendes, les rondalles, els refranys, les cançons i els jocs populars valencians poden contribuir a reforçar el coneixement i els sentiments d'identificació dels xiquets i les xiquetes immigrants respecte a la cultura receptora; recíprocament, el tractament a classe de la cultura popular originària de les xiquetes i els xiquets nouvinguts pot afavorir el reconeixement de la diferència com un factor d'enriquiment en la construcció de noves identitats culturals amb valor sumatiu.

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De velles arrugades, dits blancs, desitjos i enveges

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En aquest article assagem una proposta didàctica a partir d'un exemple paradigmàtic de narrativa etnopoètica comparada de cinc rondalles catalanes del tipus argumental ATU 877, és a dir, «La vella rejoyenida», connectades directament amb la narració barroca del segle XVII «La vecchia scorticata», de Giambastiste Basile, versionada cinematogràficament el 2015 per Matteo Garrone en el film *Tale of Tales*. Els elements comuns i els diferents ens permeten articular diverses propostes per aprofundir en la naturalesa del conte popular i en el gust per la recepció i l'emissió narradora.

Keywords: Rondalla, ATU, RondCat, Paradigma, Didàctica de la literatura, Etnopoètica, literatura popular

Patir per embellir, comportar per jove tornar, no és patir, sinó folgar.
Rondallari Aguiló

Introducció

La convivència quotidiana i professional amb el gènere etnopoètic de la rondalla, el fet de sovintejar la base de dades RondCat amb finalitats investigadores i didàctiques o la recepció d'arguments narratius pels canals tradicionals i pels propis de la postmodernitat ens dugueren, entre casualitats i rigor investigador, a proposar paradigmàticament un viatge amb finalitats didàctiques per una rondalla que primigèniament vaig conèixer a través del text d'Enric Valor en versió escrita culta, tot i que recollida de fonts orals a Castalla (País Valencià) a les acaballes dels anys setanta del segle passat. Parlem de «Les velletes de la Penya Roja».

Al llarg dels anys, però, aquesta senzilla i inquietant història del nostre patrimoni cultural popular, ens ha acompanyat, amb paisatge i paisanatge inclosos, en diverses aventures docents, excursionistes, narratives, etc. Calia, per tant, retre-li «homenatge» des del rigor científic de l'aplicabilitat didàctica amb els mecanismes

de la literatura comparada que ens proporcionen quasi tots els gèneres etnopoètics. Tot fet i pensat des de la profunda convicció que

Tots els infants necessiten contes. Necessiten que algú es parli dels seus temors, dels seus anhels, de les seves ganes de superar les adversitats, dels seus potencials, de les seves transgressions, de la separació, de la por per quedar-se sols, de les seves motivacions de la vida. Passa el mateix amb els adults [...], els contes no serveixen per adormir els infants, sinó per despertar els adults. Sota la pell del llop malvat hi ha alguna cosa que ens pertany a tots, una poderosa força capaç de transformar-nos per sempre: un pessic amagat de nosaltres mateixos. (Martínez Pardo, 2017: 19)

Sota la pell del llop? Sí, potser, però també en la pell arrugada d'unes velles, en un seductor dit blanc i adolescent o en un cos dolorosament escorxat.

La classificació ATU i el RondCat

El RondCat (Rondalles Catalanes) «és la base de dades en línia del projecte de catalogació de les rondalles, finançat per la Universitat Rovira i Virgili (URV) i pel Centre de Promoció de la Cultural Popular i Tradicional Catalana (CPCPTC) de la Generalitat de Catalunya».¹ Dirigit inicialment pels doctors Carme Oriol i Josep M. Pujol (1947–2012), ha comptat amb l'aportació d'investigadors, tècnics i becaris.

En el RondCat podem trobar una informació exhaustiva de les rondalles recollides als territoris del domini lingüístic català per municipis i comarques; per collidors, folkloristes, investigadors o escriptors i escriptores, així com informació de versions, protagonistes mitjançant una «consulta d'informació bibliogràfica, catalogràfica i de contingut de les rondalles» de la nostra rica tradició etnopoètica d'ençà mitjan segle XIX fins als nostres dies.

El sistema de classificació s'ha basat en el tipus rondallístic, és a dir, arguments compartits i classificables per l'índex internacional Aarne-Thompson-Uther (2004). Aquest índex ATU, tot i no ser l'únic sistema classificatori, compta amb un enorme consens d'ús internacional entre els investigadors etnopoètics i funciona *de facto* com a una eina de treball imprescindible. Conté nou seccions de rondalles o contes populars (d'animals, meravelloses, religioses, no meravelloses, de gegants beneits, de riure, formulístiques, sorpresa, d'altres formulístiques), subdividides alhora en 2.399 subarguments cada vegada més específics i repartits de manera desigual entre les nou seccions, fins a completar la xifra esmentada. Així, per exemple, les rondalles no meravelloses, que és al tipus a què pertany «Les velletes de la Penya Roja», objecte d'aquest estudi, se subdivideixen en 149 tipologies argumentals.

1. <<http://rondcat.arxiudfolklore.cat/>> [30.10.2017].

El RondCat, de més a més, utilitza algunes solucions classificatòries pròpies i complementàries de l'ATU que el fa més àgil i adequat al nostre context cultural. Tot enriquit per la consulta sistemàtica de més de quaranta obres de catalogació de l'entorn cultural europeu.

Comptat i debatut, aquesta base de dades ens va permetre endinsar-nos sistemàticament en la investigació d'aplicació didacticoformativa relacionada tant amb la concreció precisa d'un tipus argumental determinat als territoris de llengua catalana, com en les variacions internes dels motius argumentals que, bé per la versió originària de l'informat/contador, o bé per la intervenció del recopilador, recreador o versionador, les fa diferents en aspectes determinants de la història, accidentals o anecdòtics.

Una troballa de l'estiu de 2016: *Tale of Tales* (2015), un film de Matteo Garrone

Una nit d'estiu, mentre feia *zapping* pels diferents canals televisius em vaig trobar amb l'inici d'una pel·lícula que no vaig poder veure en les sales d'estrena un any abans. Es titulava en castellà *El cuento de los cuentos*, realitzada per l'italià Matteo Garrone (Roma, 1968) el 2015.² Es tracta d'un film de fantasia fosca (gènere narratiu meravellós però terrorífic), que contava amb actors i actrius internacionals com Salma Hayek, Vincent Cassel, Toby Jones i John C. Reilly. És una adaptació cinematogràfica lliure de tres contes del *Pentamerone. Lo cunto di li cunti* (primeries del segle XVII), de Giambattista Basile: «La reina», «La puça» i «La vella escorxada».

Amb una sintaxi fílmica força personal, Garrone narra amb bastant fidelitat les tres històries barrejant-les sense entrecreuar-les, excepte en la seqüència epíleg, final de la seua pròpia collita. No hauria passat d'una interessant vetlada cinematogràfica domèstica si no hagués sigut perquè el conte de «La vella escorxada» era argumentalment idèntic a «Les velletes de la Penya Roja», en la versió de les *Rondalles Valencianes* d'Enric Valor; i perquè aquest mateix conte l'utilitzem assíduament tant en les classes universitàries com en les conferències, sessions d'animació escolar i rutes literàries sobre Enric Valor i la seua obra.

La troballa circumstancial ens obrí l'horitzó per a abordar aquesta investigació que, a partir de la classificació ATU i el RondCat i esbrinant-ne semblances i diferències, proposa paradigmàticament uns models d'activitats didàctiques entorn als temes i motius argumentals dels contes i les hipòtesis d'intervenció d'informadors, recopiladors, escriptors i creadors en general a partir de les formes orals de la narració que els hi arriba.

2. <[https://es.wikipedia.org/wiki/Tale_of_Tales_\(pel%C3%ADcula_de_2015\)](https://es.wikipedia.org/wiki/Tale_of_Tales_(pel%C3%ADcula_de_2015))> [30/10/2017].

Les eines que s'han fet servir en aquesta investigació han sigut el RondCat, ja citat; els llibres que contenen les sis versions recollides i narrades amb més o menys elaboració: la napolitana, de principis del segle XVII, de Giambattista Basile (Nàpols, 1575–1632), i les cinc catalanes, és a dir, la barcelonina, de Marià Aguiló (Palma, 1825-Barcelona, 1897); la manacorina (Mallorca), d'Antoni M. Alcover (Manacor, 1862-Palma, 1932); la també barcelonina, de Joan Amades (Barcelona, 1850–1949); l'eivissenca, d'Isidor Macabich (Eivissa, 1883-Barcelona, 1973) i la castelluda (l'Alcoià, País Valencià), d'Enric Valor (Castalla, 1911-València, 2000); així com el DVD del film *El cuento de los cuentos*, de Matteo Garrone (Roma, 1968).

En la bibliografia despleguem plenament la informació d'aquestes obres. Tot seguit s'indiquen els títols dels contes: «La vieja desollada» de Bassile (Nàpols, 1634); «Rondalla de na Noreta i les tres fades» d'Aguiló (Barcelona, s. XIX); «Sa Jaia Xeloc i sa Jaia Bigalot» d'Alcover (Mallorca, 1896); «Les dues velles xarugues» d'Amades (Barcelona, 1950); «Les velletes de la Penya Roja» d'Enric Valor (València, 1950); i «Na prima i na Rabassetes» d'Isidor Macabich (Eivissa, 1966).

Els cinc contes catalans – en llengua catalana – compilats per escrit se situen en un espai de temps d'un segle, aproximadament. És a dir, entre la primera vegada que seria escoltat a terres catalanes per un folklorista com Marià Aguiló i aquest decidira fixar-lo per escrit i l'última vegada que un altre, Isidor Macabich, féu la mateixa operació, va transcórrer, si fa no fa, una centúria. Sense cap ànim d'especulació erudita podem ben bé dir que la narració enfonsa les seues arrels en temps molt més pretèrits que la centúria del XIX i que, potser, encara trobem versions contades en l'actual segle XXI.

Una consideració distinta cal fer entorn a «La vecchia scortecata» del *Pentamerone*. *Lo cunto de li cunti* de Giambattista Basile. Aquesta narració d'origen popular profundament versionada en llengua napolitana pel que fa l'estil, no pas als motius argumentals, i que nosaltres hem treballat en l'edició en castellà (Basile: 2006), és un text formalment barroc inserit en un conjunt de narracions (cinquanta-tres) que configura l'antic *Lo cunto de li cunti ovvero lo trattenimiento de peccerille*, que, malgrat el títol, no estava compost per a infants, segons explica Benedetto Croce en la introducció de l'edició de 1924. En realitat foren un conjunt de contes estructurats de manera semblant al *Decameró* de Giovanni Boccaccio, però de naturalesa substancialment distinta. De fet, el mateix Croce, en l'esmentada excel·lent introducció, es refereix desdenyosament al poc interès que té per a ell l'estudi comparatiu de les històries recollides per Basile en relació als reculls folklòrics posteriors del segle XIX o del XX:

¿Qué interés puede tener el lector, al que yo dirijo esta traducción [del napolità a l'italià], en saber por ejemplo [...] que la *Vieja desollada és Donna Peppa y Donna Tura* del Pitré [Giuseppe Pitré, Palermo, 1841–1916: folklorista sicilià] y la relación con todas las demás fábulas de parecido argumento sicilianas, venecianas, tirolesas y de los Abruzos que Pitré recuerda? (Basile 2006: 28)

Aquesta explicació evidencia la naturalesa distinta d'aquesta vella versió profusament literaturitzada en clau barroca i anterior en tres segles, si fa no fa, a les catalanes. Aprofitem també l'avinentsa per a referir-nos a la informació que el doctor Guiscafré aporta com a anotació a la versió del *Rondallari Aguiló*, en assenyalar que «Camarena/Chevalier registra les mateixes i dona referència a sis portugueses per a tota la península» (2008: 411), és a dir, que estem al davant d'un motiu argumental no meravellós del tipus 877 («la vella rejuvenida») bastant comú en la narrativa oral europea.

Finalment, pel que fa al film de Matteo Garrone, *Tale of Tales* (2015), cal dir que el seu interès de cara a aquest estudi no és tant el fet de beure directament de fonts d'investigació etnopoètica sinó d'inspirar-se en l'elaboradíssim text de Basile i proporcionar-nos una lectura moderna, de la segona dècada del segle XXI, des del llenguatge cinematogràfic. Tot plegat ens ha permès abordar amb suficiència de materials aquest assaig de proposta didàctica que conjumina cinema de fantasia fosca, RondCat, narració barroca italonapolitana del segle XVII i reculls rondallístics catalans dels segles XIX i XX.

Sis rondalles catalanes, un conte napolità i un film contístic: Comparació dels motius argumentals a partir del tipus ATU 877

En aquest quadre comparem les set històries a partir de l'esquema argumental que proposa el RondCat per a les rondalles del tipus 877. Contrastem aspectes comuns i diferències tant de l'esdevenir narratiu com de detalls d'una certa significació simbòlica o merament anecdòtica, però interessants per als treballs d'aplicabilitat didàctica posteriors.³

3. Argument 877 ATU del RondCat: «La vella rejuvenida»: El rei es casa amb una dona vella, de la qual només n'ha vist un dit de la mà, pensant-se que és una noia jove. Quan descobreix l'error, la llança per la finestra. Unes fades veuen la vella i la transformen en una noia jove i bonica. El rei la pren per esposa. La germana de la vella demana a un ferrer que li aplani la pell per esdevenir també jove. Resta pitjor que abans.

Taula 1.A Comparativa argumental entre versions. la part

NARRACIÓ/ MOTIUS	El rei veu només un dit d'una dona vella	El rei es pensa que és una dona jove	El rei es casa amb la dona vella	El rei descobreix l'error	El rei llança per la finestra la dona vella
1) «Les velletes de la Penya Roja» (Enric Valor, 1950, Castalla)	Un príncep caçant veu el dit xuplat de Rosella (germana vella) induïda per Margarida (l'altra germana vella) que planifica l'engany.	El príncep creu que és bella, noble i jove i accepta casar-s'hi sense veure-la.	Hi ha boda a palau amb la presència de Margarida, que se'n torna amb riqueses al poble.	El rei li destapa la cara i s'espanta.	El rei la llança per la finestra i Rosella cau en un massís de plantes (no mor).
2) «Rondalla de na Noreta i les tres fades» (Marià Aguiló, s. XIX, Na Francina, Mallorca)	El rei veu de nit Noreta (50 anys), néta de Norata, que li posa una untura de bruixeria que la feia blanca.	Sense llum la creu bella i jove. Norata la duu a palau i la fiquen al llit del rei.	Hi és al llit.	El rei la descobreix, crida els patge perquè la llancen i mana cercar Norata per penjar-la.	Els patges la tiren i senten crit de mort.
3) «Sa Jaia Xeloc i sa Jaia Bigalot» (Antoni Alcover, Jordi d'es Racó, 1896, Catalina Tomàs, de Manacor)	El rei busca núvia. La Jaia Xeloc li presenta la vella Bigalot, que només li mostra dos ditets que sempre es xuclava.	El rei s'enamora dels dos dits blancs de la fadrineta/ vella Bigalot.	Noces amb sa Jaia Bigalot tota tapada.	A la cambra, el rei li lleva el vel per la força. Llavors va veure com era de vella i lletja.	La tira per la finestra i cau damunt d'una llimonera. Es queixava de dolor.
4) «Les dues velles Xarugues» (Joan Amades, 1950, Teresa Gelats, mare de J. Amades, de Barcelona)	Xaruga Petita i Xaruga Gran eren dues velles xarugues (decrèpites). Xaruga Gran es xuclava tot el dia dos dits. El rei vol casar-se. Xaruga Petita li ofereix mentidera sa besnéta (Xaruga Gran) fent que li mostre al rei els dos dits pel pany.	El rei s'enamora de la blancor dels dits i vol casar-s'hi tot i que Xaruga Petita l'imposa la condició que sa besnéta ho faria per vergonya amb la cara tapada.	S'hi casen amb un gran casament.	Al dormitori el rei descobreix l'engany.	El rei s'enrabia i la tira per la finestra i Xaruga Gran cau en un taronger on passa la nit queixant-se.

Taula 1.A (continued)

NARRACIÓ/ MOTIUS	El rei veu només un dit d'una dona vella	El rei es pensa que és una dona jove	El rei es casa amb la dona vella	El rei descobreix l'error	El rei llança per la finestra la dona vella
5) « Na Prima i Na Rabassetes » (Isidor Macabich, 1966, Eivissa)	Na Prima i Na Rabassetes eren dues germanes velles. La segona tenia una veu molt bonica. Totes dues passejaven amb mantellina tapades.	Un home il lús s'enamora de Rabassetes.	S'hi casaren, tot i que ella tota tapada amb la mantellina.	Quan van tornar a casa l'home va veure la seua lletjor.	L'home llançà Rabassetes pel balcó i va caure damunt unes cordes d'estendre la roba.
6) « La vecchia scorticata » (Giambattista Basile, 1634, trad. oral napolitana, Nàpols)	El rei de Roccaforte s'enamora de la veu i del dit llepat d'una vella que viu als peus del castell amb la seua germana també vella.	El rei la creu una dona jove i de gran bellesa i la fa dur amb nocturnitat a la seua cambra pels criats.	El rei es fica al llit amb la vella ple de luxúria, però en el joc amorós nota textures i olors estranys.	El rei a mitjanit encén una llàntia i es troba amb una dona molt vella i lletja.	El rei crida els criats i mana que la llancen per la finestra.
7) « La anciana desollada », dins del film <i>Tale of Tales</i> , (Mateo Garrone, 2015, Itàlia)	El rei, que fa vida luxuriosa, sent a la matinada una veu preciosa als peus del castell. Se n'enamora i va a la caseta a veure la dona que canta. Aconseguix que una de les dues germanes velles que hi viuen li mostre un dit xuplat de perfecció i bellesa juvenil.	És enganyat i cita la vella i lletja dama a la seua cambra amb nocturnitat.	Passa la nit amb ella.	A la matinada la descobreix amb tota la seua lletjor i crida la guàrdia personal.	Els soldats la llancen fora del castell per la finestra amb un cobertor que, en enganxar-se a les branques dels arbres, impedeix l'impacte en el terra.

Taula 1.B Comparativa argumental entre versions. 2a part

NARRACIÓ/ MOTIUS	Unes fades transformen la vella en jove i bonica	El rei la pren per esposa	La germana de la vella vol esdevenir també jove	La germana li demana a un ferrer que l'aplane la pell	La germana resta pitjor que abans
1) «Les velletes de la Penya Roja» (Enric Valor, 1950, Castalla)	La vella cridava de pena i dolor. La senten i veuen estudiants orientals (moros màgics) des del riu. La faden i la transformen en jove i bonica.	Rosella torna al palau i el rei la reconeix i l'admet enamorat com a esposa. Creu que la va veure vella per algun encanteri.	Margarida envejosa sent que Rosella ha sigut mare. Torna al palau, veu la germana i li diu que vol ser jove com ella. Rosella li menteix: la va inflar un cuireter.	Maragarida demana al cuireter que la infle per perdre les arrugues.	El cuireter la infla amb la manxa i Margarida esclata en bocins: mor.
2) «Rondalla de na Noreta i les tres fades» (Marià Aguiló, s. XIX, Na Francina, Mallorca)	Tres bruixes descobreixen Norata en un arbre. Una riu i es deslliura d'una espina. Agraïdes la baixen. Li donen tres dons: jove de 15 anys; més bella del món; veu preciosa.	Noreta vol tornar a casa. El rei la fa la seua esposa.	Norata vol fer-se com Noreta, que no recorda res. Menteix: em va fer així un carnisser escorxant-me.	Norata dóna molts diners als carnisser perquè l'escorxe.	Cantant, mor en el procés.
3) «Sa Jaia Xeloc i sa Jaia Bigalot» (Antoni Alcover, Jordi d'es Racó, 1896, Catalina Tomàs, de Manacor)	Tres fades la fan: jove de 19 anys; garrida i fina; amb una veu musical.	El rei la sent parlar com si cantara i la veu tan bella que mana que la tornen a pujar al llit. Esdevé la reina.	Sa Jaia Xeloc va al palau i veu sa germana Bigalot tan jove i bella. Vol ser com ella. Bigalot mateix li diu que l'ha planejada un fuster i la hi envia.	El fuster la fa posar-se en un banc i l'aplane entre gemecs de na Xeloc.	Queda convertida en un <i>mostro</i> i va fugir.

Taula 1.B (continued)

NARRACIÓ/ MOTIUS	Unes fades transformen la vella en jove i bonica	El rei la pren per esposa	La germana de la vella vol esdevenir també jove	La germana li demana a un ferrer que l'aplane la pell	La germana resta pitjor que abans
4) «Les dues velles Xarugues » (Joan Amades, 1950, Teresa Gelats, mare de J. Amades, de Barcelona)	Tres velles bruixes passen a la matinada i ella els explica la història. Les bruixes li donen tres dons: tenir quinze anys; ser més bonica que el sol; parlar fent música.	El rei mira per la finestra i <i>la veu</i> com és ara, tot descobrint tots els dons i la fa pujar als criats al llit.	Xaruga Petita va a veure la germana i se la troba jove, bonica i amb veu melodiosa i li pregunta com ha canviat tant i Xaruga Gran respon que el fuster l'havia ribotejada (l'han passat el ribot o planejadora)	El fuster, sorprès, li va passar la garlopa a Xaruga Petita.	...fins que no va quedar Xaruga Petita.
5) « Na Prima i Na Rabassetes » (Isidor Macabich, 1966, Eivissa)	Unes bruixes la veieren i hi parlaren. Els va agradar la història i una d'elles la ve fer bella i jove.	Sembla ser que torna a casa del marit i és acceptada (el lipsi).	La germana, na Prima, la visita i li pregunta per què s'ha tornat tan bella i jove. Ella l'envia al carnisser perquè la fure (que li lleve la pell vella).	El carnisser no vol, però ella el convenç.	Na Prima, tossuda i dolorida, acaba morint.
6) « La vecchia scorticata » (Giambattista Basile, 1634, trad. oral napolitana, Nàpols)	La vella resta penjada en una branca de figuera. Unes fades que mai no havien parlat ni rigut la descobreixen i en veure-la riuen a carcallades. Li ho premien fent-la jove, bonica, rica, noble, virtuosa, estimada i afortunada.	El rei, al matí, mira per la finestra i la veu esplendorosa. La indulta i la presenta en societat com a la seua promesa en un gran festa.	A la festa acudeix la seua germana vella, que acaba reconeixent-la i li demana per què és tan bella. La promesa del rei li respon que perquè la van escorxar.	La vella demana al barber que per cinquanta ducats l'escorxe de cap a peus.	La vella pateix estoicament el dolors procés fins que, finalment, mor després de fer un sorollós pet.

(continued)

Taula 1.B (continued)

NARRACIÓ/ MOTIUS	Unes fades transformen la vella en jove i bonica	El rei la pren per esposa	La germana de la vella vol esdevenir també jove	La germana li demana a un ferrer que l'aplane la pell	La germana resta pitjor que abans
7) «La anciana desollada», dins del film <i>Tale of Tales</i> , (Mateo Garrone, 2015, Itàlia)	Una bruixa la sent queixar-se, es riu d'ella i després l'alleta i tot seguit es transforma en una bella jove.	El rei la troba mentre caça dormida al bosc i la presenta a la cort com la seua bella promesa.	A la festa acudeix l'altra germana, que sent una gran enveja i vol ser també jove. La promesa del rei li diu a sa germana que la van fer jove escorxant-li la pell.	La vella demana a un barber que l'escorxe per ser jove.	El barber la converteix en un ésser sangonós i monstruós que s'encamina per la ciutat al castell. <i>*Epíleg especial:</i> enmig de la festa de coronació d'una reina veïna, la jove bella reina comença a envellir i n'ix fugint del castell.

L'anàlisi comparativa de les cinc rondalles catalanes juntament amb la napolitana i la versió cinematogràfica d'aquesta última a partir de la definició de l'argument/ tipus 877 de l'índex ATU ens proporciona algunes coincidències i discrepàncies secundàries que podem explotar didàcticament, tant en les reflexions entorn al mateix llenguatge de la narrativa etnopoètica com en els usos escolars i formatius orientats al desenvolupament de les habilitats narratives orals i escrites o de les capacitats creatives i d'originalitat:

- El protagonista masculí en totes les rondalles és un rei més o menys luxuriós (2, 6 i 7) o directament casament (1, 3 i 4). Excepte en la 5, la més moderna en el temps des que va ser publicada, que és un home comú.
- Les protagonistes femenines són dues germanes velles i lletges, excepte en la 2 que una és una neta vella d'una altra dona més vella encara, òbviament.
- Totes les protagonistes enganyen el prenent – rei, príncep o home comú – mitjançant alguna enganyosa virtut física molt parcial: amb un dit (1, 6 i 7) o dos dits (3 i 4) llepats fins quedar-se blancs i refinats, el cos blanc per una untura (2) o la veu bonica (5 i parcialment 7).
- El protagonista s'enamora d'aquest «detall» enganyós – o s'hi omple de desig – i després del casament a la cambra o al llit (1, 3, 4 i 5) o en la trobada nocturna «en pecat» (2, 5 i 7) descobreix que ha estat víctima de l'engany.
- En tots els casos, el protagonista agafa un cabreig considerable i llança, o fa llançar als seus servidors, per la finestra o balcó la vella impostora.

- f. En cap cas la vella protagonista mor o es fa molt de mal en la considerable caiguda. Sempre hi ha algun element vegetal, o d'altre, que amorteix el suposat colp mortal: un massís de plantes (1), un arbre (2), una llimonera (3), un taronger (4), unes cordes d'estendre (5), una branca de figuera (6) o uns arbres (7). Com hom pot veure en aquest detall menor es diversifica la creativitat dels narradors.
- g. La vella, dolorida i penjada, és descoberta entre queixes per uns moros màgics o mags (1), unes bruixes (5), una bruixa (7), unes fades (6), tres bruixes (2 i 4), tres fades (3). Per tant, l'encanteri posterior vindrà tant del món diabòlic o del mal (bruixes i mags infidels) com del món positiu, del bé (fades). Cosa que ens permet especular amb el caràcter un tant amoral de la narració etnopoètica: l'engany és celebrat des del món del mal com des del costat del bé.
- h. La intervenció del personatge màgic – o personatges màgics – sol estar relacionada amb el grau de satisfacció, fins i tot rialles, que els provoca la història que els conta la vella. Els enganys als poderosos quasi sempre han estat celebrats en la literatura popular. En les set versions, els personatges amb poders sobrenaturals li donen bellesa i joventut, però en 2, 3 i 4 li atorguen una tercera virtut: una veu meravellosa, musical. Crida l'atenció la seqüència del film (7) on la bruixa li transmet els dons de la bellesa i la joventut alletant-la, una llicència cinematogràfica molt rica en referents psicoanalítics.
- i. Bellesa i joventut es transformen en les raons que fan que el protagonista l'accepte de nou com a esposa o promesa i futura esposa, segons els casos. Curiosament no hi ha cap conflicte notable per saber com és que s'ha produït la transformació de la nit al dia.
- j. El reconeixement per part de la germana que encara continua sent vella, i que en molts casos va ser qui portà la iniciativa de l'engany, és relativament ràpid després de les primeres mostres d'estupefacció. Hi ha una mena d'enveja cap a la bellesa i joventut de la germana i una exigència per part de la vella perquè l'ajude a obtenir l'encanteri. En tots els casos, la germana jove, venjativa, poc compassiva o críptica, menteix a la vella dient-li que si és tan bonica i jove és perquè ha patit una intervenció «traumàtica» sobre la seua pell arrugada: d'un cuireter (1), d'un carnisser (2 i 5), d'un fuster (3 i 4) o d'un barber (6 i 7).
- k. El final de la rondalla és cruel i sangonós en tots els casos. La germana vella mor esclatant (1), mort cantant (2), mor desapareixent (4), mor tossuda i dolorida (5), mor «després d'un sorollós pet» (6) o acaba convertida en un «mostro» sangonós (3 i 7), que cal suposar que morirà, tot i que aquest final deixa oberta una porta per a una continuació terrorífica. En la versió cinematogràfica (7), un epíleg de síntesi de tot el film proposa un final inquietant i probablement infeliç, atés que la bella i jove reina comença a sentir espantada símptomes d'envelliment.

Podríem dir que ens trobem davant una rondalla que gira al voltant de molts valors negatius i on cap personatge presenta un perfil decididament bondadós. Hi ha luxúria, estupidesa, astúcia, engany, mentides, crueltat, humor burleta i sarcàstic, ambició, impostura, sadisme i un final, com a mínim, agre dolç sinó obertament pessimista. Per tant, l'assaig de proposta didàctica estarà molt més pensat per a alumnat de secundària, batxillerat i adults que no pas dels nivells inferiors, tot i que amb les oportunes adaptacions també es podrien usar en primària.

Assaig de proposta didàctica

1r. Narració oral

Totes les versions catalanes són susceptibles de ser adaptables a la narració oral. Sovint hem narrat per a infants i adults «Les velletes de la Penya Roja» d'Enric Valor, des de les penyes del Salt, a Planisses (Castalla/Tibi) i en aules de primària amb suport d'imatges al·lusives en PPT. Caldria pensar que les altres quatre versions podran funcionar igual. Hem vist també darrerament una senzilla versió amb titelles (Castalla, 22/10/2017) davant un nombrós, entusiasta i participatiu grup d'infants i adults. La narració hi va mantenir la tensió dramàtica i comunicativa. Així mateix existeix una versió cantada en el CD *Això era i no era... Cançons de rondalles per a infants*, de 2010, i un altre CD, *Tot esperant l'Amades*, de 2015, on entre els textos etnopoètics que s'hi oralitzen es troba «Les dues velles Xarugues».

2n. Lectura

Les versions que hem usat en aquest estudi podrien ser llegides comprensiblement i gojosa per alumnat de secundària, batxillerat i adults. Tot i que la d'Enric Valor s'hauria de llegir preferiblement en la versió breu del mateix Valor i Rosa Serrano, mentre que les altres quatre catalanes haurien d'estar acompanyades d'uns glossaris que permeteren comprendre el lèxic culte, arcaic o dialectal. «La vechia escorticata» de Basile es pot llegir en la versió íntegra castellana del *Pentamerón* i seria susceptible de ser compresa i gaudida per alumnat de batxillerat o adult. Cal lamentar la inexplicablement inexistent traducció al català, total o parcial, d'aquest conjunt de contes del barroc italià.

3r. Visualització del film *Tale of Tales*, de Mateo Garrone

A partir del format en CD, o en una altra versió digital, es poden veure independentment els *tracks* de «La anciana desollada», o bé de manera íntegra amb les altres dues històries, «La pulga» i «La reina». Des d'una perspectiva d'educació cinematogràfica és aconsellable veure el film en el seu conjunt, fins i tot en la versió original

en anglés, o en la italiana. Si el que pretenem és usar la història narrada audiovisualment per a treballar comparativament aspectes relacionats amb les vinculacions entre text escrit i adaptació cinematogràfica, podem optar per la primer opció. Siga com siga, el film està concebut per a un públic per damunt dels quinze anys, tant per l'estructura narrativa com per la cruesa de moltes de les seqüències que conté. Nosaltres hem fet ús de l'opció de veure només «La anciana desollada» perquè, més enllà de l'interés de la història, hem treballat profusament la relació de l'argument amb les versions recollides per autors catalans i, especialment, la d'Enric Valor.

4t. Comparativa entre versions

Un altre nivell per al treball didàctic és la possibilitat de llegir-ne algunes de les versions i comparar-les entre elles, a la manera del quadre que hem proposat adés, tot debatent i contrastant altres aspectes com el llenguatge, la fraseologia, els referents culturals i mítics, el tractament dels personatges, l'existència o no de descripcions, etc. Aquestes propostes, amb la graduació raonable de la dificultat, es poden realitzar a partir dels últims cursos d'educació primària.

5é. Debatre-hi

Podem, així mateix, abordar diversos debats sobre la moral i el sentit de la història. Des del mateix poder feudal i les estructures de vassallatge a qüestions més actuals sobre la falsedat de les aparences, els enganys a petita o gran escala, la crueltat amb les persones velles, discapacitades o en situació d'exclusió social, l'enveja, la relació entre germans, els patiments físics i psicològics irracionals per l'afany d'assolir la bellesa o l'aparença de joventut, etc.

6é. Creació i recreació literària

Des del punt de mira de la creació i la recreació literària podem proposar la transformació d'alguna de les històries en auques, còmics, representacions teatrals, guions per a vídeos i la seua posterior gravació, com ara la de «Sa Jaia Xeloc i sa Jaia Bigalot», de Naufraga Pictures.⁴ Així mateix, es pot intervenir sobre el text introduint canvis secundaris o profunds: un altre final, unes altres formes d'enganyar el rei, descripcions eroticohumorístiques – antilibidinoses, més aviat – del moment de la trobada a la cambra o al llit, creació de versos o frases màgiques per a provocar l'encanteri que transforma la vella en jove, descripcions literàries o plàstiques (còmic, collage...) que permeten una aproximació des de l'estètica *gore*, que se centra en el que és visceral i violent, al final de la història, és a dir, en

4. <<https://vimeo.com/8190778>> [30/10/2017].

l'escorxament. Evidentment, moltes de les propostes que hem fet en aquest punt han d'estar relacionades amb l'edat i maduresa de l'alumnat i amb els objectius formatius que pretenen i des de quin àmbit curricular (àrea, assignatura, mòdul, etc.) pretenem desenvolupar-los.

Conclusions

La riquesa del corpus rondallístic català, ben evidenciada en la base de dades RondCat, de la Universitat Rovira i Virgili de Tarragona i del Centre de Promoció de la Cultural Popular i Tradicional Catalana de la Generalitat de Catalunya, ens proporciona, tot partint de l'esmentada base de dades, diverses possibilitats investigatives i d'aplicació. Des del punt de mira dels usos escolars i formatius connectats amb els currículums dels distints nivells educatius podem establir, amb la comparació de les rondalles que comparteixen un mateix motiu argumental de l'índex ATU, unes senzilles comparacions, fins i tot amb versions de cultures nacionals distintes a la nostra. Sense renunciar, així mateix, a formes d'adaptació elaborades culturalment, com el cinema, per a inferir un conjunt d'objectius i continguts d'aprenentatges que, lligats a activitats concretes, puguin permetre no només el coneixement enriquidor i gojós de les mateixes rondalles sinó els mecanismes narratius interns que proporcionen «el plaer d'encontrar-se en el món de la ficció i de saber que res de tot allò no és veritat, car l'infant creu en les fades i en les bruixeries en la mesura que sap que no existeixen» (Janer 1982: 77). És a dir, en la mesura que la química de la cognició de crear mons a través de la paraula funciona d'acord amb unes regles tan precises com màgiques i som capaços d'esbrinar-les, activar-les, gaudir-les i usar-les amb diverses finalitats.

Així és com hem tractat d'esbossar una didàctica de la rondallística comparada – en l'espai, el temps, els gèneres i els recursos narratius – a partir de les eines que ens proporciona el RondCat per tal de seguir bastint una «gramàtica de la narració etnopoètica» a la manera de la rodariana *Gramàtica de la fantasia*. Aquest conte no està finit, evidentment.

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Presencias y referencias del Cancionero Popular Infantil en la poesía y el teatro de García Lorca

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This paper analyzes the appearances and references from Children's Popular songs found in Garcia Lorca's poems and plays, as well as several stylistic processes belonging to those Popular Songs also used by the Granada poet and that add the poet's own nuances to literature as a whole. At the same time, these personal hues help to trigger in the reader of these Lorca's works a proper children-reading experience.

Keywords: Popular Literature, Literary analysis, Children's popular songs, García Lorca

Son frecuentes las presencias y referencias de composiciones del Cancionero Popular Infantil en obras poéticas y teatrales de García Lorca, así como el empleo de algunos procedimientos estilísticos, propios de ese Cancionero, que también usa el poeta granadino, y que aportan notas propias al conjunto de su literatura, al tiempo que facilitan que en el lector de esos textos lorquianos se active una experiencia de recepción literaria claramente infantil; todo ello no ha sido suficientemente estudiado hasta el momento, aunque sí hay un interesante estudio de Fuentes (1990) que se refirió a estas relaciones de la obra de García Lorca con el folclore infantil, así como algún tímido acercamiento (Pelegrín 2003) y referencias indirectas (Francisco García Lorca 1980; Guillén 1974; Morla Lynch 2008).

1. Infancia y canciones en la vida del poeta: Interés por la poesía popular

Desde muy pequeño, el niño Federico se sintió muy atraído por la música y las canciones populares, demostrando gran facilidad para aprender y memorizar textos y melodías, que oía cantar a las mujeres de su familia o de su pueblo. Su hermano

Francisco (1980: 13) habló de “nuestro folclore infantil”, refiriéndose al de los cuatro hermanos Lorca (Federico era el mayor), quienes, con primos y niños del pueblo, jugaban a corros y filas, cantaban romances y entonaban canciones populares, que aprendían de boca de su madre o de otras mujeres de su entorno más cercano, en la infancia que vivieron en Fuentevaqueros. El propio Federico se refirió a ello unos meses antes de su muerte, el 23 de diciembre de 1935, en el homenaje que poetas y críticos catalanes le tributaron en el hotel Majestic de Barcelona con motivo del éxito del estreno de *Doña Rosita la soltera o el lenguaje de las flores*; allí, agradecido, se refirió a las criadas de su infancia como las grandes protagonistas de esas vivencias folclóricas infantiles: “Dolores «La Colorina», Anilla «La Juanera», que me enseñaron oralmente los romances, leyendas y canciones que despertaron mi alma de poeta” (Cano 1988: 151).

La facilidad y la espontaneidad del niño Federico para jugar, ejercer libremente la creatividad y despertar la risa o el llanto son perceptibles también en el Lorca escritor: ejemplos de ello serían las nanas que compuso, o las “Canciones infantiles” (incluidas en su libro *Canciones*), algunas de ellas muy conocidas, como “El lagarto está llorando” o “Caracola”, o los versos que aparecen en las farsas “para guiñol” (de las que *El retablillo de don Cristóbal* es la más representativa).

Quizá como consecuencia inevitable de una infancia vivida intensamente, el interés de García Lorca por la poesía popular se extendió a la de particular tradición infantil. En las “Palabras de justificación” (1996a: 55) a su *Libro de poemas* dice:

Ofrezco... la imagen exacta de mis días de adolescencia y juventud, esos días que enlazan el instante de hoy con mi misma infancia reciente [...]. Sobre su incorrección, sobre su limitación segura, tendrá este libro la virtud... de recordarme en todo instante mi infancia apasionada correteando desnuda por las praderas de una vega sobre un fondo de serranía.

Palabras que también pueden entenderse en los cuatro primeros versos de la “Canción primaveral”, del citado libro (1996a: 70): “Salen los niños alegres / de la escuela, / poniendo en el aire tibio / del abril canciones tiernas [...]”.

Pasada la infancia y la adolescencia, el interés de García Lorca por la poesía popular se intensificó, pues recogió de la tradición oral, reescribiendo y fijando por escrito composiciones que estaban vivas en el pueblo por las que él sentía una especial fascinación: “A la víbora del amor”, “Los pelegrinitos”, “Los cuatro mule-ros”, “Anda jaleo”, “En el Café de Chinitas”, entre otras, pues su poderosa memoria guardaba el cumplido conocimiento de muchísimas canciones populares. Como ha señalado Devoto (1975: 24), probablemente Lorca encontró la inspiración para muchos de sus poemas en ese cancionero popular que rastreó con entusiasmo por toda España; además, desde joven, tuvo oportunidad de manejar diversos cancioneros musicales: *Cancionero musical popular español* de Pedrell, *Cancionero popular*

de Burgos de Olmeda, *Cancionero salmantino* de Ledesma o *Cancionero* de Ocón, además de cancioneros cultos medievales (*Cancionero de Palacio*) o renacentistas (*Cancionero de Upsala*, del que, al parecer, existía un ejemplar en la Residencia de Estudiantes, en la que Lorca fue residente entre 1919 y 1927).

También conocía bastante bien el libro *Cantos populares españoles* de Rodríguez Marín, publicado en 1882, así como *Días geniales o lúdricos* de Rodrigo Caro, escrito hacia 1625, del que Lorca cita la definición que Caro (1978: 240) ya dio de las nanas “nina, nina, lala, lala, reverendas madres de todos los cantares y cantares de todas las madres”, en su famosa conferencia sobre las “Canciones de cuna españolas” (1996c: 113), en la que afirmó:

En todos los paseos que yo he dado por España, un poco cansado de catedrales, de piedras muertas [...], me puse a buscar los elementos vivos, perdurables, donde no se hiela el minuto, que viven un tembloroso presente. Entre los infinitos que existen, yo he seguido dos: las canciones y los dulces. Mientras una catedral permanece clavada en su época, dando una expresión continua de ayer al paisaje siempre movedizo, una canción salta de pronto, de ese ayer, a nuestro instante, viva y llena de latidos...

El principio de su oficio de escritor, incluso el origen de su trascendencia como poeta, habría que buscarlos en su infancia, no solo por lo que pudo aprender en su entorno familiar, sino también por lo que escuchó en plazas, calles o campos: canciones populares y juegos infantiles acompañados de retahílas que le fascinaron desde muy niño. Todo ello es, a menudo, perceptible en su poesía y en su teatro, pues como dice Margit Frenk (1991: 46): “En García Lorca, las reminiscencias de la antigua lírica de tipo popular aparecen entreveradas con los ecos, más abundantes, de la canción popular actual, sobre todo de la infantil”.

2. Canciones y retahílas infantiles en la poesía y el teatro lorquianos

Dice Ana Pelegrín (2003: 75) que “el especial deleite en la tradición oral infantil juega en el laboratorio juvenil de la poesía y el teatro lorquianos”, y lo hace a lo largo de toda su corta vida de escritor. Fascinado por los elementos absurdos y disparatados que contenían muchas canciones infantiles, Lorca incorporó algunas, unas veces completas otras solo en unos pocos versos, tanto en su teatro como en algunos libros de poemas, lo que facilita que en el lector de esos textos lorquianos se active una experiencia de recepción literaria que, probablemente, tuvo en su niñez. Junto a esas incorporaciones, son frecuentes las referencias indirectas o las presencias meramente casuales de expresiones o personajes del Cancionero Popular Infantil que, en sus textos, aparecen descontextualizados del contexto en

que vivieron –o, a menudo, aún viven– en el Cancionero Infantil.¹ Un ejemplo sería el poema “Naranja y limón”, incluido en *Canciones*, escrito entre 1921 y 1924 (García Lorca 1996a: 383):

Naranja y limón.
 ¡Ay la niña
 del mal de amor!
 Limón y naranja.
 ¡Ay de la niña,
 de la niña blanca!
 (Cómo brillaba el sol).
 Naranja.

(En las chinas de agua).

La mera presencia del limón y la naranja no es suficiente para asociar el poema de Lorca con la canción/juego de corro, de la que existen numerosas versiones en toda España y en países americanos de habla hispana, como esta (Cerrillo 1994: 260):

Al corro de la patata,
 comeremos ensalada,
 lo que comen lo señores,
 naranjitas y limones.
 Achupé, achupé,
 sentadita me quedé.

En el análisis aquí realizado no hemos incluido las presencias “casuales”, pero sí los poemas (también versos que aparecen en sus obras de teatro), comparándolos con composiciones del Cancionero Popular Infantil que, con toda probabilidad, él conocía, algunas de las cuales habría escuchado y aprendido personalmente, tanto en su infancia como en sus viajes por España en busca de canciones populares; pero otras, quizá, las había conocido en colecciones de diversos folcloristas (Rodríguez Marín 1981; Llorca 1988).

2.1 En la poesía

En la poesía de Lorca perviven versos, a veces composiciones completas, del Cancionero Infantil. En la *Colección de canciones populares antiguas*, canciones que Lorca adaptó y recreó para que las cantara la Argentinita, podemos leer la “Nana de Sevilla” (1996a: 809):

1. Para consultar muchas de esas presencias casuales remito al estudio de Fuentes (1990), en el que, junto a referencias a composiciones del Cancionero Infantil en la obra de Lorca, se describen también presencias de otras del Cancionero Popular.

Este galapaguito
no tiene `mare´.
Lo parió una gitana,
lo echó a la calle.
Este niño chiquito
no tiene cuna:
su padre es carpintero
y le hará una.

Los cuatro primeros versos ya aparecían en Rodríguez Marín (1981: 26), con una pequeña variante en el primer verso: “Este niño chiquito” por “galapaguito”. Y los cuatro versos siguientes son una variante de una canción de cuna muy difundida en toda España: “Este niño tiene sueño, / no tiene cama ni cuna. / A su padre carpintero / le diremos le haga una” (Cerrillo 1994: 5).

En el poema “Caracol”, de las primeras *Suites* de Lorca (1996b: 264), se incluye un verso (“Caracol, col, col, col”) que nos remite a una retahíla infantil, que se dice ante la concha de un caracol, cuando los niños quieren que asome su cabeza (Cerrillo 1994: 105):

Caracol, col, col,
saca los cuernos al sol,
que tu padre y tu madre
también los sacó.
Caracol, col, col,
saca los cuernos al sol,
que si no te mataré
con la vara de José.

De la antigüedad de esta retahíla informa Frenk (2003: 1501–1502) en dos variantes de dos versos, parecidas a la versión infantil que hemos transcrito; la fuente de la primera es el *Vocabulario* de Correas (1967: 267): *Sal, karakol, / kon tus kuernos al sol*. La fuente de la segunda es Alonso de Ledesma (1950: 99):² “Caracol, caracol, caracol, / saca tus yjuelos al sol”.

Es en el *Libro de poemas* en donde encontramos el mayor número de ejemplos de esos versos que remiten a composiciones del Cancionero Popular Infantil. En “Balada de un día de julio” (García Lorca 1996a: 106–108), a partir del verso 35 y hasta el verso 46, podemos leer diversas referencias a la canción de “La viudita del Conde Laurel”:

2. Reedición de la obra publicada en Barcelona, por Sebastián Cormellas, en 1613.

– ¡Ay, yo soy la viudita
triste y sin bienes
del conde del Laurel
de los Laureles!
– ¿A quién buscas aquí
si a nadie quieres?
– Busco el cuerpo del conde
de los Laureles.
– ¿Tú buscas el amor,
viudita aleve?
Tú buscas un amor
que ojalá encuentres.

En la tradición del juego infantil, “La viudita del Conde Laurel” se ha interpretado como canción de corro o de filas, en diversas variantes, una la que recogió Llorca (1988: 98–99):

Corro:
Hermosas doncellas,
que al prado venís
a coger las flores
de mayo y abril.
La viudita:
Yo soy la viudita
del conde Laurel,
deseo casarme,
no encuentro con quién.
Corro:
Pues siendo tan bella,
no hallaste con quién,
elige a tu gusto,
aquí tienes cien,

La viudita:
Elijo a esta niña
por ser la más bella,
la blanca azucena
de todo el jardín.
Corro:
Y ahora que hallaste
la prenda querida,
feliz a su lado
pasarás la vida.
Contigo sí,
contigo no,
contigo, viudita,
me casaré yo.

En el mismo poema, entre los versos 47 y 50, se leen estos versos: “Estrellitas del cielo / son mis quereres. / ¿Dónde hallaré a mi amante / que vive y muere?” El primero lo podemos encontrar en variantes de una canción de cuna de amplia difusión por toda España, como esta que, en su momento, recogió Llorca (20): “Estrellitas del cielo, / rayos de luna, / alumbrad a mi niño / que está en la cuna.”

“Balada de la placeta” (1996a: 134–136) la inicia Lorca con cuatro versos que se repiten en cuatro ocasiones hasta el final del poema: “Cantan los niños / en la noche quieta: / ¡Arroyo claro, / fuente serena!” Una versión de ella que contiene los dos últimos versos de esos cuatro es la que niños y niñas han interpretado como canción escenificada –corro o filas, casi siempre– (Cerrillo 1994: 265):

Arroyo claro,
 fuente serena,
 quién te lavó el pañuelo
 saber quisiera.
 Me lo ha lavado
 una serrana,
 en el río de Atocha
 que corre el agua.
 Una lo lava,
 otra lo tiende,
 otra le tira rosas
 y otra claveles.

2.1.1 *El singular ejemplo de “Balada triste”*

En un largo poema del *Libro de poemas*, “Balada triste” que Lorca (1996a: 77–79), paradójicamente, subtítulo “Pequeño poema”, fechado en Granada en abril de 1918 (cuando Lorca tenía diecinueve años), hay múltiples referencias a composiciones del cancionero popular infantil:

¡Mi corazón es una mariposa,
 Niños buenos del prado!
 Que presa por la araña gris del tiempo
 Tiene el polen fatal del desengaño.
 De niño yo canté como vosotros, 5
 Niños buenos del prado,
 Solté mi gavilán con las temibles
 Cuatro uñas de gato.
 Pasé por el jardín de Cartagena
 La verbena invocando 10
 Y perdí la sortija de mi dicha
 Al pasar el arroyo imaginario.
 Fui también caballero
 Una tarde fresquita de Mayo,
 Ella era entonces para mí el enigma, 15
 Estrella azul sobre mi pecho intacto.
 Cabalgué lentamente hacia los cielos,
 Era un domingo de pipirigallo,
 Y vi que en vez de rosas y claveles
 Ella tronchaba lirios con sus manos. 20
 Yo siempre fui intranquilo,
 Niños buenos del prado.
 El ella del romance me sumía
 En ensoñares claros.

¿Quién será la que coge los claveles Y las rosas de Mayo?	25
¿Y por qué la verán solo los niños A lomos de Pegaso?	
¿Será esa misma la que en los rondones Con tristeza llamamos	30
Estrella, suplicándole que salga A danzar por el campo?...	
En abril de mi infancia yo cantaba, Niños buenos del prado, La ella impenetrable del romance	35
Donde sale Pegaso. Yo decía en las noches la tristeza De mi amor ignorado, Y la luna lunera, ¡qué sonrisa	
Ponía entre sus labios!	40
¿Quién será la que corta los claveles Y las rosas de Mayo?	
Y de aquella chiquita, tan bonita, Que su madre ha casado,	
¿En qué oculto rincón de cementerio	45
Dormirá su fracaso? Yo solo con mi amor desconocido, Sin corazón, sin llantos, Hacia el techo imposible de los cielos	
Con un gran sol por báculo.	50
¡Qué tristeza tan seria me da sombra!, Niños buenos del prado, Cómo recuerda dulce el corazón Los días ya lejanos...	
¿Quién será la que corta los claveles Y las rosas de mayo?	55

La lectura de esta “Balada triste” remite al lector a diversas canciones populares muy conocidas, algunas de ellas de tradición infantil que, en palabras del propio poeta, podemos deducir que las conoció y cantó en sus años de infancia (verso 5: “De niño yo canté como vosotros”; y verso 33: “En abril de mi infancia yo cantaba”). Quizá por eso, Daniel Devoto (1975: 27) dijo: “Como el aire tibio de abril, este libro primero de versos está atravesado por canciones y alusiones a historias infantiles [...]. Las canciones infantiles constituyen a veces la sustancia misma del poema”.

Es un poema en el que García Lorca apela a canciones o retahílas conocidas por muchos lectores y que pertenecen, en su mayoría, al acervo del Cancionero Popular Infantil. El receptor se enfrenta a la lectura de un texto que le demanda el recuerdo de composiciones que forman parte de sus conocimientos literarios previos, localizados en la infancia. Veamos esas presencias y referencias: el verso 10 (“La verbena invocando”) remite a una canción escenificada infantil (de corro o de filas) de amplia difusión en toda España, que Ana Pelegrín (1996: 105) recogió en esta variante: “Verbena, verbena, / la casa se te quema, / los hijos en la calle / y el padre en la taberna”.

Los dos versos siguientes, el 11 y el 12 (“Perdí la sortija de mi dicha / al pasar el arroyo imaginario”), recuerdan otra canción de corro o filas (Cerrillo 1994: 102):

Al pasar el arroyo
de Santa Clara,
se me cayó el anillo
dentro del agua.
Por sacar el anillo
saqué un tesoro [...]

Fernando Llorca (1988: 33), antes que García Lorca, había recogido los mismos versos, aunque sustituyendo “arroyo” por “puente”, en una canción escenificada más larga y conocida que comienza con los versos “Quisiera ser tan alta / como la luna”.

Volviendo al poema de Lorca, los versos 13 y 14 (“Fui también caballero / una tarde fresquita de mayo”), 19 (“Y vi que en vez de rosas y claveles”), 25 y 26 (“¿Quién será la que coge los claveles / y las rosas de mayo”), 41 y 42 (“¿Quién será la que corta los claveles / y las rosas de mayo”), repetidos en los versos 55 y 56, recuerdan al lector otra canción escenificada infantil de amplia difusión, que Llorca (1988: 36–37) recogió en la siguiente versión, con el título “Una tarde de mayo”:

Una tarde fresquita de mayo, cogí mi caballo y me fui a pasear, por la senda donde mi morena, gentil y risueña, solía pasar. Yo la vi que cogía una rosa, yo la vi que cortaba un clavel;	yo la dije: “Jardinera hermosa, ¿me das esa rosa del rico vergel?” Y la niña me dijo al instante: “Cuantas quiera usted yo le daré, si me jura que nunca ha tenido flores en la mano de otra mujer.” Se lo juro por mi amor constante, se lo juro y se lo juraré, que estas son las primeras flores que cojo de mano de una mujer.
--	---

La referencia que hace Lorca al “domingo de pipirigallo” (verso 18), puede llevar al lector a una larga retahíla recogida por el citado Llorca (1988: 193):

Mañana es domingo
de pipiripingo,
de pipirigallo;
monté en mi caballo
y subí a la sierra,
toqué una cencerra,
acudieron ladrones

comiendo piñones,
les pedí unos poquitos,
no me los quisieron dar,
me eché a rodar,
me encontré un real,
los gasté en lechuga
para mi pechuga.

En diversas y complejas variantes, tomadas de varias fuentes, Rodríguez Marín (1981: 11–19) recogió esta retahíla que, siempre, se interpretaba como juego infantil; la más parecida la encontró en la revista *Archivos del Folklore Cubano* (Entralgo 1926: 173):

Pipirigallo
montado a caballo.
Pasó un malojero
vendiendo romero.
Le pedí un poquito
para mi pollito
que estaba malito
de una patica.
¡Quita la mano,
que te pica el gallo!

Los versos 29 a 32 del poema de Lorca (“¿Será esa misma la que en rondones / con tristeza llamamos / Estrella, suplicándole que salga / a danzar por el campo?”), recuerdan una cantilena que Pelegrín (1996: 325) recogió como canción de corro, interpretada en muchos pueblos españoles, con pequeñas variantes, como canción de filas:

La señorita ...³
ha entrado en el baile,
que lo baile, que lo baile,
si no baila que lo pague.
Que salga usted,
que la quiero ver bailar,
saltar y brincar,
dar vueltas al aire,
con lo bien que lo baila la moza,
déjenla sola, sola en el baile.

La expresión “Y la luna lunera”, en el verso 38 del poema de Lorca, activa la memoria del lector remitiéndolo a una retahíla infantil, recogida por Rodríguez Marín

3. Aquí se decía el nombre de la niña que tenía que intervenir.

(1981: 78–79), que empieza “Luna, lunera, / cascabelera [...]”. Los versos 43 a 46 de la “Balada triste”, en los que Lorca habla de la niña chiquita y bonita que se ha casado por imperativo materno, recuerda una conocida canción infantil de amores tristes y fracasados, recogida también por Rodríguez Marín (1981: 100–101):

Me casó mi madre,
chiquita y bonita,
ay, ay, ay,
chiquita y bonita,
con unos amores
que yo no quería [...]

2.2 En el teatro

Son varias las presencias de versos y referencias directas de canciones populares infantiles en las obras teatrales de Lorca, desde sus inicios como escritor. Veámoslas:

En *Los títeres de Cachiporra. Tragicomedia de don Cristóbal y la señá Rosita*, en el cuadro 6º, escena I, Rosita canta mientras llora (1996b: 68):

Estando una pájara pinta
sentadita en el verde limón... (Se atraganta)
Con el pico movía la hoja,
con la cola movía la flor.
¡Ay! ¡Ay!
¿Cuándo veré a mi amor?

Es una canción escenificada infantil, cuya amplia difusión por toda España y países latinoamericanos ha provocado la existencia de diversas variantes, alguna de las cuales habría oído García Lorca de niño guardándola en su memoria. Ya en el siglo XVII Alonso de Ledesma (1950: 89) habló de esta singular pájara (“¿Dónde pica la pájara pinta, / dónde pinta?”), aunque los motivos o personajes que toma del Cancionero Popular Infantil él los vuelve “a lo divino”: en este caso, la pájara pinta es el motivo sobre el que construye unas redondillas al Espíritu Santo. Por su parte, Llorca (1988: 81), antes de que Lorca incluyera en su texto esos versos, recogió la cantilena como canción de corro infantil, describiéndola con detalle:

Corro: Estaba la pájara pinta
a la sombra de un verde limón;
con el pico recoge la hoja,
con el pico recoge la flor.
¡Ay, mi amor!

La niña pájara pinta, en el centro del corro, hace lo que dice la canción:

Me arrodillo a los pies de mi amante,
 fiel y constante;
 dame una mano,
 dame la otra,
 dame un besito
 de tu linda boca.
 Daremos la media vuelta,
 daremos la vuelta entera,
 daremos un paso atrás.

Y tapándose la cara añade:

Pero no, pero no, pero no,
 pero no, que me da vergüenza;
 pero sí, pero sí, pero sí,
 amiguita, te quiero a ti.

Se besan, y la niña que eligió es ahora la pájara pinta.

Una versión parecida, aunque sin las precisiones descriptivas del juego que hace Llorca, recogió unos años antes Rodríguez Marín (1981: 114). La pájara pinta vuelve a aparecer, aunque solo como mera referencia, en la estampa 2ª (escena III) de *Mariana Pineda*, cuando la protagonista se dirige a los niños con estos versos: “Soñar en la verbena y el jardín / de Cartagena, luminoso y fresco, / y en la pájara pinta que se mece / en las ramas del agrio limonero (...)” (1996b: 120).

En *Los títeres de Cachiporra. Tragicomedia de don Cristóbal y la señá Rosita*, cuadro 5º (escena I), nos encontramos la retahíla “Tira y afloja”: “A la tira y afloja / perdí mi dedal... / a la tira y afloja / lo volví a encontrar” (1996b: 64), retahíla que acompaña un juego con cuerda o pañuelo en el que participan dos o varios chicos, que tiran del objeto o aflojan, cuando se dice una de las dos palabras. El juego, que ya lo mencionó Covarrubias (1987: 963), lo recogió Pelegrín (1996: 289) en una versión parecida a la de Lorca: “A la tira y afloja / perdí mi caudal. / A la tira y afloja / lo volví a ganar”.

Algún verso de la retahíla vuelve a aparecer en el acto 3º (cuadro I) de *Así que pasen cinco años* como referencia indirecta, cuando el autor pone en boca de una muchacha (García Lorca 1996b: 372):

Verdad.
 Perdí mi corona,
 perdí mi dedal,
 y a la media vuelta
 los volví a encontrar.

En *El retablillo de don Cristóbal* (1996b: 403–405), escrita entre 1931 y 1934, la Madre y don Cristóbal mantiene un diálogo, a ratos absurdo, en el que se intercambian algunos versos en los que podemos percibir elementos de algunas “burlas” infantiles:

Don Cristóbal: Una onza de oro
de las que cagó el moro,
una onza de plata
de las que cagó la gata.

[...]

Madre: [...] Viejo, viejo pellejo.

Don Cristóbal: Y usted es una vieja,
que se limpia el culito con una teja.

El diálogo antes aludido se enriquece con la inclusión del canto del “vito” por parte de Rosita: “Con el vito, vito, vito, / con el vito que me muero, / cada hora, niño mío, / estoy más metida en fuego”. Un canto que no es, específicamente, de tradición infantil, que Lorca también incorporó en *Los títeres de Cachiporra* (1996b: 49), y que aún se escucha en versiones que no difieren mucho de esa del poeta granadino: “Con el vito, vito, vito, / con el vito, vito, va, / no me mires a la cara, / que me pongo colorá”.⁴

Por último, en *La casa de Bernarda Alba*, escrita en los últimos meses de la vida del poeta granadino, podemos leer, por boca de M^a Josefa (acto 3^o) esta doble burla (1996b: 622): “Bernarda, cara de leoparda. / Magdalena, cara de hiena”. En el Cancionero Infantil son varios los ejemplos de burlas que se dicen a personas, por razón de su nombre propio: “¿Has visto a la Dolores? / –¿Qué Dolores? / –La que tiene la cara/ de mil colores.” (Cerrillo 1994: 379).

También el acto III de *La casa de Bernarda Alba*, Adela entona esta oración/ conjuro: “Santa Bárbara bendita, / que en el cielo estás escrita / con papel y agua bendita” (1996b: 624). Es una oración que, popularmente, se dice cuando se divisa un relámpago en el cielo o se ve “correr” una estrella en la noche, como si ello fuera anuncio de algún mal, de ahí que se pueda interpretar también como conjuro. Son varias las versiones que existen de esa retahíla, muy parecidas todas ellas, como esta que recogí en Cuenca en 1984:⁵ “Santa Bárbara bendita, / en el cielo hay una ermita, / con papel y agua bendita”.

4. Recogida en Cuenca, 2004. Informante: Carmen Orozco López, 86 años.

5. Recogida en Cuenca, 1982. Informante: Ana Torremocha Villaseñor, 59 años.

3. Estructuras y procedimientos del Cancionero Infantil en la obra de Lorca

La memoria de Federico guardaba los recuerdos de juegos, retahílas y canciones infantiles que –parcial o totalmente, pero reconocibles– reaparecen en algunos de sus versos de poeta adulto. Su hermano Francisco (1980: 134–135) afirmó que conocían retahílas infantiles “melopeicas” (en referencia a su carácter repetitivo y, a veces, monótono, que llamaban la atención de Federico); y canciones de columpio o “mecedor” (en el siglo XVIII juego de moda entre los adultos pintados por Francisco de Goya).

En los olivaritos,
niña, te espero,
con un jarro de vino
y un pan casero.
A los olivaritos
voy por la tarde
a ver cómo menea
la hoja el aire.⁶

La lírica popular de tradición infantil ofrece una serie de elementos literarios que, estructural y formalmente, la caracterizan e identifican. Para poner de manifiesto, con carácter general, algunas coincidencias entre esa lírica y la poesía lorquiana que tiene su inspiración en ella, me referiré aquí a una: la frecuencia con que aparecen estructuras basadas en la *repetición de elementos*, lo que provoca la aparición de *estribillos*, *paralelismos* y *estructuras enumerativas*. Veamos.

3.1 Estribillos

En el Cancionero Infantil predominan los estribillos que se construyen por repetición de palabras con exclusivo valor sonoro: “carabí, carabá, chas, chas”, “cu, cu”, “lairón, lairón, lairón” (Cerrillo 1994: 266, 292, 316); procedimiento que también encontramos en el poema lorquiano “Noviembre” (1996a: 113–114), de *Libro de poemas*, en que, tras cada estrofa, se repite machaconamente, el estribillo “Tin tan, tin tan”:

6. Algunos de esos versos los incluyó también Federico en Mariana Pineda (estampa 2ª, escena I), en el “Romancillo del bordado” (1996b: 118), por boca de Clavela y los hijos de Mariana: “En el olivarito / me quedaré a mirar / cómo el aire menea / las hojas al pasar”.

Todos los ojos
 Estaban abiertos
 Frente a la soledad
 Despintada por el llanto.

Tin

Tan,

Tin

Tan.

Los verdes cipreses

Guardaban su alma
 Arrugada por el viento,
 Y las palabras como guadañas
 Segaban almas de flores.

Tin

Tan,

Tin

Tan.

En otras ocasiones, encontramos con estribillos que resultan de la repetición regular de uno o más versos; en el cancionero infantil (Cerrillo 1994: 264):

A la lima, a la limón,
 La fuente se ha caído.
 A la lima, a la limón,
 Mandadla componer.
 A la lima, a la limón [...]

Y en Lorca los versos de “Corona poética o pulsera de flor” (1996a: 473–474):

[...] En la espalda del río
 largos ritmos, negras hojas.
 (Y entre los juncos
 la rosa.)
 El pastor del mediodía
 toca su flauta en la sombra.
 (Y entre los juncos
 la rosa.)
 Para pasear el monte
 la tarde pinta su boca.
 (Y entre los juncos
 la rosa.) [...]

3.2 Paralelismos

En la siguiente cantilena vemos cómo los versos 5–6 y 7–8 se construyen con una estructura idéntica, lo que confiere a la composición un ritmo muy marcado (Cerrillo 1994: 96):

Arroz con leche,
me quiero casar
con una mocita
de este lugar;
que sepa coser,
que sepa bordar,
que sepa la tabla
de multiplicar [...]

Más elaborados, podemos encontrar paralelismos que son consecuencia de repeticiones estructurales en otros poemas de Lorca, como en “Dos lunas de tarde, I” (1996a: 386), de *Canciones*, en que los versos 3–4, 5–6 y 7–8 ofrecen una construcción similar:

La luna está muerta, muerta;
pero resucita en la primavera.
Cuando en la frente de los chopos
se rice el viento del sur.
Cuando den nuestros corazones
su cosecha de suspiros.
Cuando se pongan los tejados
sus sombreritos de yerba.

3.3 Estructuras enumerativas

En el Cancionero Infantil es frecuente este tipo de estructuras, sobre todo en canciones escenificadas que acompañan a juegos, como la que se decía para jugar a la “pídola” (o “burro”), de la que existen numerosas variantes por toda España (Cerrillo 1994: 274):

A la una la fortuna,
a las dos el reloj,
a las tres mi corsé,
a las cuatro mi retrato,
a las cinco voy al circo,
a las seis cacho de buey.

En el *Retablillo de don Cristóbal*, Lorca usó un procedimiento también enumerativo: “Te maté, ¡puñetero!, te maté... / Una, dos y tres, al barranco con él” (1996b: 402). En 1933, Lorca, que estaba en Buenos Aires siguiendo las representaciones de *La zapatera prodigiosa* con la compañía de Lola Membrives, dio una entrevista a *Crítica* (1996c: 482–482), en la que se refirió a su interés por el cancionero popular:

He ido a él con la misma curiosidad con que han ido otros, a estudiarlo científicamente, y me he enamorado de las canciones. Durante diez años he penetrado en el folclore, pero con sentido de poeta, no sólo de estudioso [...]. Las canciones son criaturas, delicadas criaturas, a las que hay que cuidar para que no se altere en nada su ritmo. Cada canción es una maravilla de equilibrio, que puede romperse con facilidad [...]. Las canciones son como las personas. Viven, se perfeccionan y, algunas degeneran, se deshacen [...].

4. Conclusiones

No es exagerado afirmar que Lorca encontró en el folclore elementos y razones para configurar, en parte, un estilo propio, identificable en bastantes de sus obras poéticas y teatrales, en las que aparecen, frecuentemente, coplas y canciones populares, o procedimientos estructurales que son seña de identidad en la poesía popular.

Además –como hemos comprobado– destacan referencias a composiciones de tradición infantil y presencias de composiciones del Cancionero Popular Infantil que remiten al lector a conocimientos literarios previos que, probablemente, ya tiene y que son parte de su patrimonio cultural; es una importante aportación, la apelación al intertexto del lector que se pueda acercar por primera vez a la escritura poética o teatral de Lorca, y que puede recibirla, ya en esa primera lectura, como algo que le resulta cercano y, en ocasiones, familiar.

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The formation of literary reader and ethical reader

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In the present paper, the importance of children's literature in the literary and moral education of the readers in formation is studied from two illustrated albums referred to the war (*¡Sálvate, Elias!*) and the dictatorship (*The composition*). The relationship established between text and illustration is an adequate aesthetic and ethical proposal that facilitates to a greater extent, the moral reflection that must be considered an essential part of the children's and youthful readings.

Keywords: ethical reader, moral education, illustrated album, literary education, reader training

In recent years, children and young people's literature (LIJ) has seen an alarming interest in topics that have nothing to do with the aesthetic-literary values of the works, but rather with the instrumentalization that is made of the values or emotions that the works transmit. It is not difficult to find classifications of books in publishers, libraries or educational centers about books considered as LIJ, when, in fact, they are self-help books or thematic collections of stories and stories about values. The dependence on the school, of which Orquín (1998: 20) spoke, is usually reduced to one of the curricular objectives of which reading pleasure, reading habit and, of course, literary education are not part of it. From another perspective, related to the didactics of literature (Orquín 1998; Colomer 1999; Mendoza 1999; Tejerina 2000; Llorens 2000; Mata 2014) have been proposed that the best LIJ, like all good literature, has aesthetic-literary values that do not obscure the knowledge of social values, but they should not be subordinated to them:

La mejor literatura, la de ahora y la de todo tiempo, siempre ha sido profundamente moral, y ha usado el poder de la palabra para dar cuenta de la dignidad del ser humano y de sus anhelos [...] Sucede que la literatura con mayor valor moral es, según argumenta Savater, la que no da las respuestas acabadas, sino la que hace preguntas sobre las que el lector se interroga. (Tejerina 2000)

These questions already raised at the end of the twentieth century seem to resurface, if at any time they have disappeared. The LIJ must contribute to the moral education of the individual who will be a citizen, making the reality known and developing the imagination, but must not submit to the always respectable values of non-literary classifications with a clearly pedagogical objective. It is necessary to return to the idea of Savater cited by Tejerina above: literature should ask questions and not give finished answers. For the individual to take a stand before the situations posed by reality or fiction, good literature shows; in front of it, instrumentalization aims to tell the reader what is right and what is wrong. At this point lies the subtle difference between developing the ethical conscience of the individual and indoctrination, a point that the mediator must be aware of:

Quien tenga la responsabilidad de mediar entre libros y lectores (de manera especial, los profesores), [...] no debe olvidar que la lectura literaria posibilita en lector la construcción de un mundo imaginario propio [...] Por otro lado, la lectura literaria ayudará al niño lector y al lector adolescente [...] a captar idea o sentimiento, a desarrollar la imaginación, a simular situaciones o estados de ánimo, a experimentar sensaciones o viajar figuradamente a otra época o a otro mundo.

(Cerrillo 2016: 14)

A good book makes the reader, as in *Rosablanca*, not to understand what happens and share the suffering of the protagonist; who feels the anguish of Elías-Emilio, or the helplessness of the penguin of *Madrechillona*; to endorse the desperation of *Juul*, or the unnamed child of *Stolen Names*; or to identify with *Frederick* and be able to make decisions with Pedro Malbrán in *The Composition*. As Colomer (1999: 20) pointed out “[...] si aumentara la atención dedicada a pensar que, al mismo tiempo, los libros sirven para aprender literariamente, la literatura infantil podría ser juzgada también desde los parámetros de su eficacia en esta tarea [la de la formación de valores sociales]”. Eighteen years later, there is a wide literature on LIJ as a fundamental part of literary education, but studies on ethics and aesthetics in LIJ and the effectiveness of this in the knowledge of moral values are not reflected so clearly in the school. The moral reflection that facilitates and enhances literature is what we propose to transfer the reader in formation from the LIJ to address the importance and need of an ethical reader who knows how to face reality, identify the one who suffers, coexist with the “other” and make decisions about the possibilities that are narrated in the literary works. The reader must develop a critical vision of reality, according to his maturity, his literary competence and his knowledge of the world. Only from the knowledge of reality is it possible to identify with the fictional characters in order to later identify with the real ones.

[...] los lectores de novelas comparten el trance de los personajes, experimentando lo que les sucede como si tuvieran su mismo punto de vista, y también piedad, algo que trasciende la empatía porque supone que el espectador juzga que lo infortunios de los personajes son graves y no han surgido por su culpa [...] el lector de novelas [...] debe alternar entre la identificación y una simpatía más externa.

(Nussbaum 1997: 100)

The moral experience of the character must be lived by the reader in order to be able to construct his own reality, confront it and decide on it, without a single approach and only one truth. If the reader does not read literary works that show him the reality in which he lives, an unknown reality to which he remains alien, the teacher should consider what attitude the reader in training could take before it, if he would be more compassionate, more empathetic. As the character of Elizabeth Costello affirms, the Australian writer created by Coetzee:

El corazón es la sede de una facultad, la *compasión*, que a veces nos permite compartir el ser ajeno. La compasión tiene todo que ver con el sujeto y muy poco con el objeto, con el “otro” [...] Hay gente que tiene la capacidad de imaginarse como otra persona y hay gente que no la tiene [...] Y hay gente que tiene esa capacidad pero decide no ponerla en práctica [...] no hay límites a la medida en que podemos ponernos en la piel de otro ser. La imaginación compasiva no tiene límites.

(Coetzee 2016: 175)

Consecutively, two illustrated albums that make the reader think and answer questions about the other, about war.... are proposed, literary works that serve to stir the spirit of readers, to awaken their ethical conscience and interest in literature.

Brami, Élisabeth and Jeunet, Bernard: ¡Sálvate, Elías!

The book opens with the story of the family of Elías that like so many others in other so many wars must abandon everything to save their life. It presents an historical fact through the voice of its seven-year-old protagonist who, from his memories, leads the reader to learn about the Nazi occupation in France during the Second World War. This album is told in first person by a seven-year-old boy named Elias that one warm summer day he has to collect his belongings – clothes, his Robinson Crusoe book and his backpack – to go to the field campo “Después volveremos a recogerte”, “¿Después de qué?” (2006: 13). Elías is left in charge of Mr. François in a farm “Papá le dio un sobre al señor François” (2006: 17) and he changes his name to Emilio.

In the following pages the reader recognizes in Elias’ voice common facts about the childhood of any child; but above all, he recognizes fears: the loneliness of the

night in an unknown place, the nightmares, the anguish before the beginning in a new school and above all the feeling of abandonment and the fear of losing his parents. This fear is evident throughout the book, when the seasons pass and “Papá y mamá no vinieron a buscarme” (2006: 25).

The life of Elías-Emilio goes through what is proper to childhood: the placidity of the daily life of a farm, the friendship with the girl-neighbor María, the discovery of sexuality and the harsh reality that Elías understands better and better as time goes by and Elías grows older. “¡Y que no te vea nadie!”, “Es como tu estrella, cuando llegaste a nuestra casa; nos trae la guerra”, “Yo no entendía nada. Aún tenía ocho años” (2006: 29); “Tal vez ella también estuviese escondida, como yo, y no pudiese hablar de ello” (2006: 33); “[...] –entonces hizo un gesto con las manos como si fuese a retorcer el cuello de un pollo– ¡igual que a tus padres! ¡igual que a todos los de tu raza!” (2006: 41). This childhood world takes place between games and discoveries, where the hope of recovering the placid, comfortable and known world is kept alive, but at the same time it is in contrast with the perception that there is a not so peaceful reality that is becoming increasingly evident in which falsehood, lies and rancor prevail.

At the end of the story Elías-Emilio is already nine years old, he can already understand perfectly the meaning of these trucks with awnings full of children who were pushed out “Los arrojaron a los camiones, amontonados” (2006: 45) of the white house where “había una colonia de vacaciones con niños durante todo el año” (2006: 42), when he sees everything hidden in the gutter and thinking that “Alguien de la familia de María había debido denunciarme, o quizás hubiera sido los François, porque el sobre estaba vacío” (2006: 45). Elías escapes because the little Liane doesn’t allow them to help her and because the gendarmes recognize him as the François’ nephew; but is aware that “Yo sé que Liane se marchó para siempre al enorme y oscuro vientre de la guerra. Todos se fueron allí. Sí, lo sé. Ya lo entiendo. Pronto voy a hacer nueve años” (2006: 46). At the same time that the reader is discovering the reality of Elías-Emilio, he is also understanding the growth of the protagonist. The loss of childhood by a child who understands reality because he learns from it is a central issue, and this is where the reader understands the paradox: that thanks to the curiosity of childhood Elías discovers the adult world. However, the book ends with Elías’ hope, he thinks that his parents will return someday for him.

The “paper sculptures” of Jeunet and the ocher, yellow, earth colors in dark, aged tones that contrast with the white pages where the written text is, contribute to express the true drama that Elías is experiencing. The characters are dolls that do not convey any emotion on their faces, since in war times, feelings are forbidden. The story is told through simple language, short phrases that reflect thought and the memories of a child. The language also plays with different interpretations

through irony so that the reader understands that behind the evidence of simplicity and everyday life there is another possible reality. Elías asks at the end of the story: “Estoy esperando. ¿Vendrá mamá a coserme una nueva estrella para mi cumpleaños?” (2006: 49).

The metaphor of the unknown, of the symbolic is reflected through the illustrations: each page collects an animal or an object that represents a greater or lesser degree of the interpretation of a fact, of a word “Es como tu estrella, cuando llegaste a nuestra casa; nos trae la guerra” (2006: 29).

At the end of the page there is a black crow pecking a piece of wood from which it is taking out the words with its beak; “[...] entonces hizo un gesto con las manos como si fuese a retorcer el cuello de un pollo ¡igual que a tus padres! ¡igual que a todos los de tu raza!”, “Las pinzas de ropa se cayeron en la yerba. Yo salí corriendo” (2006: 41). In the upper corner and in the bottom corner of the page there are two clamps that symbolize the calm of those who live in safety in contrast with the fear of Elías which makes him run away.

Skármeta, Antonio and Ruano, Alfonso: *The composition*

The composition was published as a story in many European, American and Latin American newspapers and magazines during the years 1978–1981 (Lira 1985: 111). Skármeta wrote this story with a real basis. The main character in *The Composition* is a nine-year-old boy, Pedro Malbrán, who replaces the teenager from other of his works. Skármeta “uses them” to express their confidence in life. The simplicity and banality of the protagonists become literary mechanisms to effectively communicate which for the author, children and adolescents represent: hope and enthusiasm (Bannura-Spiga 1986: 160).

The composition tells the story of Pedro and his neighborhood in a sociopolitical context marked by a military dictatorship. Pedro is a football lover. His story begins on his birthday after receiving a plastic ball as a gift. The author shows reality through objects, everyday life, games that socialize, everything contextualized in the geography with which the reader can feel identified. The game, according to Bandura-Spiga (1986: 157) “se introduce en los elementos estructurales de las narraciones intentando traducir los problemas ontológicos de los protagonistas. Es también su manera de enfrentarse y de reproducir el mundo. Toda expresión social de los niños y de los adolescentes aparece bajo el filtro de lo lúdico”.

In this story, the protagonist plays football, through it he shares his friendship – the sport is a theme that he has dealt with in his work in its different modalities –, he cites a puzzle and a chessboard. Throughout a story about the common life of a child who distributes his time between football matches and school, a series of

implicit political events are interspersed, among them we should stand out the arrest of Daniel's father, Pedro's friend, or the military presence.

With the arrival of the army, the child begins to observe in his parents a new habit. At night, they listen to the radio secretly and in silence. After the arrest of Daniel's father during a football match, Pedro becomes interested in the issues underlying his political context. He will ask and observe the reactions of his parents with reference to the dictatorship, in the same way that he will make comments with his classmates about what he is understanding and what reaches his ears: "¿Tú estás contra la dictadura?" (Skármeta & Ruano 2000: 29).

The conflictive element of the story arises with the appearance of a captain of the army in the school that instigates them to carry out an essay whose title would be: "What my family does at night". Children are considered an important part of the story and it is not possible to protect them despite the efforts of the adults, as the military man of the history knows. In *The composition* certain symbolic objects that play a relevant role appear. First, the radio as a mirror of reality that makes Peter aware that the events surrounding him go beyond the simple routine of children. The radio is shown as a border element between the position that favors the dictatorship and, on the contrary, the one that rejects it. Also the activity at night could be an example of these two positions. In addition, the radio is the conclusive symbol of the literary work, since this is what gives the final ending. A second important object is the ball. If we stop at the album pages, we will see its central position, except those moments in which it is used as a symbol of connection between the sociopolitical context and the child's reality. For example, there is a breakdown of that fragmented reality appropriate for children when the match is stopped because of the arrest of Daniel's father. But, first of all it is possible to observe it, at the beginning and at the end of the text. At the beginning, the work opens with the plastic ball gift and it closes, with the attempt to win the prize of the composition in order to buy a regulation ball. The chessboard that appears in the illustration must be cited as a "saving" object and it makes sense when reading Pedro's composition and in the closing dialogue of the work because it represents the child's lucidity, complicity, ethical conscience and, at the same time, Skármeta's sense of humor. Regarding the context concretion of the literary work, there are references to the life of Skármeta and his exile. However, its universality allows it to be related to military dictatorships closer to the different contexts of readers: Franco's dictatorship, Argentina's...

The passage from childhood to adulthood as well as children's understanding of a more complex reality of deprivation and censorship can be reflected in conversations with parents and friends, as well as in *The composition*. The Chilean author achieves with this work an approach to previously limited topics in children's and youth literature, such as loss or dictatorship.

- Papá –preguntó (Pedro) entonces–, ¿yo también estoy contra la dictadura?
 El padre miró a su mujer como si la respuesta a esa pregunta estuviera escrita en los ojos de ella. La mamá se rascó la mejilla con una cara divertida, y dijo:
 –No se puede decir.
 –¿Por qué no?
 –Los niños no están en contra de nada. Los niños son simplemente niños. Los niños de tu edad tienen que ir a la escuela, estudiar mucho, jugar y ser cariñosos con los padres. (Skármeta & Ruano 19)

Ethics and aesthetics are present in *The composition* and establish a clear union between aesthetics and ethics, in the game between the reader's reality and the characters' fiction while recognizing the performance according to the values of a universal ethic or the deprivation of rights and duties of each human being. Thus, while ethics reflects externally on a certain moral, the form of communication in literature makes the reader participate in moral values through his responsibility in reading. It is what Nussbaum has called "narrative imagination", the ability to expand our experience to feel willing to participate in a life that is not ours. (Llorens & Terol 2015: 104). The albums we have selected are a sample of books that pose questions beyond a country or a continent, the uncertainties of those who suffer in a nearby, but hostile geography. They are albums that deal with the other, the persecution, the war, the dictatorship; albums that have children as protagonists, who tell their experiences. We wanted to highlight these two titles for their contribution to literary learning, and to moral education through ethical values and the questions that the readers in training must ask themselves about reality. Those works present the daily life of a family in whose home, in whose country, which could be the reader's one, there are many different situations that generate suffering and horror. The texts and illustrations show the common fears that children have, their helplessness and place the reader in desperate situations. The readers of the works must take a stand on the situations that arise and identify themselves with the characters, this implies a way of facing reality.

La cuestión sencilla es que la literatura pertenece al mundo que el hombre construye, no al mundo que ve; más a su hogar que a su entorno. El mundo de la literatura es un mundo humano, concreto, de experiencia inmediata. [...] El mundo de la literatura tiene forma humana, un mundo donde el sol sale por el este y se pone por el oeste, sobre el borde de una tierra plana en tres dimensiones, donde las realidades primarias no son los átomos o electrones sino los cuerpos, y las fuerzas primarias no son la energía y la gravitación sino la pasión y la alegría y el amor y la muerte. (Frye 30–31)

Living in your own "country of fear" is decisive for the initial reader because identification with one of the characters implies different ways of seeing reality: The

reader will perceive a vision of each of them – the family that welcomes the child Elias-Emilio; the possibility of what to write in the composition – and he must ask himself how to interpret his acts. From an ethical point of view, the complexity of the texts should function as a wind that will stir the adjusted spirits that remain unaware of what happens near them.

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Lectura literaria y multimodal del álbum ilustrado

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El objetivo de este artículo es analizar la interacción entre la imagen, el texto y el soporte en *El pueblo durmiente*. Queremos descubrir las motivaciones que han llevado a Rébecca Dautremer a presentar la información visual y textual de una forma tan específica y cómo esa combinación de modos determina la comprensión del lector y apela a su participación en el relato.

Keywords: álbum ilustrado, multimodalidad, educación literaria, multialfabetización, punto de vista narrativo, ilustración, relación texto e ilustración, paratextos

1. Introducción: Objetivos y estructura del artículo

El objetivo de este artículo es analizar la interacción entre la imagen, el texto y el soporte en *El pueblo durmiente*.¹ Queremos descubrir las motivaciones que han llevado a Rébecca Dautremer a presentar la información visual y textual de una forma tan específica y cómo esa combinación de modos determina la comprensión del lector y apela a su participación en el relato.

El pueblo durmiente es un enorme álbum ilustrado a todo color, una adaptación libre del clásico *La bella durmiente* de Charles Perrault. En este álbum un joven príncipe y su sirviente contemplan el sueño profundo en el que han caído todos los habitantes del pueblo. La voz del sirviente actúa como narrador omnisciente en segunda persona que apela continuamente al príncipe y, por ende, al lector.

Como ya ocurriera en el clásico *Donde viven los monstruos* de Maurice Sendak, en *El pueblo durmiente* la distribución del espacio entre texto e ilustración se utiliza

1. Hemos utilizado para su análisis la versión en castellano de la editorial Edelvives publicada en Zaragoza en 2017 y traducida del francés por Elena Gallo. La primera edición, *Le bois dormait*, fue publicada en Francia por Editions Sarbacane en 2016.

para situar al lector en el mundo de ficción en el que se desarrolla la historia. El pliego constituye una frontera material entre dos espacios narrativos: el real, que se ubica en la página izquierda, contiene el texto escrito y muestra el paseo del príncipe y el sirviente, es decir, la “vigilia”; y el de la derecha, imaginario, simbólico, que muestra a los habitantes del pueblo, es decir, el “sueño”.

Las ilustraciones que se ubican en estos dos espacios narrativos son también diferentes en cuanto a su técnica y factura: las de la izquierda representan al príncipe y su sirviente con un dibujo de finas líneas en blanco y negro; las de la derecha son acuarelas a todo color. Esta configuración tan especial indica, según Rébecca Dautremer, que “tenemos que formar parte del mundo, que no nos podemos apartar y ser solo espectadores de lo que ocurre. Hay que participar” (Naranjo 2017).

Esta maquetación tan variada de formatos afecta al ritmo de lectura de la obra pues “las palabras nos empujan para adelante, queremos saber qué es lo que va a pasar [...]. Las imágenes, por el contrario, nos detienen para que exploremos en más detalle las escenas específicas que ilustran” (Uribe 2002: 24). Este ritmo de lectura se rompe cuando se cede importancia al espacio en blanco que “representa un lugar para la claridad, la concentración y la proyección imaginativa” (Hearne 1999: 193). En estos espacios en blanco hallamos ejemplos de “doble ilustración” (Cañamares 2006: 131–132), de sucesión simultánea de imágenes (Nikolajeva & Scott 2001), que muestran “varias acciones encadenadas de lectura visual que indican una sucesión cronológica de acontecimientos” (Moya & Pinar 2007: 24) y que, por lo tanto, ralentizan e incluso detienen la lectura.

2. Libros álbum y multimodalidad

Aunque los álbumes no se dirigen exclusivamente a niños pequeños, tradicionalmente ha sido en ellos donde encontraron a sus potenciales lectores, ya que las ilustraciones facilitaban la comprensión del texto. Actualmente no podemos subestimar su disfrute, única y exclusivamente en ese grupo lector pues, año tras año, el mercado editorial ofrece propuestas interesantísimas que en sus planteamientos demandan de sus lectores una educación literaria que excede las competencias y capacidades de esos “primeros lectores”. De hecho, en algunos casos, “imagen y escritura están interrelacionadas para contener algo más que una única lectura” (Walsh 2012: 15; Moya 2014: 70).

Precisamente por su morfología eminentemente visual, el álbum ilustrado se ha ofrecido como un recurso valiosísimo para iniciar al niño en el aprendizaje de la lectura y la escritura o para introducir al niño en el mundo de la literatura (Nodelman 1988; Cerrillo 2005; Colomer et al. 2010; Cotton et al. 2015; Kummerling-Meibuer et al. 2015). Pero hemos de tener en cuenta que, en los álbumes ilustrados, la

construcción del significado surge de la interacción o interrelación del texto con las imágenes, por lo que se hace necesario afianzar el aprendizaje de la lectura verbal y visual. Se trata de formar a sus lectores de forma multimodal, es decir, la educación literaria de estos niños atenderá a la mejora de su comprensión lectora, su competencia literaria y, junto al dominio del texto escrito, de su alfabetización visual.

El término alfabetización visual fue acuñado a finales de los sesenta por John Debes (1968) para referirse al grupo de competencias que desarrollamos para poder percibir, reconocer, comprender, interpretar y utilizar una imagen visual (Felten 2008). Hoy en día, el término se ha extendido a todos los ámbitos educativos, como demuestran los trabajos de Kress y van Leeuwen (2006), Unsworth (2007, 2008) y otros investigadores de corte funcionalista, cuyos trabajos ponen de manifiesto que en la sociedad actual el significado se construye a través de la combinación de varios modos semióticos.

La lectura literaria del álbum ilustrado requiere, al menos, de dos tipos de educación: la alfabetización visual (referida, sobre todo, a la lectura de ilustraciones) y la literaria (centrada en la decodificación, comprensión e interpretación del texto literario). Los álbumes, al ser soportes multimodales, contienen significados que necesitan de conocimientos metasemióticos pues, en ocasiones, a la lectura de ilustraciones se unen otras modalidades multimodales como la música, los efectos sonoros, el movimiento o incluso los aromas. Para poder acceder al significado de los álbumes ilustrados es necesario que sus lectores reciban una *multialfabetización* (Unsworth 2008; New London Group 1996) que les permita acceder a la interpretación de los diferentes códigos implicados. En palabras de Cerrillo:

El concepto de “alfabetización” hoy ha cambiado: al aprendizaje de los mecanismos lectoescritores hay que sumarle la competencia lectora, que es la competencia que permitirá al lector leer diversos tipos de textos (escolares, instrumentales, informativos, literarios...), en situaciones diversas y en códigos diferentes (verbales, icónicos, audiovisuales...), siendo capaz de discriminar, reflexionar y opinar sobre lo leído. (2009: 6)

Se trata, por lo tanto, de compaginar la lectura del texto con la de los códigos multimodales y, en esta labor, se requiere que lectores y mediadores accedan a un metalenguaje que les permita describir esos significados metasemióticos, es decir, “a language for talking about language, images, texts and meaning-making interactions” (New London Group 1996: 77). Como también indica Unsworth (2006: 1165), la alfabetización y la educación literaria no puede referirse únicamente a la esfera del lenguaje verbal, sino que deberíamos redefinir estos términos y crear un metalenguaje que tuviera en cuenta la importancia que las imágenes y otras modalidades significativas como la música, el cine o el mundo del arte, entre otras, tienen en la construcción del significado, tanto en los textos en soporte papel como en los digitales.

El niño mantiene sus primeros contactos con la literatura escrita a través de los álbumes ilustrados. La lectura de estas obras excede (como ya hemos comentado anteriormente) la mera contemplación de las ilustraciones y la lectura del texto que las acompaña. A veces se olvida que en la conformación del álbum ilustrado (y su lectura posterior) intervienen otros elementos paratextuales (Genette 1987: 8; Lluch 2003: 12) que han de ser tenidos en cuenta a la hora de descodificar el mensaje que en él se ofrece (Bader 1976). En la lectura del álbum interviene también (sobre todo en aquellos con juegos metatextuales o metaficcionales) la atención al soporte (Mackey 2008), es decir, a esos otros elementos que conforman este producto editorial:

La materialidad del objeto libro es importante en un álbum, ya que la elección de una cubierta, un papel o unas guardas ejerce una gran influencia en el proyecto, al aportarle una dimensión significativa, incluso pueden llegar a adquirir un rol narrativo. (Van der Linden 2015: 10)

2.1 Hacia un análisis semiótico visual

El marco teórico en el que fundamentamos nuestro análisis se basa en el modelo visual de Moebius (1986) y Nikolajeva y Scott (2001), en la *intersemiótica* de Unsworth (2007) y en la semiótica social de Kress y van Leeuwen (2006), que entronca con la lingüística sistémico funcional de Halliday (2004). Desde este punto de vista, texto e imagen presentan los hechos de forma realista o abstracta (función representacional), muestran la interacción que se entabla entre el autor y el lector (función interactiva) y constituyen “un tipo de mensaje coherentemente organizado y claramente reconocible en un contexto específico de comunicación (función composicional)” (Moya & Pinar 2007: 24). Dicho marco teórico ya ha sido utilizado por Moya (2014, 2015, 2016, 2017) para fundamentar el análisis de álbumes infantiles y mostrar el significado que nace de la interacción de texto e imágenes en los libros álbum.

2.1.1 *El significado representacional*

El significado representacional engloba los participantes, procesos y circunstancias que a nivel verbal y visual reflejan la realidad narrativa. En este sentido, entre los dos códigos puede existir una relación de expansión o de proyección (Unsworth 2007: 1175). En el primer caso, la interrelación entre palabra e imagen se construye porque la una desarrolla a la otra y, en este sentido, la interacción puede estar caracterizada por la redundancia, la complementariedad o la conexión (Unsworth 2006: 60).

- a. En una relación redundante se produce una equivalencia entre imágenes y texto, cada uno expone los hechos mediante sus propios medios pero ambos comparten las mismas referencias, generalmente las palabras suelen mostrar los hechos de forma general y las imágenes muestran una instantánea de los hechos relatados. Unsworth introduce cuatro subcategorías en este tipo de relaciones: aclaración, exposición, ejemplificación y homoespacial. De este modo entre un código y otro se produce sinergia.
- b. En una interacción complementaria lo que dice el texto y lo que muestran las ilustraciones es diferente por lo que pueden servir, bien para que cooperen entre sí y un código incremente y extienda al otro² – *augmentation* en terminología de Unsworth (2006: 63) o *counterpoint* según Nikolajeva y Scott (2001: 232) –, o bien para que no cooperen entre sí y palabras e imágenes elaboren un discurso divergente y de oposición entre ellos (Unsworth 2006: 63–64) que suele ir encaminado a fomentar el humor o plantear la ironía.
- c. Por último decimos que hay conexión cuando entre el texto y la ilustración se produce una interrelación de realce.

En el segundo caso, entre las ilustraciones y el texto se produce una interrelación reactiva en la que un código proyecta al otro, generalmente para citar, ilustrarlo o denunciarlo apelando, generalmente, a una respuesta por parte del receptor. Es decir, demanda una interacción pseudo-interpersonal entre los personajes de la historia y el lector: “realize a pseudo interpersonal relation of direct involvement at a personal level with a demand for a response” (Unsworth 2006: 64).

2.1.2 *El significado interactivo*

Se refiere al significado interpersonal. Engloba las interacciones que se establecen entre el emisor y el receptor de un mensaje, así como la evaluación o puntos de vista que subyacen en un intercambio comunicativo. De alguna manera se refiere al afecto y el juicio valorativo que se establecen entre los participantes y el lector (Unsworth 2006: 68).

En la función interactiva adquiere una gran relevancia el punto de vista de narrador e ilustrador, más aún en este álbum ilustrado cuyas ilustraciones vulneran esta convención narrativa y transforman un relato autodiegético en heterodiegético

2. Moya (2014: 72) habla de tres posibilidades en este tipo de interacción en la que texto e ilustración se enriquecen recíprocamente: (i) que texto e imagen se “repartan” los segmentos narrativos y solo uno de ellos se ocupe de describir una parte de la narración; (ii) que los pasajes significativos se ofrezcan en la ilustración y que el texto lo co-presente; y (iii) que texto e ilustración cooperen para mostrar secuencias narrativas con gran dinamismo, por ejemplo para mostrar el proceso, el resultado o las consecuencias de una acción.

(Nodelman 1991). Genette (1989: 241) distingue entre la persona que habla (la que cuenta la historia) y la que ve (la focalización o la persona desde cuyo punto de vista nos es presentada la historia). En este álbum “quien habla” (el sirviente) no es “quien ve”: el texto está en segunda persona pero las ilustraciones parecen estar en tercera.

Kress y van Leeuwen (2006) distinguen cuatro categorías relacionadas con el significado interactivo: (a) imagen y mirada (distinguiendo si las imágenes ofrecen significados o demandan una respuesta); (b) distancia social e intimidad (si denotan cercanía, media distancia o alejamiento); (c) ángulo horizontal y apelación (dependiendo de si se utilizan planos frontales u oblicuos); y (d) ángulo vertical y poder, definidos en función del uso de planos picados y contrapicados.

2.1.3 *El significado composicional*

El significado composicional se define en función de cómo se construye y se organiza el texto. *El pueblo durmiente* es un álbum ilustrado dirigido antes a lectores autónomos que a primeros lectores (Cañamares 2006: 39–59) que, probablemente, conocen el cuento *La bella durmiente*. La elección del formato, sensiblemente mayor que el ofrecido en otros álbumes ilustrados y ligeramente cuadrado, obedece a la necesidad de realzar las ilustraciones. Este álbum, además, se construye cediendo el texto a la voz en estilo directo del sirviente que actúa como narrador en segunda persona. La apelación al lector es continua a lo largo del relato y en sus paratextos, tal y como apreciamos en la dedicatoria.

También es llamativa la composición de la página pues estamos de acuerdo con Moya y Pinar (2007: 28) cuando afirman que “la situación de los elementos visuales en una composición determina su valor informativo”. Este es el motivo por el que la información conocida ocupa la página izquierda (el plano del príncipe y su sirviente y los comentarios de este último sobre el cuento clásico) mientras que la información nueva (la versión personal de Rébecca Dautremer) se ubica en la derecha. También para expresar el dinamismo observamos que, durante su paseo, príncipe y sirviente avanzan de izquierda a derecha y del fondo al primer plano para mostrar su avance, acercarse al lector y avanzar de lo ideal a lo real (Kress & van Leeuwen 2006). Del mismo modo, si analizamos la composición de las imágenes relativas al pueblo dormido, comprobamos que, en la mayoría de los casos, los participantes representados ocupan el lugar central de la composición, dotándoles de una prominencia especial y de un papel protagonista frente a otros participantes secundarios.

Estas claves composicionales se ven reforzadas por el uso de diferentes tipos de formatos y marcos, pues estos últimos (*frames*) normalmente ofrecen una visión limitada del mundo (Moebius 1986: 141), tal y como sucede en las imágenes del pueblo que se muestran enmarcadas mientras que las referidas al príncipe y su sirviente ocupan todo el espacio de la doble página y sin marcos que la contengan,

por lo que invitan al lector a formar parte de la composición (Nikolajeva & Scott 2001: 62; Nodelman 1988: 51). En palabras de Moya:

While framing stresses the individuality and differentiation of an element, the absence of framing makes it part of a group. The lack of frame lines and empty spaces between the RPs may also join elements together. Elements can be grouped together by connecting vectors and by continuity of color and shape. (2014: 120)

2.2 La relación texto e ilustración

En el álbum ilustrado es común el paso de elementos de la narración a la imagen evitando así que el texto gane extensión y facilitando el acceso de lectores principiantes a su lectura. En ocasiones sucede el efecto contrario, es decir, que las ilustraciones acogen tal cantidad de información que los lectores encuentran grandes dificultades para interpretarlas. Tanto en un caso como en el otro, el discurso del álbum ilustrado es de naturaleza dual, es decir “siempre presenta dos formas diferentes de significado: el verbal o textual y el pictórico o icónico. El significado se genera al menos de dos maneras, la atención siempre se centrará en un aspecto y luego en el otro” (Lewis 1999: 85).

En el álbum ilustrado se crea una “narración interdependiente” (Agosto 1999: 269) entre las imágenes y el texto pues, entre estos dos códigos, se establecen relaciones dialógicas diversas que afectan a la comprensión e interpretación del álbum.

Entre el texto y las imágenes se pueden generar diversas interacciones. Navas (1995: 312) distingue entre ilustraciones “narrativas”, que son una mera decoración gráfica, e ilustraciones “interpretativas”, que amplían un determinado texto y le añaden una riqueza de significados que pueden ser de redundancia, complementariedad o discrepancia. Agosto (1999: 269) distingue entre las imágenes que argumentan – amplían, extienden y completan – el texto y las que lo contradicen. Nikolajeva y Scott (2001) proponen cinco categorías para describir la interacción entre texto e ilustración: simétrica, de ampliación, complementaria, de contrapunto y contradictoria.³ Partiendo de estos estudios precedentes establecimos un modelo (Cañamares 2006: 299–330) en el que distinguíamos tres tipos de posibilidades entre las ilustraciones interpretativas y el texto: (a) *imágenes cooperantes* que bien objetivaban el texto (objetivantes), o bien lo desarrollaban (ampliatorias); (b) *imágenes operantes en un sentido contextual* pues transmiten información nueva necesaria para la comprensión total del discurso; y (c) *imágenes no operantes* que funcionan como estructuras independientes o antagónicas del texto.

3. Rosero (2010) las denomina vasallaje, clarificación, simbiosis, ficción y taxonomía.

3. Análisis semiótico de *El pueblo durmiente*

3.1 Las metafunciones. El significado representacional

Los participantes representados en el álbum ilustrado son entidades humanas que habitan dos planos distintos: el del príncipe y su sirviente y el de los habitantes del pueblo durmiente. En el primero los personajes actúan como protagonistas del relato y el texto escrito consiste en las intervenciones del sirviente para relatar lo ocurrido al príncipe. El segundo plano muestra ambientes y personajes del pueblo durmiente que se configura como eje central del relato. Esta es una diferencia significativa con el hipotexto, pues si en el texto de Perrault el protagonismo recaía claramente en la joven dormida, en este caso la atracción recae en el pueblo en sí: su paisaje, sus animales, sus habitantes y, por supuesto, su florista. Para que este elemento sea más claro, la ilustradora representa al príncipe y a su sirviente con líneas esquemáticas sobre fondo blanco y otorga una mayor importancia al pueblo representándolo a todo color y con exquisitos detalles. Estas últimas ilustraciones son las que adquieren mayor importancia y son más decisivas en la representación de los participantes. Suelen ser ilustraciones narrativas que representan el contenido más relevante al que se refiere el sirviente; son imágenes estáticas, atemporales y reactivas (Moya & Pinar 2007: 24), que muestran a los participantes dormidos, en escenas detenidas en un espacio y un tiempo (un apacible pueblo francés en los años veinte⁴) que, con la excepción de la última página, anima al espectador a mirar (y admirar) la belleza de diversas figuras estilizadas de aire modernista.

En algunas ilustraciones se llevan a cabo relaciones intertextuales con el hipotexto principal (*La bella durmiente*) y con otros hipotextos relacionados en mayor o menor medida con dicho relato (como la película *The big sleep*, el boxeo o las escenas circenses).

A modo de ejemplo podemos analizar algunas escenas. La historia comienza con la dedicatoria de la autora en la página izquierda y una pequeña ilustración del príncipe y su sirviente. Cada una de las dos páginas dobles siguientes muestran a un animal dormido: una mariposa y una rana. La maquetación de la siguiente página doble cambia por completo, pues ante el lector se configura un amplio espacio en blanco sobre el que “avanzan” hacia el lector príncipe y sirviente en un continuo de “dobles ilustraciones” mientras el texto escrito anuncia un lacónico “Es aquí”. Al pasar la página se constituye la configuración del espacio de la página más usado en este libro álbum: se cede la página izquierda al texto escrito y a la representación

4. Al igual que sucediera en el hipotexto clásico, en este álbum el tiempo se detiene y sus habitantes permanecen dormidos durante cien años. Este es el motivo por el que se muestra a los personajes ataviados con ropas de los años veinte.

del príncipe y su sirviente, y la de la derecha se reserva a mostrar a todo color el pueblo dormido (Imagen I).



Mira, ven.



Y afina el oído, porque en este lugar no se oye prácticamente nada.
El polvo en el viento no hace mucho ruido

Imagen I. Ilustración del príncipe y su sirviente, p. 12

El paseo continúa a través del pueblo donde toda actividad se ha detenido: la vigilancia del soldado, los juegos de los niños, el vaivén de porteadores, la melodía de las músicas o los quehaceres de camareros, barrenderos, boxeadores. Incluso los viajeros han detenido su camino y yacen dormidos en el suelo. Solo dos personajes permanecen despiertos, impasibles ante el sopor generalizado, quizá porque uno de ellos, el príncipe o el sirviente, será quien termine con ese maleficio.

3.2 Las metafunciones. El significado interactivo

En *El pueblo durmiente* la voz narrativa es asumida por uno de los personajes, el sirviente, quien, en estilo directo, va anunciando al príncipe el ambiente y los personajes que se muestran en las ilustraciones a color. En su relato es constante el uso de vocativos o apelaciones directas al príncipe, la utilización de formas pronominales en segunda persona, así como de imperativos, interrogaciones o titubeos, ente otros recursos típicos del discurso oral.

Las imágenes, como ya dijimos anteriormente, son de dos tipos: un dibujo esquemático que suele ocupar las páginas de la izquierda y acuarelas a todo color en las de la derecha. Las ilustraciones en blanco y negro “narran” la historia en tercera persona mientras que las realizadas a todo color lo hacen en segunda: el encuadre, la perspectiva, la postura de los personajes “apelan” al lector, tal y como hace el texto escrito. Esta peculiar forma de combinar las tres narraciones y su sorprendente desenlace estimulan la lectura del lector.

A lo largo de la historia la tensión narrativa crece progresivamente hasta llegar a la resolución. Este ritmo *in crescendo* se rompe en el desenlace. El texto escrito no confirma el despertar del pueblo sino que, una vez más, es el lector quien debe construir ese final ayudándose del poder sugestivo de la imagen. Este álbum requiere, según la terminología de Julio Cortázar (2004: 413), un “lector-cómplice” que pueda “llegar a ser copartícipe y copadeciente de la experiencia por la que pasa el novelista, en el mismo momento y en la misma forma”.

Las ilustraciones de los habitantes de *El pueblo durmiente* son imágenes narrativas centradas en el estatismo del paisaje dormido. En ellas se utilizan diversos códigos para atraer la atención del lector y establecer con él una relación íntima. Para crear esa empatía y esa interacción la ilustradora: (a) reduce la distancia social y aumenta la intimidad utilizando diversos planos; (b) muestra a los participantes estableciendo contacto visual con el espectador; y (c) realiza planos frontales y picados para crear un alto grado de implicación del espectador en el relato. Veamos con un poco más de detalle cada uno de estos aspectos.

El grado de distancia social y de intimidad entre la historia y el lector se reduce a lo largo del relato. Los iniciales planos medios y generales de paisajes y animales que sugieren objetividad y cierto distanciamiento (Nodelman 1988: 151), son sustituidos por primeros planos que sugieren una relación más íntima y personal (Imágenes II, III y IV).



Imagen II. Ciclista dormida, p. 27



Imagen III. Sinécdoque visual, p. 25



Imagen IV. Primer plano florista, p. 49

Del mismo modo, las ilustraciones del principio se ofrecen como meros objetos de contemplación en los que el lector actúa como un *voyeur* que mira a los personajes mientras duermen. Del mismo modo que el anciano Eguchi encontraba placer al observar a las bellas durmientes en la novela de Kawabata, el lector se deleita en admirar a los participantes aislados en su propio mundo, en un sueño que inhibe toda interacción salvo el propio placer de mirarlos. Los personajes no establecen contacto visual con el lector porque están dormidos, pero eso no impide que el lector se implique en esas vidas “detenidas”, escenas que se muestran ante él en violentos escorzos que provocan ternura y parecen demandar su intervención (y la del príncipe) para sacarlos de su sueño. Este efecto se consigue también por medio de otros elementos visuales, especialmente aquellos relacionados con la perspectiva, y gracias al punto de vista del narrador.

La última imagen y las guardas del final muestran el retorno a la actividad de animales y personajes; estas ilustraciones rompen con el estatismo precedente gracias al dinamismo de contornos y formas y a la elección de las posturas adecuadas. Además las guardas presentan a los personajes del pueblo dormido tal y como se plasmaba al príncipe y al sirviente: dibujo en blanco y negro sin marcos. Este hecho hace que supongamos que han abandonado el plano del sueño y han pasado a ubicarse en el de la vigilia, en el de la realidad.

3.4 Las metafunciones. El significado composicional

En *El pueblo durmiente* las claves composicionales adquieren una gran importancia. De hecho, aunque el príncipe y su sirviente están solamente dibujados en la ilustración, el lector los encuentra más reales y cercanos que el resto de habitantes del pueblo porque encarnan la voz narrativa y su ilustración carece de marco; precisamente la ausencia de marco enfatiza la identidad grupal, reduce la distancia entre el lector y los hechos narrados y genera mayor implicación, apelando al lector e invitándole a actuar sobre los hechos relatados (Moya 2014: 121; Moebius 1986: 141; Nodelman 1988: 51; Nikolajeva & Scott 2001: 62). En cambio las ilustraciones estáticas del pueblo dormido se enmarcan en un formato cuadrado para dotarlas de un mayor estatismo y favorecer una aproximación visual. En este álbum el uso de los marcos sirve para ofrecer diferentes identidades o planos narrativos, tal y como observamos en la ilustración en la que el príncipe se adentra en el del pueblo dormido dispuesto a intervenir en el devenir de los acontecimientos (Imagen V).

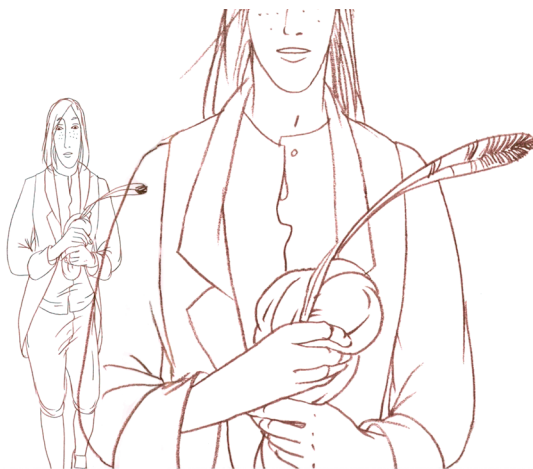


Imagen V. Detalle de la doble página que muestra el avance del príncipe, pp. 52–53

Vemos pues que el significado representacional, interactivo y composicional va encaminado a aumentar la implicación del lector según avanza el relato. En este proceso tiene una gran importancia la utilización de la voz narrativa como ya dijimos anteriormente.

3.5 Interacción texto-imagen en el cuento

En *El pueblo durmiente* nos encontramos ante dos tipos de relaciones entre el texto y sus ilustraciones interpretativas: imágenes cooperantes y ampliatorias del texto (las que representan al príncipe y al sirviente) e imágenes operantes en un sentido contextual (las que muestran el pueblo dormido). Las primeras cooperan con el texto y mantienen con él una relación de redundancia: describen a los personajes y contienen el humor.⁵ Las segundas cooperan con el texto en un sentido contextual y transmiten información complementaria y nueva que el texto silencia; a su vez, describen a los personajes del pueblo dormido, el espacio, el paso del tiempo, anticipan la lectura, introducen historias paralelas, provocan la intertextualidad por medio de prácticas hiperestéticas (Genette 1989: 478) como la cartelería contenida en las ilustraciones, establecen juegos con el lector o intentan sorprenderle, etc.

En estas ilustraciones también aparecen diversos tipos de metonimias visuales (Forceville 2010; Moya 2015) en aras de captar la atención del lector e iluminar algún aspecto del mensaje (Moya 2015: 339): las que muestran la parte de un todo (una especie de “sinécdoque visual”) y las que sustituyen a una entidad por otra con la que mantiene relaciones de diverso tipo, siendo las más usuales las de causalidad o procedencia.

Apreciamos sinécdoques visuales al inicio del álbum cuando se muestran escenas de animales y habitantes del pueblo durmiendo. No hay planos generales del pueblo con sus habitantes dormidos sino que se muestra a algunas entidades para referirse al pueblo completo. Del mismo modo, hallamos una sinécdoque visual en la ilustración que muestra el brazo de una dama en el que apreciamos la delicadeza de la dama y el sopor en el que ha caído, pues se muestra el brazo indolente (véase Imagen III).

Entre las metonimias visuales que sustituyen un elemento por otro con el que mantiene algún vínculo o relación destacamos el caso de la protagonista, pues

5. La oposición que se crea en algunas imágenes entre la apariencia y la postura física del príncipe y el sirviente plasma diferencias plausibles entre un personaje y el otro. Refuerzan la idea de que el sirviente es un ser afable y sabio. El príncipe, por su parte, se muestra como inexperto, bobalicon y sumido en la ataraxia (incluso una mosca sobrevuela su paseo). En este personaje podemos apreciar un proceso de maduración en el relato pues, al final, el príncipe evoluciona y se determina a tomar partido en los hechos relatados.

Aurora, el personaje central de *La bella durmiente*, se ofrece en este álbum ilustrado por medio de la florista, ya que ambas pertenecen al mismo dominio conceptual (Moya 2015: 338): las dos son muchachas hermosísimas y las destinatarias del beso que sacará a la joven y al pueblo de su letargo.

4. Conclusiones

El álbum ilustrado constituye, probablemente, el primer contacto del niño con la literatura escrita, incluso antes de saber leer. Estos encuentros le ayudan en la mejora de su educación literaria y su formación estética; es más, le enseñan a interpretar diversos códigos que colaboran entre sí de diferente manera para construir el significado completo de la obra: las palabras cuentan, las ilustraciones muestran y los otros peritextos organizan las relaciones que se establecen entre ellos.

Por este motivo los álbumes ilustrados demandan una lectura multimodal, sobre todo aquellos que, como *El pueblo durmiente*, proponen riquísimas relaciones entre el texto y la imagen, incluyen la intertextualidad o proponen múltiples lecturas e interpretaciones. En *El pueblo durmiente* texto e imagen colaboran estrechamente en la construcción del significado y en la apelación al lector. La elección del punto de vista del narrador focalizado en la segunda persona del singular (en el texto) y el uso de diversos formatos (prevalenciando la doble página) y la utilización de la perspectiva frontal y el ángulo medio, invitan al lector a ver y sentir la historia desde dentro y le instan a colaborar, formando parte en la trama y ayudándole a empatizar e identificarse con el príncipe.

Finalmente el análisis de las relaciones entre texto e ilustración revela un claro predominio de las imágenes *cooperantes con el texto en un sentido contextual*. Pues si el texto se limita a plasmar el discurso del sirviente, las ilustraciones apelan al lector y describen el paisaje, los personajes y las acciones que desarrollan. Por su naturaleza multimodal los álbumes ilustrados ofrecen a sus lectores retos y significados metasemióticos. Los mediadores de lectura deberán atender esos códigos visuales, espaciales y multimodales en una educación literaria que cada vez demanda una alfabetización más multimodal.

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From literature to panels

A list of adaptations of *Tirant lo Blanc* into comic medium

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Although there is still a long way ahead, the Comic medium is getting consolidated as a matter of academic analysis, both from a didactic point of view and from the specialized critic. Among many other research possibilities, comparisons between Comics and Literature, especially with regard to adaptations, may lead to new ways of understanding Transmedia or to implement the formation of the Literary Reader. Although this paper is intended to allude to these perspectives only in a superficial way, it may serve to contextualize a list of the various *Tirant lo Blanc* adaptations into Comic, so that in future papers it may be possible to elaborate unlike analyses.

Keywords: Joanot Martorell, *Tirant lo Blanc*, comic medium, literature, adaptations

1. The ways of the classics are inscrutable

Trying to decipher why a piece of work should be considered a classic is not an easy task but, certainly, one of the aspects which comes to mind is its approachability to be constantly presented in new settings and to be scrutinised from different interpretations. As a matter of fact, it might be stated that every new generation should appropriate the classics in order to keep them always relevant to the needs of contemporary society, although it does not mean that they do not remain relevant enough merely by their original qualities.

In a way, this *evolutive* aspect of the classics is one of the foundations underlying the Narrative Transmedia (NT) concept (Jenkins 2003; Scolari 2013), in which we may introduce our object of study, namely, adaptations of literary works into Comic format. These kinds of adaptations, when properly done, offer a rich scenario of approximations to the understanding of the original item, thanks to its hybrid

nature which usually combines words and drawings, which we may say function as visual metaphors. This visual facet, indeed, could be worth researching through the concepts of Punctum (Barthes 1990) and Iconicity as an Illusion of Reality (Greimas & Courtés 1982: 176–178; Zunzunegui 2010: 55–97). Moreover, it is obvious, from our point of view, that this *impure* constitution of Comics is intimately related not solely to the whole field of Intertextuality (Bakhtin 1986 and 1989; Genette 1989; Kristeva 1978) but also to the Multimodal Configuration of Speech (Kress & van Leeuwen 2001).

From another perspective, the one connected to Literary Education (Ballester 2015; Cerrillo et al. 2002; Mendoza 2001; Zayas 2011), an issue to be considered is the fact that compulsory readings usually refer to complex texts which belong to historical and aesthetic periods in the past, whose understanding might not be grasped by inexperienced readers who lack knowledge and skills. Therefore, modern Comics could be considered as both helpful and autonomous artifacts.

2. Relations between literature and comic: Adaptations

Literature and Comic may be a most peculiar couple, for there is a huge field of potential relations between them (Baile 2012). Nevertheless, they should not be considered the same medium, since Comics are built inextricably on visual and material aspects (García 2010) while words may be habitual but also accessory. Moreover, it could be argued that Comics are usually created within a narrative structure. However, apart from the fact that quite recent works are being produced by artists who align themselves to abstract movements and trends (Molotiu 2009), it is appalling that there is still, around academic circles, the unmovable belief that narrative nature belongs specifically to Literature; on the contrary, Literature is just one of its iterations (Altarriba 2008). Nonetheless, a whole different point is to study Comics by means of Narratology tools, which may be fruitful if properly performed (Jiménez Varea 2016; Muro Munilla 2004; Varillas 2009).

Whatever the case may be, the most conventional relation between Comics and Literature, surely, is established around adaptations of literary works.¹ In this sense, historically, the reason why a literary text would be adapted into Comic format tended to be originated out of a disrespectful consideration of the new medium, which was regarded just as a previous step to *the real read*. In accordance with this vision, which usually lead only to the birth of scarce quality comics, it is necessary to remember a popular collection such as *Classics Illustrated* (originally, between

1. For some thoughtful reflections on the process an adaptation goes through from one medium to another, we suggest Berone (2008), Steimberg (1977) and Yexus (1996).

1941 and 1971), of which the current *Marvel Illustrated* line (from 2007 on) is, in a way, a sentimental heiress. However, nowadays Comics are no longer regarded as an object of transition, indeed, a more careful judgement is involved.²

Researching through USA traditions, we should highlight what would have been an interesting experiment. Art Spiegelman, author of the famed *Maus: A Survivor's Tale* (1991), tried to shape in the eighties a collection of ambitious *graphic novels*³ for which he counted on draft writers such as John Updike, William Kennedy or Paul Auster. Yet, the project did not come to be; then again, years later a magnificent adaptation titled *City of Glass: The Graphic Novel* (1994) by Paul Karasik and David Mazzucchelli was released. It was conceived in the sense that only employing specific Comic technical tools instead of a purely mechanical transference from text to image would be possible to achieve the same depths as the original book. We should also mention, not exhaustively, the following: Peter Kuper and his two deepful adaptations such as *The Jungle* (1991), from an original piece of writing by Upton Sinclair, and *The Metamorphosis* (2003) by Franz Kafka; Richard Corben and his many recreations of Edgar Allan Poe's and H. P. Lovecraft's short narrations (2006 and 2008, respectively);⁴ Darwyn Cooke and his project (2009–2013) consisting on adapting Parker's four novels, the *hard-boiled* character created by the novelist Donald E. Westlake, also known as Richard Stark.⁵

In the Spanish language context,⁶ we should mention *Joyas Literarias Juveniles* (in its definitive format, since 1967 until, roughly, the early eighties), a Bruguera publishing house collection which may be regarded as a paradigmatic case of routine adaptations. However, in the last few years some interesting attempts have been proposed. On the one hand, we can find a series of adaptations for children under Ediciones SM publisher, with examples such as *Tirante el Blanco* (2008) by Miguel Porto or *Romeo y Julieta* (2008) by David Rubín. Moreover, on the other hand,

2. Nevertheless, apart from Eric Shanower and Skottie Young's reimaginings of the works by L. Frank Baum, most Comics produced under this label are weak, which is a bit surprising taken into account the regular presence of Roy Thomas, writer and creator of the brilliant adaptations of Conan, along with artists such as Barry W. Smith and John Buscema, and other *pulp* characters by Robert E. Howard for Marvel Comics back in the seventies.

3. For this polemic concept, still discussed, we suggest, again García (2010).

4. An antecedent of the current *graphic novel* movement might be Corben's *Bloodstar* (1976), based on a story by Robert E. Howard.

5. An early referent of this project may be *Red Tide* (1976) by Jim Steranko, not a real adaptation but a peculiar abstraction of Raymond Chandler's works through a group of illustrations which were publicized as *visual novels*.

6. As for catalan language adaptations, we suggest some snippets from Baile (2015), though Riera (2011) should be taken as the basis of a still non-existent research.

we come across imaginative recreations of horror classics from the now defunct Edicions de Ponent under “El Cuarto Oscuro” imprint, out of which we would like to highlight *La protectora* (2011) by Keko, which goes beyond the plot of *The Turn of the Screw* by Henry James, to the realms of Transmedia. More recently, let us underline two: *El paraíso perdido* (2015) by Pablo Auladell, a suggestive approximation to John Milton’s poem; and Santiago García and David Rubín’s *Beowulf* (2013).

Likewise, as Latin American artists have been very influential in Spain, a honourable mention should be made here to the Argentinian author Alberto Breccia and both pieces: *Los mitos de Cthulhu* (from 1973 on), based on stories by H. P. Lovecraft, and *Informe sobre ciegos* (1991), which adapts a fragment of *Sobre héroes y tumbas* by Ernesto Sábato.

Finally, some final words about *Bande Dessinée* and *Fumetti* adaptations, as both industries represent, alongside Spain, the bulk of European Comics. Regarding the French tradition, Jacques Tardi deserves special recognition thanks to his *polar* (French *hard-boiled* fiction) versions, mainly alongside novelist Jean-Patrick Manchette. As for the Italian lineage, there are a large number of examples such as Dino Battaglia (on stories by Edgar Allan Poe, E. T. A. Hoffman, Gustav Meyrink, etc); Sergio Toppi (on tales out of the *Arabian Nights* compilation); Gianni Luca (on Shakespeare’s plays) or young lad Manuele Fior and his *La signorina Else* (2009), originally by Arthur Schnitzler.

3. A glance over adaptations of *Tirant lo Blanc* into comic medium

As it has already been stated in the compulsory abstract, our goal is just to establish a list of every adaptation into Comic medium ever released based on the *Tirant lo Blanc* novel by Joanot Martorell, so that in the future it may serve as the basis for a more in-depth analysis (similar to Ramon i Ferrer 2016), especially taking a cue from Transmedia and Literary Education concepts as denoted before.

For now, as we believe that this has not been accomplished yet, we intend this section of the paper to constitute only a complete and chronological catalogue of all known adaptations, which we think is necessary because most of them are seldom listed or mentioned. Once this objective is reached, just by discussing briefly each of the works referenced, it will be a matter of time in some future tasks to develop this report into a thoughtful research.

1. Title: “*Tirant el Blanch*”. Year: 1968. Publishing house: *Oriflama* (magazine). Authors: Enric Sió (writer and artist)

Though it is the first adaptation into Comic format of the chivalry novel by Martorell (Sió 1968), this version by Avant-Garde artist Enric Sió is so little

known that, most of the times, scholars either ignore it, or even remain unaware of its existence. Probably, this has to do with the fact that it was published in just a single issue of a magazine titled *Oriflama*, which was originally published between 1961 and 1977 and which, under the protection of the Diocese of Vic, was a youth newspaper with many renowned intellectuals as collaborators.⁷ It has never been reprinted ever since, as it is not easy to access it.

Anyway, this adaptation may be considered as either frustrating or fascinating depending on which side of analysis scholars take. On the one hand, it is upsetting because just a few pages in one single issue were produced and, so, it seems to be more of an experiment than an ongoing project. On the other hand, those very few pages are related to the Espèrcius episode, which is refreshing because this part is usually avoided in adaptations as it is considered to be anecdotic, though we believe it is fully suggestive for a visual reconfiguration. Moreover, Enric Sió, not surprisingly, as he was one of the most skilled and exquisite Comic artists of the sixties and the seventies in Catalonia and throughout Europe,⁸ displays a complex page setting which recalls poetry more than narrative prose. That is, it is better to assume this example as a *delicatessen* which may not be useful for didactic purposes but, on the contrary, it remains as enigmatic and poignant as it was almost fifty years ago.

2. Title: *Tirant lo Blanc*. Year: 1972–1973. Publishing house: Pirene. Authors: Jordi Bulbena (writer and artist)

It was published for the very first time in *Cavall Fort* in the early seventies, which helped him to become popular, as this magazine is generally considered to be the best children and juvenile Comic magazine ever produced in Catalan language. A reprint in album format similar to the *Bande Dessinée* ones (Bulbena 1990) have made it available for later readers, for it is still rather easy to find it through second-hand bookshops.

Its author, Jordi Bulbena, a member of *Els Comediants*, published it between *Cavall Fort* issues 230 and 255 and it must be said he took some interesting turns. For instance, the story is set in 1746 as it uses the literary motif of *the found book*, which offers a bit of a metafiction perspective and which

7. Based on a script by Emili Teixidor, a popular writer on his own, Enric Sió was also responsible in *Oriflama* (1967) for “*Lavinia 2016 o la guerra dels poetes*”, a Comic which is considered to be the very first one released in Spain against, though not explicitly but based around metaphors, the dictatorship.

8. In a way, Sió was the referential artist for the so called *Gauche Divine*, though nowadays his narrative flow has been called into question because of what is considered to be experimental traits just for the sake of them.

also connects to values related to Literary Education. From then on, though, we believe it is quite a rudimentary adaptation which centers around exploits of *Tirant in Constantinople*. Certainly, its style of drawing is idiosyncratic as it is based on light colours along with some peculiar use of gestuality traits and schematic backgrounds, as if everything was made out of cardboard boxes. The lasting sensation on readers is that they are in front of a play, probably a kind of an *Opera Buffa*. Then again, the pace is clumsy as it denotes that no previsual thinking of the adaptation was made to fulfill Comic medium essential characteristics but, instead, it is underlined that the only objective was to mechanically put paragraphs as equivalent units to panels.

3. Title: *Tirant lo Blanc*. Year: 1982. Publishing house: Bruguera. Authors: Maria Aurèlia Capmany (primary writer), Andreu Martín (secondary writer) and Jaume Marzal (artist)

Published as four volumes (*Tirant armat cavaller*, *A Sicília i Rodes*, *A Constantinople* and *Al nord d'Àfrica*) akin to French and Belgian album tradition (Capmany et al 1982), it is possibly the most well-known versions by scholars belonging to the field of Literature. There might be unpopular opinions, however, we believe this fame is not deserved at all as it is obvious that it is the result of intellectuals who are experts on the original novel but, at the same time, unaware of the needs of Comic as a medium.⁹ Maybe the enormous influence of Maria Aurèlia Capmany on Catalan culture, extremely well merited for sure, have made it difficult to question the values of this adaptation.

Certainly, it may be salvaged due to some aspects. For instance, it is, along with Fuster and Sento's version, the most comprehensive adaptation so it offers teachers the chance to establish a dialogue with the primitive book as for contents. Besides, it shows a beautiful equilibrium between the original medieval language and the current standard. *And last but not least*, the ideological context of the novel is rendered respectfully.

On the contrary, these achievements are in vain as they are presented through a linear methodology consisting of, almost literally, throwing large fragments of words which accompany all images with no sequential sense. It seems, in a way, that Capmany (and Martín?) are only capable of understanding the adaptation to Comic format based on exact equivalencies between a paragraph and a panel (there is no concept of the page as a unit), something we pointed out already when writing about Bulbena's version but here this trait arises even to higher terms. Undoubtedly, it is a dense adaptation, but it is also

9. More precisely, it could be argued that this adaptation follows the trend of *Joyas Literarias Juveniles*, that is to say, it follows a path based on the misconception that Comics are just preliminary to Literature.

a misleading one as it shows an out-of-step conception of Comic medium as Literature simply put into drawings.

Finally, let us make a brief remark on Marzal's input: without a shadow of a doubt, it is skilled art, rendered in what could be considered as the realistic tradition of Adventure Comics tradition taking cue from both Hal Foster and Alex Raymond but, contrary to these masters, readers do not feel that characters may become alive, and depictions of battles are largely devoid of motion, which is a capital sin for the subgenre it aligns to.

4. Title: *Joanot Martorell segons Tirant lo Blanc*. Year: 1983. Publishing house: Imprenta Palàcios. Authors: Josep Palàcios (scripter) and Joan Verdú (artist)

Though just 16 pages long and, obviously, a bit anecdotic by nature, this item is suggestive as it is proposed as a kind of metafictional game around the original novel and Joanot Martorell (Palàcios and Verdú 1983). Thus, it is not exactly an adaptation but a reimagination in which character Tirant lo Blanc runs away from his creator because he does not want to suffer anymore, a scenario which, when intersected with anachronistic references to The B-52's, an extremely weird New Wave pop band by means of Postmodern sensibilities, offers the chance to gothrough Transmedia didactic applications.¹⁰

5. Title: *Les aventures del cavaller Tirant*. Year: 1991–1992. Publishing house: Edicions 3 i 4. Authors: Jaume Fuster (writer) and Sento Llobell (artist)

A work produced on the occasion of the fourth centenary of the novel and well publicized by academic circles via its Catalanistic imprint label, which assured it was a serious project. We consider it as the best adaptation of all the ones listed for this paper. Not just because the original contents are quite gracefully distilled into the new version, except maybe for the African part which is included very lightly, but specially because this is a Comic which may be read as an autonomous quality piece of work as it is rendered taking profit of the intrinsic qualities and conventions of Comic Medium.

First published according to serialized paradigm in *El Temps* magazine around 1991, it was almost immediately released again as four albums integrated in Bande Dessinée tradition under this subtitles: *Tirant a Anglaterra*; *Tirant a Sicília*; *Tirant a Grècia*; and *Tirant a Àfrica*. All four of them are still easy to find if ordered so, in a way, it may be argued that they have entered the canon realm.¹¹

10. It must be added that writer Josep Palàcios is also responsible of the text inserted in *Tríptic de Tirant lo Blanc* (1990), a *cantata* with music by Armand Blanquer and illustrations by Manuel Boix, a work which may be used as a kind of conceptual companion to the previous Comic.

11. In 1991 there was an attempt to publish an ongoing regular series titled *Noves Aventures d'En Tirant* by Sento on his own, and which could have been the basis of an expanded universe.

If a quick look is to be made over the script, it must be said that Jaume Fuster achieves the rare harmony between maintaining links to the original language and literary style of Valencian Prose but, at the same time, there is a tangible and admirable risk to deviate when needed because visual narrative is enough to convey what is to be communicated. Besides, the writer also attempts successfully to give each main character a distinct voice.

With respect to artist Sento Llobell, he is a historical member of the so called *Nova Escola Valenciana* movement, both heiress of old-fashioned Valencian publishing houses such as Editorial Valenciana and Maga, and French and Belgian Ligne Claire tradition with examples such as Hergé,¹² which results in a delightful adaptation in terms of page pattern and graphic individualization of characters. In this sense, Sento takes quite often some risky decisions as to play with anachronistic details such as sunglasses and some other things to make something akin to Postmodern views though filtered in a way that readers become easily aware.

6. Title: *Tirant lo Blanch*. Year: 1995. Publishing house: Ajuntament de València. Authors: Amparo Cabanes (writer) and Enric Calvo (artist)

This adaptation (Cabanes and Calvo 1995), written according to the linguistic usages of the Academia de Cultura Valenciana, that is, the institution which supports the idea that Catalan and Valencian are different languages against what is absolutely established as a scientific paradigm in academic circles, just offers a very brief summary of the original content with limited artistic value. It may be suspected that it was produced just to fight against the Catalanist ideology which, from the authors' point of view,¹³ was communicated through other adaptations, mainly the one released under Eliseu Climent Editor imprint label. As a result, it is a piece of work which may be analyzed only as incidental.

7. Title: *Tirant lo Blanch*. Year: 2006. Publishing house: Edicions Camacuc. Authors: Jesús Hugué (writer and artist) and Jordi Bayarri (colorist)

Running through 96 pages, this work is a bit routine as for the way it tries to transfer the idiosyncrasy of Literature to the regular visual aspects in Comic format. Then again, both authors are well established as creators of didactic works,¹⁴ a fact which transpires beautifully if this item is analyzed as an enter-

12. Even paratextual elements are modeled after *Tintin* albums.

13. Cabanes, its writer, is well known as an Anticatalanist activist.

14. Hugué, for instance, is the creator of some Comics, published under the Acadèmia Valenciana de la Llengua imprint, intended to spread some knowledge about popular valencian writers in Catalan such as Enric Valor, or important traditions such as the *Misteri o Festa d'Elx*. On the other hand, Bayarri has written and drawn a number of issues centered around valencian scientists such as Jordi Joan.

taining attempt to reconfigure the original novel as something akin to French and Belgian juvenile tradition of Adventure Comics,¹⁵ which does not betray the primal spirit of Martorell's novel though it lacks partially the Christian doctrine which contextualizes every action.

A brief opuscle titled *Tirant navegant*, with a partial content based on the sea action of the novel, was also produced but it is composed just of some pages belonging to the larger adaptation. The reason why it was published should be related to the promotion of sport activities such as the American Cup.

8. Title: *Tirante el Blanco*. Year: 2008. Publishing house: Ediciones SM. Authors: Miguel Porto (writer and artist)

A criticism about this work written in Spanish may be that it does not relate at all to the very fact that it is adapted from a novel which belongs to Catalan Literature lineage but, nonetheless, it is interesting and of some artistic value. Certainly, it lacks quite original content and it focuses, as usual, on the war passages filtered through the Adventure Comics tradition, but it is rendered honestly. Besides, probably because it was published by a publishing house mainly linked to children and juvenile literature, it shows something of a hybridization between Comic format and Illustrated Books.¹⁶

9. Title: *Tirant el Blanch, el rei ermità*. Year: 2007. Publishing house: Ruzafa Show. Authors: Santi Tena (writer and artist)

Conceived as a complete adaptation of all the novel's contents through a number of instalments, it seems that this project was canceled *sine die*. When its first book was released, author Santi Tena was developing the second one and announced in newspapers that he was planning to redesign the first one so that a unified style may be achieved, but maybe none of this will ever see the light. No doubt a project this size would have been interesting to be read as a whole because, consciously, the author rejected any attempt at summarizing but, instead of that, he was keen on the idea of trying to distill every single aspect reminiscent of Martorell.

15. There is a kind of *introito* which serves well this goal: «Aquestes són les aventures i desventures, còmiques i tràgiques, d'armes i d'amor del jove cavaller Tirant lo Blanc, cavaller bretó disposat a creuar tot el món conegut al servei d'un bell ideal: alliberar l'Imperi Grec i la ciutat de Constantinoble del setge dels turcs i aconseguir l'amor de la més intel·ligent i bella de les princeses».

16. This adaptation was part of a line of literary adaptations which was canceled because of low sales. Nevertheless, intentions were suggestive as it would have been constituted as an improving new rendition of old *Joyas Literarias Juveniles* taking into account that this time authors were more conscious of Comic chances to become a quality artifact on its own.

Anyway, what we got was a thoughtful rendition of the primitive novel thanks to Tena's training as a plastic artist rooted in post-Pop sensibilities but also respectful of the original novel ideology. In addition, it also displays a huge influence of cinema, which may be suitable for the narrative pace to which most contemporary readers are used to but, on the contrary, it could be argued that it lacks some of Comic intrinsic tools.

4. Some temporary considerations

As Lipovetsky and Serroy (2016: 280) have stated, these times are not characterised by artistic sensibility degradation but by aesthetic experience democratization. That is, the relevant aspect of the 21st century is that all barriers between mediums, though it is not compulsory, are potentially suitable for intersecting and giving birth to new fruitful experimentations thanks to a number of active and passive participants much larger and assorted than ever before. This fact, then again, is not necessarily good (nor bad) by itself, but it depends on how meaningful the quality of the new rendition and the analytical capability of the passive participant are and, if so, on the skills of a hypothetical teacher as an intermediary.

This consideration does not mean either, as we have denoted throughout this paper, that Classics are not valid for themselves: in case any reader of this study thinks otherwise, we would like to make clear that works belonging to Canon must always be studied in depth. But, on the other hand, as time does not stop, different educational needs arise, which demand from us, scholars and/or teachers, innovative and inventing ways of approaching the subject matter of analysis.

It is our conviction, therefore, that distinctions between high and low culture are not relevant anymore (if they ever were) and, in any case, surely they are not suitable for opening creative paths which allow to understand better our objects of study, which require a freethinking approach and rigorous methodologies regardless what the object of study is and its inherent quality, which, in turn, does not depend on the nature of the medium to which it belongs.

Acknowledgments

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Learning English as a foreign language Through English authentic children's books

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University of Alicante

This article shows how learning a foreign language in Spain is a responsibility since we became members of the European Union (1986). Following the current Spanish and European Educational Legislation, our students have to be competent in a foreign language by the time they finish compulsory education. To achieve this goal the European Commission has promoted several activities and programs as well as our current educative system (LOMCE) has done (multilingual programmes and increasing foreign language teaching time). To success achieving this European and Spanish shared goal, some factors must be pinpointed and are stated along the current article: Motivation to learn a foreign language, applying innovative methodologies and designing effective didactic strategies as using storybooks and storytelling, among others.

Keywords: foreign language learning motivation, innovative methodologies, whole brain teaching, designing storytelling lessons, storybooks didactic strategies

Learning foreign languages is a responsibility we share since Spain became a member of the European Union in 1986. All the states members' national governments have the responsibility of enabling citizens to communicate in two European languages other than in their mother tongue, in order to improve the relationship among the European states members, building bridges between people and gaining access to other countries and cultures (Barcelona European Council 2002).

Franke and Mennella (2017) summarize this aim as follows:

As part of its efforts to promote mobility and intercultural understanding, the EU has designated language learning as an important priority, and funds numerous programmes and projects in this area. Multilingualism, in the EU's view, is an important element in Europe's competitiveness. One of the objectives of the EU's language policy is therefore that every European citizen should master two other languages in addition to their mother tongue. (2017, NP)

Below, it is attached the mentioned Barcelona Council objective, set among others by the European Council:

To improve the mastery of basic skills, in particular by teaching at least two foreign languages from a very early age: establishment of a linguistic competence indicator in 2003; development of digital literacy: generalization of an Internet and computer user's certificate for secondary school pupils.

(Barcelona Presidency Conclusions 2002: 19)

To achieve this goal, the Council of Europe has taken several actions to answer these needs and has created several tools to promote and make more accessible to the states members the teaching of European languages along the different stages of education. The European Commission responds to these needs by:

- taking the actions recommend in the Communication on Rethinking Education and its Staff Working Document “Language competences for employability, mobility and growth”;
- basing its policies on hard evidence, making them more effective;
- taking part in working groups (including national government experts) on transferable skills with a particular emphasis on language skills (2017, NP).

And also the European Commission supports these activities by:

- working together with the Council of Europe and its European Centre of Modern Languages, whose main focus is innovation in language teaching;
- cooperating with the European institutions' language service providers, especially the Commission's Translation and Interpretation departments, to promote education and training for linguists;
- awarding the European Language Label to encourage new language teaching techniques.
- Finally, the Erasmus+ programme offers new opportunities for young people to hone their language skills by engaging in learning and training abroad (2017, NP).

Following these guidelines, our current Educative Law (*LOMCE*), promotes the learning of one or two foreign languages, not only as foreign language subjects, but also fostering learning one or some non-linguistic areas in a foreign language.

To achieve this European goal, *Decret 108/2014*, which establishes the Primary Education curriculum for the Valencian Community, increases the amount of hours dedicated to teach a foreign language (from 2 hours per week in 1st and 2nd grade, to 3 hours per week) and first *Decret 127/2012*, which regulated plurilingualism, and and later *Decret 9/2017*, which establishes the new Linguistic Projects for the

centers (Basic 1 and 2, Intermediate 1 and 2, and Advanced 1 and 2), promote the teaching of non-linguistic areas in English.

Once we have established the legal framework which highlights the importance of learning English and other foreign languages in Spain nowadays, we are going to continue with the role of motivation in language learning, because as we all know, motivation is the base of any significant learning.

Our *Decret 108/2014* states that innovative methodologies should be applied, to carry out a personalized and effective educational attention which contributes to the students' motivation. Along the contents of the different areas, we can pinpoint "striving and maintaining calm and motivation", and additionally as cross-curricular aspects to be worked along all primary education levels and subjects "Self-motivation".

In words of Dörnyei, "Motivation provides the primary impetus to initiate learning to L2 and alter the driving force to sustain the long and often tedious learning process; indeed, all the other factors involved in L2 acquisition presuppose motivation to some extent" (1998: 117). This author also affirms that "Without sufficient motivation, even individuals with the most remarkable abilities cannot accomplish long-term goals" (1998: 117).

This may be because as Keller (1983) identified, ability and motivation are the major sources of variation in educational success. Ability refers to what a person can do while motivation refers to what a person will do. Hence if we want the learning of foreign language to be successful, without doubt learning English has to be motivating for our Primary Education students. To do so, we must take into account our students' motivations.

Storybooks and storytelling are and have been widely used as a didactic strategy and an effective teaching approach (Stanley & Dillingham 2009, 2011). Storytelling in English Language learning classes can be used to work the five linguistic skills of listening, spoken production, spoken interaction, reading and writing, and at the same time it is a unique way for students to develop an understanding, respect and appreciation for their own culture and in addition for other cultures (to different people, races and religions).

According to Stoye (2003) and the British Council, some benefits of storytelling in teaching and learning foreign languages include:

- Allowing children to explore their own cultural roots
- Allowing children to experience diverse cultures
- Enabling children to empathize with unfamiliar people/places/situations
- Offering insights into different traditions and values
- Helping children understand how wisdom is common to all peoples/all cultures

- Offering insights into universal life experiences
- Helping children consider new ideas
- Revealing differences and commonalities of cultures around the world
- Promoting a feeling of well-being and relaxation
- Increasing children's willingness to communicate thoughts and feelings
- Encouraging active participation
- Increasing verbal proficiency
- Encouraging use of imagination and creativity
- Encouraging cooperation between students
- Enhancing listening skills

Other relevant benefits of storytelling stated by other authors are:

- Increase of the development of language skills, improving foreign language comprehension and classroom interaction (Thou & Wenli 2012).
- Learning how to tell and write stories is an effective language learning activity through which students increase their lexis and syntactic discursive structures (Nicholas, Rossiter & Abbott 2011).
- "Using storytelling increases learner interest; thereby, allowing learners to become engaged with the use of the target language. Personal engagement is increased from learners expressing their own stories in meaningful ways" (Kate, Stanley & Stanley 2014: 29).

According to Ioannou-Georgiou and Ramírez (ND), when telling a story to younger children in particular, the selected story should have:

- A clear storyline: to allow children to follow and understand the story without being entirely dependent on linguistic input.
- Plenty of repetition: the type of natural repetition that comes in a story and not artificial for language learners, as it is highly helpful offering children more opportunities to hear the language and understand what has been said.
- Opportunities for participation: to keep the children engaged in the story and to maintain their attention as well as to check their understanding.
- Helpful illustrations: One of the most important aspects when choosing a storybook is that illustrations are clear and motivating, offering children support for understanding thanks to its visuals, and it is also important that illustrations are appropriate to the specific children.
- Appropriate linguistic level: Most of the language used in the story should be at a level where children can understand with some kind of support. Research shows that students need to know about 75% of the vocabulary in a text in order to understand it. Younger learners do not need to know so many as the teacher helps them understanding through linguistic modifications, enhanced intonation, body language and using visuals.

According to Ioannou-Georgiou and Ramírez (ND), when telling a story to younger children in particular, the selected story should have: When using storytelling in the foreign language class, we must decide whether using the traditional storytelling using a storybook, which has its own charm or using digital storytelling which has some benefits than traditional story telling does not. Figure 1 contrasts the differences between traditional versus digital storytelling.

TRADITIONAL STORYTELLING VS DIGITAL STORYTELLING

It's has a magic charm and it is cozy.	It's more impersonal.
Students have to sit very close to the teacher in order to see the book on a carpet or reading designated area.	Students can remain seated in their desks.as they can see the story illustrations and text on the big screen.
Some storybooks may not be big enough to use them (as sometimes sitting close to the teacher is not enough to see the text) and there are not as many big books as children's book.	We can use digital storybooks and scan any storybook and project it on the digital board so any storybook has the perfect size to be projected.
When the language is not appropriated for our students' English level, making changes is not easy on the text or it doesn't look good.	Using <i>Paint</i> or other programs is easy to make changes on the storybook original text and it is almost unnoticeable.
All additional materials and activities to work with the story have to be created apart.	You can create additional material and activities to work the story in the same digital support.
Storytelling is motivating for children.	Adding ICTs to storytelling doubles motivation for students (as they are digital natives).

Figure 1. Traditional vs. digital storytelling

Next, some storybooks have been selected as examples of storybooks which are appropriated for our students' ages and also allow to create didactic units to work the Primary Education curricula. It is important to highlight that the characters, the plot and the illustrations have to be attractive for our students' likes. Usually authentic children's books are those which motivate most our students. If we find that the text of the story is too difficult, we can always adapt it to their level of understanding/reading.

In Figure 2, a storybook for each grade is included as an example of how to make significant for Primary Education students learning the English contents in a meaningful, contextualized, motivating and fun way:

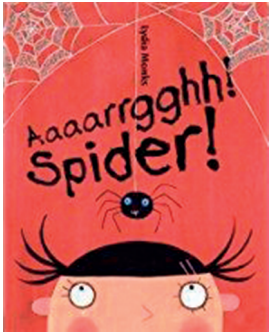
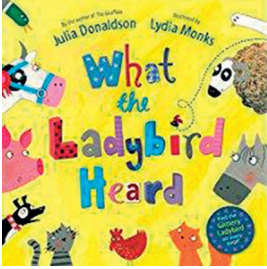

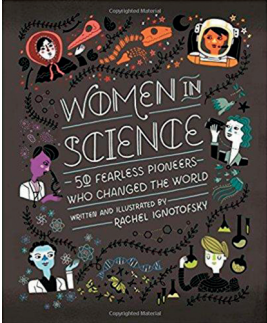
SELECTION OF STORYBOOKS FOR PRIMARY EDUCATION LEVELS		
		
1st level	2nd level	3rd level
		
4th level	5th level	6th level

Figure 2. Selection of Storybooks for Primary Education Levels

Next, the storybook "What the ladybird heard?" is used as an example of how to create didactic units from one of our children's most popular motivating sources: storybooks. First the theoretical framework of the unit is stated (Figure 3), covering some of the 3rd grade curriculum contents, and next some activities are listed and sequenced, which show how from storytelling the 5 linguistic skills can be worked, introduced respecting the natural order of linguistic skills and also in an integrated way (Figure 4).

3rd Grade

DU Title: What the ladybird heard?

Sessions: 7

OBJECTIVES

To understand oral lexis and messages about farm animals in Present and Past Simple.

To speak about farm animals using farm animals' lexis and messages in Present Simple.

To understand written lexis and messages about farm animals in Present and Past Simple.

To write about farm animals using farm animals' lexis and messages in Present Simple.

To pronounce correctly phonemes /i/ and /h/.

To be familiarized with the computer to develop autonomous learning about farm animals.

To learn contents to work in other curricular areas (Natural Science).

KEY COMPETENCES

LCC: Understanding the story "What the ladybird heard?"

MC&STBC: Researching information about farm animals.

DC: Playing farm animals online games, the digital board and the online dictionary.

LLC: Using the online dictionary to check unknown words.

S&CC: Working cooperative doing the "Farm animals' research" in teams.

IS&ES: Organizing "Farm animals' research" presentation to the class.

CE&C: Reading British literature (Julia Donaldson).

BLOCKS OF CONTENTS 1, 2, 3 & 4: Oral & Written Texts Comprehension & Production**FUNCTIONS**

- Writing description of farm animals ("Farm Animals Research").
- Instructions to create farm animals with paper plates).
- Interaction through written messages (Farm research in teams).
- Use language to communicate and learn in other areas of the curriculum (Natural Science).
- Stories of fictitious events ("What the Ladybird heard?" story).
- Interaction with rehearsed understanding by the request of information (Playing "I go to the farm and I can see...").
- Establishment and maintenance of communication (Playing "Farm Animals Riddles").
- Phonological awareness, as in /i/ and /h/.

STRATEGIES**Planning**

- Use of models and guidelines for playing ("I go the farm and I can see...").
- Use of knowledge (Flashcards and Reading Cards).
- Comprehension of short linguistic texts by paralinguistic and paratextual procedures (What the ladybird heard?" story).

Execution:

- Use of dictionaries (<<http://kids.wordsmyth.net/wild/>> online dictionary).

Review:

- Revision by the teacher (Initial, Continuous & Final).
- Product presentation: good handwriting, including drawing (Lapbook).

LEXIS

Basic: hen, duck, dog, cat, pig, sheep, horse, cow.

Desired: ladybird, hen, duck, dog, cat, pig, sheep, horse, goose, cow.

Advanced: Desired + grass, grains, hay, acorn

PHONEMES

/l/ in ladybird & pig /h/ in hen, horse & hay /ei/ in hay and ladybird

SYNTACTIC DISCURSIVE STRUCTURES

Present Simp. “to be”, other verbs (eat, make, produce, see...) & can:

The cow lives in the farm. It makes moo moo. It’s black and white. The cow eats grass.

Cows produce milk and they can run.

Wh- questions:

What animal is this? What sound do cows make? What do cows eat? What can you see?...

SOCIOCULTURAL & SOCIOLINGUISTIC ASPECTS

Expressions relating to popular culture: Farm animals’ riddles.

Respect and tolerance attitudes in relation to British children literatura.

METHODOLOGY

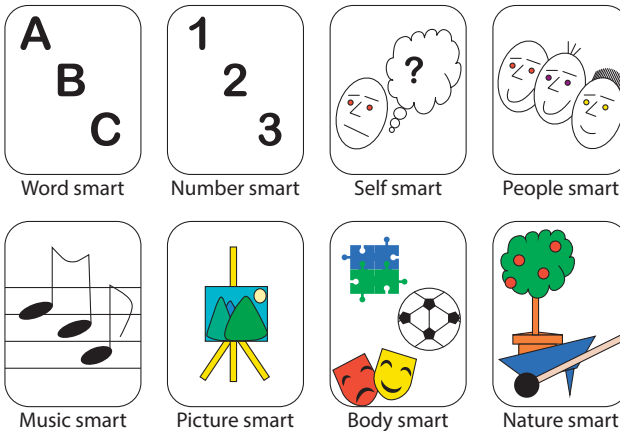
Communicative Language Teaching (CLT)

Natural Order Introduction of Linguistic Skills

Whole Brain Teaching

Cooperative Learning

MULTIPLE INTELLIGENCES



EVALUATION

Using the unit rubric, bearing in mind the degree of achievement of the “Farm animals” unit learning outcomes and Blocks 1, 2, 3 & 4 assessment criteria related to farm animals, and also taking into account each pupil previous knowledge, motivation, effort, interest, progress and personal initiative along the unit.

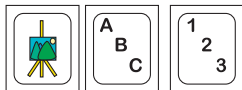
Figure 3. ‘What the ladybird heard?’ Didactic Unit Theoretical Frame Sample

 'What the ladybird heard?' Didactic Unit Sample Activities

1st session

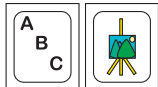
Oral Texts Comprehension Activities

Ready...



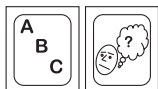
- Completing K & L columns of the "Farm Animals" KWL chart.
- Introducing "Farm Animals" lexis with images on digital board. Students only listen to the teacher naming the vocabulary and look at images.

Steady...



- Storytelling "What the ladybird heard" with story images and teacher body language and gestures support projected on the digital board.

Go!

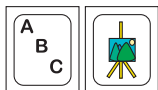


- Saying if the teacher statements about the story are true or false using the true & false sticks (story oral comprehension assessment).
-

2nd session

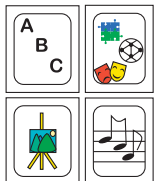
OTC & Oral Text Production Activities

Ready...



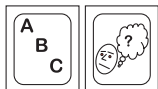
- Reviewing "Farm Animals" lexis with images on digital board. Students listen and repeat the farm animals' names as they look at images.

Steady...



- Understanding, learning and singing the song "Walk around the Farm" (<<https://www.youtube.com/watch?v=EwIOkOibTgM>>) doing mimics and animals' sounds. Once they know the song, its video is played on the digital board and we all watch it and sing it along with the song video.

Go!

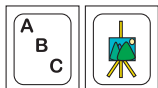


- Playing a cumulative game: "I go to the farm and I can see...". When the chain is broken we start all over again.
 - Guessing and answering orally riddles recited by the teacher and later one, who guesses a riddle creates orally another one for the class to guess.
-

3rd session

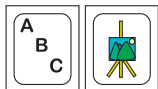
OTC, OTP & Written Texts Comprehension Activities

Ready...



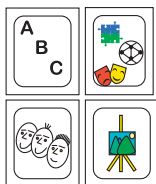
- Reviewing "Farm Animals" oral lexis with images on digital board. Students say the farm animals' names as they look at images.
- Introducing "Farm Animals" written lexis with words on digital board. Students only listen and read looking at words.

Steady...



- Storytelling "What the ladybird heard" looking at the images with text projected on the digital board. First the teacher reads the story and then students read it doing cooperative reading.
-

Go!

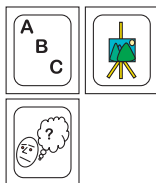


- With a mini-book with only text with a summary of the story “What the ladybird heard”, students in pairs play “The Crazy Professor Reading Game”. Each student reads one page and teaches (mimes as reads) what he/she has read, then they change roles. Once they have finished playing the game, they have to draw on each mini-book page something representative of the text on the page.

4th session

OTC, OTP & Written Texts Production & Interaction Activities

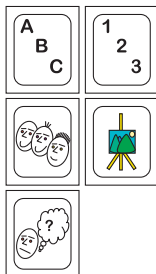
Ready...



- Reviewing “Farm Animals” oral lexis with images on digital board. Students say the farm animals’ names as they look at images.
- Reviewing “Farm Animals” written lexis with words on digital board. Students read the words as they appear on the digital board.
- Doing “Farm Animals” words and sentences dictation using students’ individual Magic Boards.

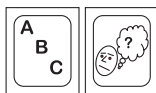
Steady...

Cooperative Writing



- Ordering 8 story pictures among all the class, and then divided in mingles of 3, each mingle has to write a sentence for the picture assigned. First the 3 students have to agree on the sentence and then write it down on their “Magic Board”. Once they have done it, one student from the mingle acts as “The Speaker” and reads the sentence to the rest of the class. The class says if it is correct or not. If it is correct “The Writer”, another student from the mingle, writes it on the blackboard next to the correspondent story picture. If the class thinks the sentence is not correct, they give them suggestions to fix it. Finally, when all the sentences are written on the board, the other student from each mingle, “The Reader”, stands in front of the class and in the correct sequence they read their sentence, obtaining this way a summary written by themselves of the story “What the ladybird heard?”.

Go!



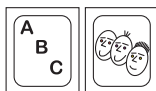
- Doing individually a writing worksheet about “Farm Animals”. The worksheet is adapted to the 3 diversity levels (supporting, desired & advanced), offering different writing difficulty level activities, according to the students levels.

5th session

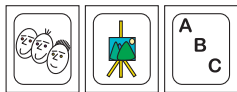
Rotations (each 15 min.): 3 groups & 3 stations. Integrating Skills

Station 1

Cooperative Learning



- Each group has to do research about one farm animal (cows, horses & pigs). To do so in pairs students have to look for information to complete a template with 4 facts about each animal (What color are they? What do they eat? What do they produce? What sound do they make?) in the tablet and then share it with the rest of the team and complete a template gathering all the information collected.

Station 2**Computers**

- Students play in pairs “Farm Animals” online games prepared on the computer desktop with direct access for each game. Online games are of different difficulty so each student finds challenging playing some of them.

Station 3**Arts**

- Students in mingles make farm animals using paper plates and following the teacher oral instructions. Once they have finished, they place them on a classroom board (“Our Farm”), where they write one characteristic of the animal done.

6th session**EXIT**

- Visiting a nearby farm with a guide that gives all the explanations about the farm and the farm animals they have learnt in English.

7th session**FINAL TASK**

- Groups presentation of their “Farm Animal Research” results to the class.
- Completing the W column from the “Farm Animals” KWL chart and compare the 3 of them.

8th session**“MY FARM” LAPBOOK**

- Making “My Farm” Lapbook (Student’s Porfolio Contribution) including in it what they liked the most from the unit and some new activities about farm animals.

Figure 4. ‘What the ladybird heard?’ Didactic Unit Sample Activities

As it is shown, not only the English area curriculum is worked but also all the Key Competences, which have to be worked from all the areas along all the primary education grades. It can be also observed that innovative methodologies are used apart from Communicative Language Teaching (CLT), such as Whole Brain Teaching (WBT), which in Biffle’s (2010) words can be defined the following way:

WBT is more like a large, lively game than a traditional elementary school classroom management system. Just as in all games, there are penalties as well as rewards [...] but like “going to jail” in Monopoly®, even our penalties are entertaining (2000: 11).

Biffle’s states that the secret success of WBT is involving the student’s whole brain in teaching so there is no mental area left to challenge behaviour. Cooperative Learning and that the use of ICTs are also in our daily basis, as our current national and community educative legislation advocate.

To conclude I may say that storytelling is not only an appropriated tool to teach English to Primary Education students, but it should be a must in our classes. I would also highly recommend it due to the successful and enjoyment of the English lessons by our pupils. Storytelling turn fun and significant for our children learning English, and from that point, English learning and communicating in English becomes efficient and a fact.

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This collection aims to provide answers regarding what the most recent trends are in research in literary reading. Based on that premise, it contains a rigorously selected and varied roster of investigations that focus on presenting and attempting to interpret and understand the most recent literary trends or tendencies, as well as the reasons for the propensities they create among the masses of young and adult readers. This selection of texts in English, Catalan and Spanish will give the reading specialist an idea of where today's trends are headed, and how they point towards the formation of a new paradigm in matters of literature.

“This is a research and social reading phenomena paper which focusses on transmedia culture, products and impact. It offers a fresh and proactive perspective on certain paradigmatic changes in reading. In short, it becomes a research compendium that sheds light on literary reading latest tendencies and trends.”

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