READING IN CURRENT CONTEXTS OF SOCIAL EDUCATION: KEYS FROM LITERARY FORMATION

LA LECTURA EN LOS ACTUALES CONTEXTOS DE EDUCACIÓN SOCIAL: CLAVES DESDE LA FORMACIÓN LITERARIA

A LEITURA NOS CONTEXTOS DE EDUCAÇÃO SOCIAL ATUAIS: CHAVES DA FORMAÇÃO LITERÁRIA

Aurora MARTÍNEZ-EZQUERRO* & Aitana MARTOS GARCÍA**
*Universidad de La Rioja, **Universidad de Almería

ABSTRACT: New reading and cultural practices have rendered traditional academic practices obsolete: thus, the challenges in social education are manifold, being the most decisive the one concerning the maintenance of classic *literate culture*. Reading, which is currently characterized by the hybridization of traditions, genres and topics, needs to develop a social literary education which can teach intertextuality and intermodality keys in order to train expert readers. That said, in this social diversity the market looks for consumers and treats them globally, creating products led by a catalogue of readings that reminds to a sales list (superheroes, launchings of sagas or television series, among others), considered a reputable model and devoured in this feast of omnivore culture. In fact, it all belongs to the gear assembly that is marketing, and wipes out any chance for interpretation. In this context, the educator should find a formula which can find a balance between inclusive culture and quality culture in order to develop critical judgment. Regarding social education, the best way to preserve literary heritage is to set out a cultural competence which can appraise greatest hits and new recognitions as what they actually are: global marketing products. The relevant aspect of reading is its power for personal and social development. A proper and needed training –social education– will enable the formation of critical citizens, capable of interpreting and, by extension, discerning.

CONTACT WITH THE AUTHORS: **AURORA MARTÍNEZ-EZQUERRO.** Universidad de La Rioja. E-mail: aurora.martinez@unirioja.es

PALABRAS CLAVE:
lectura
educación social
nuevas prácticas
alfabetización
ciudadana

RESUMEN: Las nuevas prácticas lectoras y culturales han dejado obsoletas las académicas: los retos de la educación social son, por tanto, múltiples y el más decisivo responde al mantenimiento de la *cultura letrada* clásica. La lectura, caracterizada actualmente por la hibridación de tradiciones, géneros y temas, necesita desarrollar una educación literaria social que enseñe claves intertextuales e intermodales para formar lectores expertos. Ahora bien, el mercado busca consumidores en esta diversidad social, los trata globalmente y crea productos de consumo en los que el canon de lecturas se asimila a una lista de ventas (superhéroes, lanzamientos de sagas o series televisivas, entre otros), que es considerada "modelo de prestigio" y, como tal, engullida en este festín de omnivorismo cultural. Y es que estas adhesiones forman parte de un engranaje de *marketing* que anula cualquier posibilidad de interpretación.

En este contexto, el formador debe hallar una fórmula que concilie una cultura inclusiva y una cultura de "calidad" con el fin de desarrollar el juicio crítico. Para la educación social la mejor manera de preservar el legado literario es instrumentar una competencia cultural que sepa valorar los grandes éxitos y las consagraciones como lo que son, esto es, productos de la mercadotecnia global. Lo relevante de la lectura es su poder de desarrollo personal y social. Una adecuada y necesaria instrucción –la educación social– permitirá formar ciudadanos críticos capaces de interpretar y, por ende, discernir.

PALAVRAS-CHAVE:
leitura
educação social
novas práticas
alfabetização de
cidadãos

RESUMO: As novas práticas culturais e de leitura deixaram obsoletas às acadêmicas: os desafios da educação social são, portanto, múltiplos e o mais decisivo responde à manutenção da *cultura letrada* clássica. A leitura, caracterizada atualmente pela hibridação de tradições, gêneros e temas, precisa desenvolver uma educação literária social que ensine chaves intertextuais e intermodais para formar leitores experientes. No entanto, o mercado busca os consumidores nessa diversidade social, lida com eles globalmente e cria produtos de consumo em que o cânon da leitura é assimilado a uma lista de vendas (super-heróis, lançamentos de saga ou séries de televisão, entre outros), que é considerada "modelo de prestígio" e, como tal, engolida nesta festa do onivorismo cultural. E é que esses acessos fazem parte de uma engrenagem de *marketing* que anula qualquer possibilidade de interpretação.

Neste contexto, o treinador deve reconciliar uma fórmula que reconcilie uma cultura inclusiva e uma cultura de "qualidade", a fim de desenvolver um julgamento crítico. Para a educação social, a melhor maneira de preservar o legado literário é implementar uma competência cultural que saiba valorizar os grandes sucessos e consagrações pelo que são, ou seja, produtos do marketing global. A relevância da leitura é seu poder de desenvolvimento pessoal e social. Uma adequada e necessária instrução –a educação social– permitirá formar cidadãos críticos capazes de interpretar e, portanto, discernir.

1. Introduction

New cultural and reading practices in the context of liquid modernity (constant transformation referred to the fluid we lived in that is currently "undermining the soundness of our traditions, of everything that we believed in because we thought that they had deep roots", Campos & García, 2017, 98-99) have rendered traditional academic practices obsolete. In this management of formation, reading was considered a supplement for training and citizen participation. In this regard, Martos & Martos (2017) point out as follows:

> Bauman has incorporated into his reflection the world of culture, given that education and culture are fields that cannot be separated nowadays; instead, social entrepreneurship and citizen movements have modified the daily reality of classrooms, and not only from perspectives such as social education, but also from the level of specific practices, communities of practices (Wenger) and others (428).

Therefore, the challenges of education in the era of liquid modernity (Bauman, 2007) are manifold, and the most decisive concerns about the importance of keeping the essential principles of classic *literate culture* (Chartier, 2000), which means the promotion of *cultural inclusion* to enable critical literacy of citizens (Martos & Martos, 2014). In this context, we cannot forget the surrounding reality, given that "diversity is an intrinsic feature of human groups, linked to differences in abilities, needs, interests, pace of personal growth, sociocultural conditions, etc., spreading to a wide range of situations" (Martínez Ezquerro, 2016a: 34). The market response to this *social diversity*, which consists in an increasingly hybrid and mixed community in the broader sense, has been the organization of production chains destined to the segmentation of audiences. In other words, people and communities have always been considered as global consumers that must be attracted and retained, leaving other considerations behind. However, there is currently a heightened sensitivity towards topics related to equality, environment, and quality of life in general, topics that have been gradually disdained in the market at the present time. The market sector, in its materialist and technocratic vision, have been setting aside anything regarding Humanities in education, being insensible to what is not immediately profitable.

[Aurora MARTÍNEZ-EZQUERRO & Aitana MARTOS GARCÍA]

In contrast to that, school and university, considered "temples of knowledge" and places for alphabetization, have not been capable of reversing these "solvent" trends of liquid modernity. Moreover, society itself placed at the forefront values as healthy life habits, environmental awareness or food safety, spheres that are related to reading, even from other perspectives or scopes –such as new educational trends or *Ecocriticism*, which "joins studies about literature and environment and led to the creation of a school of literary criticism devoted to the study of the representation of the environment in literary works" (Campos & García, 2017: 96)– which focused the interest in alternative practices (nature classrooms, or consumer education, among others) and respond to the recovery of values formation, which are features tackled as attitudinal in the very first years of educational formation, according to Martínez Ezquerro (2017a):

> Educating in values is one of the essential targets to achieve integral formation [...] and must be approached transversally in the different educational stages. Make students more aware [is essential and in line with that], we target other main educational goals [...], such as: developing literary competence considered not only as comprehension and pleasure for reading but also as a promoter of creation [...], showing the meaning of tales as identification and personal help, promoting reading as a habit [...], listening and writing, encourage decision-making and initiative [...] and, at the same time, educating with a critical spirit. In sum, we are referring to tackle formation from an integral perspective (247-249).

In this context, where the values constitute major axes in diverse spheres, the abovementioned ecocriticism offers further readings, according to Campos & García (2017):

> it enabled the comprehension of the invisible implications of diverse elements of nature, such as water, its link with daily life of humans, as well as its transversal value in the educational, cultural, touristic and economic field. In fact, ecocritical approximation (Flys-Junquera, Marrero-Henríquez and Barella-Vigal, 2010) provides an approach where everything is related, adopting in literary studies an approach focused in the Earth and Nature (Glotfelty and Fromm, 1996). There is therefore an interest in implementing the use of ecological concepts to literary compositions, and understanding that natural space is not a mere cliché or a background decoration where a novel is articulated (96).

Precisely, social dimension of reading is tackled from *New Literacy Studies* (Street, 2004) impinges on its socialized practice and on cooperative writing, and proves that isolated reading, regardless of happening at home or in a library, is just one way to approach reading promoted from a private scope of the conception of knowledge as wisdom linked to elite, in other words, reading understood as a group of social practices that each community (re)builds and categorizes. In the era when Jenkins (2008) defines confluence and participation and where Internet is considered a collective intelligence, literate events (Martos García, 2017) offer the possibility of activating different strategies. What is relevant is that they are based on the "interaction of brains" and the conformation of a social practice intentionally oriented to reading (Campos, 2016) in the sense that Chartier (2000), Harari (2016) and other authors understand it, in other words, as a debate, exchange or communication not only in the interindividual level but also in the community level. Regarding this affirmation and along with the abovementioned cooperative writing, we should highlight the importance of a proper methodology implementation based on interrelation and reading feedback. We present the model by Martínez Ezquerro (2016b):

> [The] *The Interpretive Cooperation Method* aims for the development of a shared knowledge of approached reading through the intervention in spaces of collaborative practice where the mediator motivates joint reflection. This technique develops interpretive competence, that is to say, the ability to understand and rebuild the sense of a work understand as a complex tissue of significance; likewise, it develops the contents corresponding to the solid pillars of curriculum [...], such as communicative oral and writing skills, the knowledge of language and, specially, the competence of literary education (1).

However, in this context –paradoxically– axiological relativism blocks critical thinking and, consequently, dissolves these communities of debate and exchange. This way, for instance, the catalogue of readings is similar to a sales list, as the contagious success of "fan culture" shows. This way, franchises, blockbusters and launching of sagas (Martos, 2006), television series or superheroes, among other phenomena, create prestigious models for cultural consumption, and they become Gordian knots that the educator or street animator cannot handle in order to find a balance between and inclusive culture and a quality culture to finally develop critical judgment. In fact, the enthusiasm of fans is a positive factor with the negative impact of presenting adhesions

that belong to the gear assembly that is marketing and wipe out any chance for interpretation or distancing from that fictional universe. It is hard to define the profile of a homogeneous reader or receiver towards these new cultural products; instead, we can appreciate (or pursue) a plural reader, precisely to explore the possible continuations of the producer. The universe created by Tolkien, for instance, has been the greatest example of this phenomenon: versions that are very popular in the media, maps and atlas, expanded universe, etc. have served to shape a multiplicity of audience. A similar situation has been observed regarding fanfiction, which rewrites a successful work in different registers and keys (for example, the "gay fanfic") and –in many occasions–, with surprising attitudes. We should remember that Avatar (2009) generated a trend of audience who felt depressed and nostalgic for the pristine world of Pandora. In this regard, Martos & Martos (2017) point out that the world of sagas and fan fiction responds to:

> the prototypes of these new cultural practices, given that fan culture and ongoing stories are symptoms of a new mindset often in evident contradiction with academic culture. For instance, fans of fanfiction are actually amateurs writers, their products, fan-fictions are an example of drafts, and *beta readers* perform the same role as teachers: monitoring the process for the beginning writer to resolve possible problems. The difference is in the environment and the context, not only because they are using digital platforms, but also because of the inclusive sense; the *beta reader* is not an evaluator but a kind of colleague, and the emulated texts are target of a creative appropriation chosen by the subject, enabling a variety of rewritings and in many languages, according to the different talents and personal preferences (429).

In contrast to academic culture, hierarchical and vertical, new cultural practices are located in urban scenarios of "hub", collaborative and nodal exchange, where heterogeneous initiatives and platforms are generated. Banksy and his street art would be a good evidence of that, with the slogan: "Better out than in". This "out", in literate culture, involves the distancing from the academic perspective, in other words, placing value on workshops, routes, performances, and everything that means the understanding of reading as an alive practice, in interaction with various scenarios and audiences, opened to collaboration and convergence with other means, just as Jenkins said (2008).

2. Good practices / emerging practices

From the perspective of the aforementioned *New Literacy Studies* (Street, 2004), in the paradigm of reading as a social activity, practices are understood not only as efficient models, but also as other reference practices that, taken from other contexts, can be extrapolated by the educator or entrepreneur. The *literate events* (Martos García, 2013) designed by these entrepreneurs start with an observation of the environment (located literacy), although they should be inspired by all kinds of references, paying attention to the motto "Think globally, act locally". The starting point is the deep knowledge of the proximity areas. In other words, it is necessary to apply a chorographic approach, paying attention to the area or the shared place where the intervention is sought: a school, a neighborhood, a town or a wider area. The global approach is ensured when that knowledge is confronted with good practices from any place or culture, in a world that is already a "classroom without walls" (McLuhan & Carpenter, 1974).

Emerging practices in reading and writing (Martos Núñez, 2006) seem to be have been linked over the past few years to the use of ICT, virtual environments (libraries, websites, etc.) and social networks, which allow collaborative work, the formation of learning communities, collective creation strategies or the direct exchange of experiences, among others, in order to develop common actions in this specific environment. In particular, hypertext fiction, kinetic poetry, interactive fiction, stories generated by computer software, literary performances, amateur writing, fan fiction, novels displayed as emails, SMS messages, etc. are examples of emerging practices of electronic reading and writing (Kerkhove, 1999), which correspond to a world that is radically different from the culture inherited from the 20th century. It is not only that print culture has lost ground among young people in favor of media and digital culture; moreover, certain roles and basic perceptions have changed. In this sense, Martínez Ezquerro (2017b) indicates the following:

> If we consider certain reflections that McLuhan (1969) provides on the new cultural realities created by computer resources, we agree that the historical evolution of technologies has made a breakthrough in relation to the development of printing in contrast to oral culture. In these moments of "convergence of forms and knowledge" we are facing the enormous potential that cyber libraries offer us; the "hybrid resources" are fortunately complementary. Our way of achieving knowledge is now multidirectional instead

of the linearity that it presented in previous periods (270).

Nevertheless, we should not forget the negative aspects of this ubiquitous trend of digital devices, connected reading, etc., since digital competences do not ensure the control of the rest of the competences. Specifically, critical reading is not enhanced, and this is a key aspect if we aim to educate readers not only as consumers of products or as *informed* users, but as responsible citizens with their own criteria to make their choices, citizens that *know* and, even more, *have wisdom*.

3. Young people as a public: cultural consumption and critical reading

Duarte (1996) raises the nodal aspect of the issue when he describes the axes of reading for young people as "beasts to be exposed" and "dreams". Certainly, adolescent imageries (Efrón, 2010) follow many stereotypes fostered by clearly capitalist fictions, and the new utopias appear as "mist" in a world that is rather dystopian. In this context Blanes (2018) questions whether *Hunger Games* (2008) is a televised revolution, which means a media performance, like *Big Brother*. This fiction and others (*Millenium, Avatar…*) promote the so-called "models of phallic women" (Bernárdez, 2012: 92), which are typical of a media post-feminism. It is true that these new emerging audiences are shaping cultural consumption, which is already displaying the figure of the *prosumer* or what Peterson (2005) defines as *cultural omnivorism*, as indicated by Martos & Martos (2017):

> Peterson (2005) establishes a casuistry between univores and omnivores of elite culture and popular culture, but this only applies clearly at the endings, this means, the upper class individual who has "exquisite" tastes (*highbrow univores*), and the lower class individual that is identified as an example of bad taste (*lowbrow univores*). Behaviors will usually swing in a gray scale, adopting intermediate options. Audiovisual trends and the whole Internet promote an often superficial interest for different cultural manifestations, for example, zen, coaching, ecologism …, which leads to reaffirm the growing segmentation of audiences and, in line with liquid modernity, an increase of the relativization regarding interests or hobbies. The customization or personalization of myths and readings ["tuneo" "tuning", in words of Martos, 2006: 63] would be a symptomatic example of this (430).

All of this offers a close relationship with the new culture of equality, with the society of entrepreneurship and social mobility. Ultimately,

cultural habits have become as hybrid and mixed as society itself. In fact, there are no omnivores or "univores" but people who consume a small segment of culture, an audience shaped around a series of shared habits, as happens with fans. This being so, aesthetic and literary education is increasingly closer to consumer education, but according to the analogical hermeneutics (Beuchot, 2000), we are prisoners of a series of stereotypes that allow us to access, for example, the *subtlety* of the symbolic universe. Fictions as *Transformers*, *The Avengers* and others display a neo-epic narration with a parade of heroes described as banal and rude, pasting elements as the team made up of gods like *Thor* or *Loki* and superheroes as *Hulk* or *Captain America*, not to mention the fetishism of the robots that reduced the early myth of the automaton to a pugilistic combat and display of weapons. The shaping of young people as "rebels without a cause" logically follows this dynamic that segregates, marginalizes, and even criminalizes them (Martos & Martos, 2017):

> the behavior of young people before new media is explained by notions such as fragmentation, randomness, immediacy, instantaneousness, non-sequentiality, de-hierarchization, speed or hedonism (Efrón, 2010), separately reception, isolated innovation, linked to an individual inspiration or an immediate genius, stop making sense. The Internet is increasingly changing into the realm of collective intelligence, of "group geniuses", and therefore the Network is becoming a sensory prosthesis that ruminates all that increasingly globalized art that we consume (430).

Influencers and *youtubers* –to mention some– commenting on books are examples of this "canned" consumer trend; readers and / or receivers have so many books to choose from that in a certain way they "delegate" the choice to these people. The risk is obvious: there is hardly any direct contact with these sources, for example, classic literature. Internet has become that collective intelligence, that extended mind or *exobrain* (Bartra, 2007) that offers all the required information without considering its reliability. As in *Don Quixote*, in the episode when they purge the library of the nobleman, it is necessary to "dismiss" or reject certain subproducts, in other words, stereotyped, "toxic" works; in sum, works of a very low quality. It is necessary, therefore, to train young people to recognize these stereotypes.

Fragmentation and saturation of information have, however, a positive aspect; they allow a distant and detached reading of many works, a pre-reading that is simply accompanied by a few data that make readers feel attracted or rejected.

For example, the label "terror" or "zombie", attracts or repels certain receivers. Precisely the highest quality works, due to their density, require a complex labeling; see the film *Prometheus* (2012), for example, which is already an indicator. Therefore, they force us, to use varied and eclectic criteria: terror may not be free of philosophical aspects, it can even have a subtle symbolism (*Walking Dead*, released in 2010). We return to the subject of hermeneutics and symbolism as essential dimensions to "deconstruct" these fictions that influence youth so much (Reguillo, 2004).

4. Empathy with nature and vindication of magic

Once that scientific community had admitted the significance of concepts as *emotional intelligence*, *multiple intelligences* and in essence, the importance of emotions in social learning, we should highlight the idea of *empathy* (Marroquín, 2002); in fact, this is not only a matter of grasping the imagination behind literature, getting to know its key points and conventions (Tolkien's imagery, for example), but also a matter of sharing it, given that an exchange is generated, a confab that ultimately defines the fan phenomenon (Martos García, 2008).

Progress towards a society of justice and solidarity is underpinned, according to Waal (2011), by an intelligent management of altruism and cooperation. Abram (1996), one of the most renowned researchers of ecology and language, notes the necessity of rethinking the bonds among knowledge, language and world view from an ethnographic perspective, in this case. This way, anthropocentrism and eurocentrism are surpassed when studying shamanism in Bali and their beliefs about animism that, as in the case of Africa, Siberia and others places around the world, is not a trace of archaic superstitions but a form of organization of their knowledge about the world with alternative categories which, according to the abovementioned author, connects with the new "ecosocial" demands of our era. Indigenous cultures consider some things as wonder; we call those things nature. The key lies in a simplistic understanding of these axiological systems located in these cultures, for instance, the confrontation between spirit and matter. In the words of Abram (1996):

> the ecological function of shamans, their role as mediators between the Earth and human society is not always obvious [...]. People need shamans to heal a tribe member that suffers from insomnia, or to find lost goods. We see them entering a trance and sending their conscience to other dimensions seeking for

help. However, we should not rush to consider these dimensions "supernatural", or to interpret them as inner realms of the shaman's psyche, given that the internal world in western psychology, for example, Heaven for Christians, is likely to be the result of the loss of reciprocity with the living territory. When the animated presences that we evolved with over the years are suddenly considered as less significant than humans, when the Earth that nurtured us is defined as soulless [...], then this wild otherness that had always been intertwined with human life must migrate, whether to a supersensible heaven beyond natural world or to the human brain, the only permissible haven in this world (25).

Both sensorial and psychological territory, in other words, sensual and animated land weaving subtle threads of interaction among all living beings. *Animated ecology* (instead of soulless Earth, as in the text), or *geomythology of belonging* (Harmanşah, 2007) point out the link between people and their surroundings. It makes no sense to talk about "Nature", apart from humans; instead, we should talk about "cultural landscape", a landscape shaped by their inhabitants. Now we can better understand the relationship between magic and initiation rituals, based on the protocol to learn, to face adversity, to accurately read the signs of the world... In other words, to train in "subtlety" and the power of expanding the mind.

Nature talk to us (Guimarães, Barbosa & Fonseca, 2004) in many ways: the sound of water, the shiver of the mountains, the storm that shakes the sky... We have largely lost this mythopoetic ability of seeing and hearing Nature with no materialistic veil between. Hence the tendency to fantasy in every genre and trend, like an openness to these new worlds that we barely envision. Nonetheless, imageries are often misunderstood due to clichés interested in our contemporary culture. One emblematic example is the concept of dystopia, an imaginary and catastrophic situation considered a premonition of the subsequent events and changes that mankind will have to face in the following decades, according to Asimov on science fiction (1986). This literature of changes, fictions about cyborgs or zombies, are none other than nightmares arising out of posthumanism and capitalism recreated as tales about the end of the world, caused by nuclear wars, climatic disasters, viruses, pandemics, zombie attacks, etc. This way, the movie *Soylent Green* (1973), based on a novel by Harry Harrison, foresaw the extinction of mankind due to overpopulation, climatic change and political corruption.

We could say that these fantasy tales conceal veritable portraits of reality and lack of the ability

of shamans for spreading the limits of knowledge. The idea of death as a parade of vampires or zombies agrees with the view of aversion that spread through the European society over the years, like the plague or other phenomena of social impact. What is important is that the macabre is alien to the roots of Christianity and Shamanism, so this overdose of violence, blood, gruesomeness, destruction and corpses accounts for the fears of culture in the 20th and 21st centuries, illusions that paralyze the projects of social reconstruction. On other occasions, the motor for change is not a human reality but something else: aliens, space beings and their impact on society. *Childhood´s End*, by Arthur C. Clarke (2000) and its television series adaptation (2015) is an example of the paradoxes than can arise, since the "Overlords" or aliens end all wars in the Earth, but their initiative is geared towards mutation and extinction of mankind as known today.

The abovementioned cases are only some examples of the complexity of entangled threads that is fiction, subject of attention of youngsters nowadays. To name another one, since the universe created by Tolkien, epic fantasy has resulted in a significant vein of gold regarding *action fiction* using a variety of scenarios: futuristic, medieval or barbarian, aesthetics of crime novel, interaction with alien species, etc. Hits as *Blade Runner* (1982), *Alien* (1979) or *Prometheus* (2012) join several subcodes, embodying hybridization in 21st century literature. Indeed, recycling is the basis for this mixture, composing the postmodern era that we live in. Exoteric and esoteric values overlap so readings compiling literal and figurative meanings and massive consumption of violent fiction do not avoid the rise of certain relevant symbols, such as some sagas and superheroes, that Harari (2016) usefully defined as "Homo deus". According to Topuzian (2013):

> Dominique Maingueneau states that, at present, the intermedial bonds are more related to strategies for distribution, circulation and market of artistic and cultural products than to their actual development or creation, that is to say, to their formal articulation considered as the display mode of the product itself. [...] The book, and literature by extension, do not disappear; they enter a new system. The success of the Harry Potter series is indissolubly linked to its success as movies and videogames. [...] Literature provides screenplays and images to the media, which can turn them into videogames, video clips, television series or movies; this is the route of Literature transformed into a monument, an immense reserve of plots for a multimedia production, which in turn provides a "derived product", a literary production, in an endless spiral (303-304).

In any case, we stand witness to the perception of the end of an era, a millennial atmosphere where every post-apocalyptic fiction makes sense, the literature of change and the need of a liberating and remedial action. This brings us back to the basic essentials, what Campbell (1959, 25) called the *monomyth*[1], universal mythological structure which lies beneath tales, classic myths and post-modernity fictions as well. Teaching educators this architecture regarding the myth is the basis for the detection of the same patterns and narrative lines in other important references (*Game of Thrones,* 2011; *The Lord of the Rings*, 2001; *The Wizard of Oz,* 1939; etc.). This diversity, from the perspective of the receiver, is a plurality of "radio signals" that everyone can tune through different radio frequencies, given that their abilities enable channel scanning. The reading or listener experiences lead to the tuning of certain broadcasts, gaining familiarity with some of them.

Following on the metaphor of the radio, sometimes the channel is concentrated around specific elements: certain types of music, information, etc. The perception of the listeners starts with a particular channel which offers the specific elements that they are looking for, achieving a target audience, and this is made dynamically: channels can gather or miss listeners, other channels can be launched… Insisting on the analogy, the radio station is somehow the educational center and its strategies –didactics–, and readers are the possible radio amateurs, taking into consideration the fact that not only school teaches –the nearest environment–; instead, the whole world broadcasts. In this way, the variety of audiences, situations and initiatives adjust with the law of supply and demand and with the new cultural streams, that is to say, with the rest of ecosystems that are present in reading. For instance, municipal programs of reading encouragement or events as White Night (Nuite Blanche created in Paris back in 2002 that spread to other European capitals and important cities and whose aim is to make contemporary artistic creation more accessible to people) are initiatives that make visible other methods of diffusion of literature, alternative to official education. The pursuit of social and cultural inclusion underlies in these activities, according to Martos & Martos (2017):

> the concepts of social and cultural inclusion (Blanco, 2006), along with other similar ideas such as digital inclusion proved to be a new way of understanding culture and incorporating more efficient initiatives on the environment, the heritage and cultural memory, enhancing entrepreneurship and self-awareness of communities. Placing value on participation and

collaboration, minor cultural expressions gain prominence, because they belong to the plural panorama that we want to highlight. The same happens with written culture, which is expressed in multitude of situations, contexts and forms, and not only in those coined by traditional academic culture, that is to say, the socially accepted cultural practices (Barton y Hamilton, 2004), that cannot avoid the rising of vernacular practices (429).

In the light of these affirmations, it is essential to settle a pedagogy of diversity, capable of the achievement of a social and cultural inclusion, which corresponds with the reality that society offers.

5. Conclusions

We can ask ourselves whether reading is currently a "social glue". The formation of society is an apparent paradox for literary education. On the one hand, there is talk about *autotelism* of the literary discourse (Topuzian, 2013), which highlights its autonomy, but it also offers a certain "pointlessness" to the extent that literature becomes self-referential, that is to say, useless from the perspective of its application to the real world. However, the diverse post-estructuralist trends and the same reception theory have corrected the poetics of the "ivory tower" when highlighting that even literary hermeneutics requires an interpreting community, in other words, a cluster of interactive readings, connected among them and connected with a wider cultural environment. This entails that some authors broaden the problem to the *intermedial dimension*, that is to say, painting, cinema, theatre, etc., as fields of artistic elaboration suited to the 21st century, where literature is a hybrid among art and technology. Chartier (2000) stated the dissolution of classic textual genders in the format of codexes into a new threshold, digital text, which can be considered formless. Literature do not disappear; instead, it is framed in the new system which is displayed in the new dissemination and marketing strategies, offering material that can be sold in different formats (videogames, television series, etc.). All the multimedia productions that are generated, turn it into "transformed literature", shaping a spiral created by the derived product, literary production and media outreach (Topuzian, 2013: 304).

Just as happened with written culture, which overshadowed orality and its folkloric productions, written literary culture is currently soaked with this media textuality (Scolari, 2009). The walkways are so wide and crowded that it is difficult to picture certain authors –regardless of being classic or contemporary authors– without the massive dissemination of their written texts (E.A Poe or other greatest novelists of adventure novels are just a mere example).

The second paradox arises from the fact that, despite the omission of Humanities in education –among them, literature–, the new social demands create the need of rethinking literature as a social intervention, in the style of Sartre given that, even when it is said that literature always talks about itself, it is true that in the face of the challenges of exclusion, empathy, the pursuit of a healthy life, the desire of a world of justice and solidarity... the abovementioned literary topics have at the very least a parabolic meaning. The values are inferred in the text while the text itself participates in this spiral of self-reflection. For instance, Eclogue III (Égloga III) by Garcilaso de la Vega, which is set in the banks of the river Tagus (Tajo in Spanish, Tejo in Portuguese) and whose main characters are four nymphs, can be interpreted in terms of ecocriticism and if we compare it to tales in western art (*locus amoenus*) it provides an alternative discourse that advocates for the environment and activates in turn cultural functions (Quiles, Palmer & Rosal, 2015), which are essential for citizen education (preservation of memory and heritage). This is the link among past, present and future, when we choose nymphs, mermaids or other imaginary characters to bring it to our reality.

The end of literature, as we know it, is in direct proportion to the dissemination of the market deployment and media convergence (Jenkins, 2008). Regarding social education –as well as other fields–, the best way to preserve the literary legacy is setting out a critic cultural competence that can understand that the greatest hits (sagas, television series, superheroes, etc.) and recognitions are in the hands of the market and its franchises. Deconstruction, alternative trends or actions of comparative literature (Link, 1997) are drops in an artificial and monitored desert. Therefore, it is essential to study cultural consumption and new practices, as well as the profiles and personal tastes of youth in postmodernity, given that they are defining the new spaces, even though any dream of freedom will have to avoid ideological or political content (Fernández Mallo, 2010). Minimizing the limits of high culture and popular culture, of *pop* and *afterpop* according to this author, is a vital task. Literature, art in general, is eclectic and running ahead of formal purity; moreover, it includes graphic resources, sound, music and hypertextual variations. If we think about the stories on the Internet, many of them were written by fans of sagas or movies that borrow their narrative

elements to use them according to their particular interests.

In a similar context, the *subtlety* addresses a dual need: training in hermeneutics and in critical literacy, given that they will enable a subtle reading. Likewise, subtlety is linked to people literacy, with the ability to interpret political or advertising manipulating messages. Reading promotes both personal and social development. In this sense, sharing imageries (García Rivera, 2004) is an efficient way to generate a "social glue" that empower human communities to be more civic and socialized. This is appreciable in the case of fan communities. Moreover, this could be the new particular targets reached by literary culture in contexts for particular groups. Certainly, imageries are not harmless; they can be funny, boring, beneficial or pernicious. Critical reading, the mediator as an expert reader, hermeneutics, the practice of debate and the systematic doubt, are placed there with the aim of channeling where possible all these fictions and media popular creations.

It is therefore necessary, in consequence, to behave as hybrid beings, cultural "amphibians" (Bajtin, 1974), versatile in the sense of achieving the combination of classic written culture and new emerging forms. For instance, the so-called *surf reading* matches more with the selective search in Google, typical of hipertextual readings, than with a fast reading. We pass from one information to another according to a preset guiding thread. In the classic method of concordance, we somehow found the "textual mining", but modern methods and software analysis of the discourse enable the reconstruction of architecture of texts with heuristic methods, more efficient than classic ones. This way, we conclude this article stating that plural and multifaceted current literature is a hybridization of traditions, genres and topics, which require a literary education that can provide the required keys for intertextuality and intermodality, as well as hermeneutical tools to interpret these fictions, in order to get to the expert reader or achieve subtlety (Beuchot, 2000), according to analogic hermeneutics.

References

Abram, D. (1996). *The spell of the sensuous: Language and perception in a more than human world.* Pantheon: New York.

Asimov, I. (1986). *Sobre la ciencia ficción.* Barcelona: Edhasa.

Bajtin, M. (1974). *La cultura popular en la Edad Media y el Renacimiento. El contexto de François Rabelais.* Barcelona: Barral Editores.

Barton, D., & Hamilton, M. (1998). *Local Literacies. Reading and Writing in One Community.* Londres: Routledge. Versión española del primer capítulo: "La literacidad entendida como práctica social". En Zavala, V., Niño-Murcia, M. & Ames P. (Eds.), *Escritura y sociedad. Nuevas perspectivas teóricas y etnográficas* (109-139). Perú: Red para el Desarrollo de las Ciencias Sociales en el Perú.

Bartra, A. (2007). *Antropología del cerebro. La conciencia y los sistemas simbólicos.* México: Fondo de Cultura Económica.

Bauman, Z. (2007). *Miedo Líquido. La sociedad contemporánea y sus temores.* Barcelona: Paidós.

Bernárdez Rodal, A. (2012). Modelos de mujeres fálicas del postfeminismo mediático: Una aproximación a *Millenium, Avatar* y *Los juegos del hambre. Anàlisi: Quaderns de comunicació i cultura, 47,* 91-112.

Beuchot, M. (2000). *Tratado de hermenéutica analógica: hacia un nuevo modelo de interpretación.* México: UNAM/ Itaca.

Blanes, J. P. (2018). Los juegos del hambre: ¿será la revolución televisada? *Papeles del CEIC. International Journal on Collective Identity Research, (1), 13,* 1-32.

Campbell, J. (1959). *El héroe de las mil caras. Psicoanálisis del mito.* México: Fondo de Cultura Económica.

Campos, M. (2016). Clubes de lectura e interculturalidad. En Martínez Ezquerro, A. & Campos Fernández-Fígares, M. (Eds.), *Cultura en la diversidad: educación lingüística y literaria en las aulas del siglo XXI* (153-165). Barcelona: Ediciones Octaedro.

Campos, M., & García, G. (2017). Aproximación a la ecocrítica y la ecolectura: literatura juvenil e imaginarios del agua. *Ocnos: Revista de Estudios sobre Lectura, 16 (2),* 95-106.

Chartier, R. (2000). *Las revoluciones de la cultura escrita: diálogo e intervenciones.* Barcelona: Gedisa. Clarke, A. C. (2000). *El fin de la infancia (Childhood's End)* (trad. Luis Domènech). Barcelona: Minotauro.

Duarte, K. (1996). Ejes juveniles de lectura, para desenmascarar las bestias y anunciar los sueños. *Revista Pasos, 6,* 31-47.

Efrón, G. (2010). *Jóvenes: entre las culturas cibernéticas y la cultura letrada.* Buenos Aires: FLACSO.

Flys-Junquera, C., Marrero-Henríquez, J. M., & Barella-Vigal, J. (Eds.). (2010). *Ecocríticas*. Madrid: Iberoamericana. García Rivera, G. (2004). Paracosmos: las regiones de la imaginación (los mundos imaginarios en los géneros de Fantasía, Ciencia Ficción y Horror: nuevos conceptos y métodos). *Primeras noticias. Revista de literatura, 207*, 61-70.

Glotfelty, C., & Fromm, H. (Eds.). (1996). *The ecocriticism reader: landmarks in literary ecology*. Georgia: University of Georgia Press. Guimarães, A. P., Barbosa, J. & Fonseca, L. C. da (2004). *Falas da Terra. Natureza e Ambiente na Tradição Popular Portuguesa*. Lisboa: Colibri.

Harari, Y. N. (2016). *Homo Deus: breve historia del mañana*. Barcelona: Debate.

Harmanşah, Ö. (2007). 'Source of the Tigris'. Event, place and performance in the Assyrian landscapes of the Early Iron Age. *Archaeological dialogues, 14 (2)*, 179-204.

Jenkins, H. (2008). Convergence culture: la cultura de la convergencia de los medios de comunicación. Barcelona: Paidós.

Joyce, J. (1939). *Finnegans Wake*. Nueva York: Viking Press. Inc.

Kerkhove, D. (1999). *La piel de la cultura: investigando la nueva realidad electrónica*. Barcelona: Gedisa.

Link, D. (1997). Literaturas comparadas, estudios culturales y análisis textual: por una pedagogía. *Filología 30*, 5-13.

Mallo, A. F. (2010). *Postpoesía: hacia un nuevo paradigma*. Barcelona: Anagrama.

McLuhan, M. (1969). *La galaxia Gutenberg. Génesis del Homo Typographicus*. Madrid: Aguilar. McLuhan, M. & Carpenter, E. (1974). *El aula sin muros*. Barcelona: Laia.

Marroquín, M. (2002). La empatía redimensionada: la compleja evolución de un concepto. *Miscelánea Comillas: Revista de Ciencias Humanas y Sociales, 60 (117)*, 421-433.

Martínez-Ezquerro, A. (2016a). Educación Lingüística y Literaria en el siglo XXI: legislación educativa y Atención a la Diversidad. En Martínez Ezquerro, A. & Campos Fernández-Fígares, M. (Eds.), *Cultura en la diversidad: educación lingüística y literaria en las aulas del siglo XXI* (33-65). Barcelona: Ediciones Octaedro.

Martínez-Ezquerro, A. (2016b). El método de cooperación interpretativa como estrategia lectora. *Álabe, 14*, 1-20.

Martínez-Ezquerro, A. (2017a). Creación literaria e integración de *discapacidades* en el ámbito docente. *Tejuelo, 25*, 245-275.

Martínez-Ezquerro, A. (2017b). Leyendística patrimonial: de la tradición al ámbito digital. En *Patrimonio y Creatividad. Miradas Educativas* (254-274). Valladolid: Editorial Verdelís.

Martos-García, A. (2008). *El poder de la con-fabulación. Narración colectiva, fan fiction y cultura popular. Espéculo, 40*. Recuperado de https://webs.ucm.es/info/especulo/m_amo/amo_4.html (consulta: 18/10/2018).

Martos-García, A. (2013). Eventos letrados. En Martos Núñez, E. & Campos, M. (Coords.), *Diccionario de nuevas formas de lectura y escritura* (247-250). Madrid: Santillana.

Martos-García, A. E. (2009). *Introducción al mundo de las sagas*. Badajoz: Universidad de Extremadura.

Martos-García, A. & Martos-García, A. (2017). La lectura inclusiva y el omnivorismo cultural como "disolventes" de la modernidad líquida. *Profesorado, 21 (2)*, 427-445.

Martos-Núñez, E. (2006). "Tunear" los libros: series, fanfiction, blogs y otras prácticas emergentes de lectura. *Ocnos: Revista de Estudios sobre Lectura, 2*, 63-77.

Martos-Núñez, E. & Martos-García, A. E. (2014). Artefactos culturales y alfabetización en la era digital: discusiones conceptuales y praxis educativa. *Teoría de la Educación. Revista Interuniversitaria, 26 (1)*, 119-135.

Peterson, R. A. (2005). Problems in Comparative Research: The Example of Omnivorousness. *Poetics 33 (5-6)*, 257-282.

Quiles, M.ª C., Palmer, Í. & Rosal, M. (2015). *Hablar, leer y escribir: el descubrimiento de las palabras y la educación lingüística y literaria*. Madrid: Visor.

Reguillo, R. (2004). La performatividad de las culturas juveniles. *Estudios de juventud, 64 (4)*, 49-56.

Scolari, C. A. (2009). Transmedia storytelling: Implicit consumers, narrative worlds, and branding in contemporary media production. *International Journal of Communication, 3*, 586-606.

Street, B. (2004). *Los nuevos estudios de literacidad*. En Zavala, V., Niño-Murcia, M. & Ames P. (Eds.), *Escritura y sociedad. Nuevas perspectivas teóricas y etnográficas* (81-107). Perú: Red para el Desarrollo de las Ciencias Sociales en el Perú.

Topuzian, M. (2013). El fin de la literatura. Un ejercicio de teoría literaria comparada. *Castilla. Estudios de Literatura, 4*, 298-349.

Waal, F. de (2011). *La edad de la empatía: lecciones de la naturaleza para una sociedad más justa y solidaria*. Barcelona: Tusquets

Nota

1 N. A.: The word *monomyth* was took from Joyce, *Finnegans Wake* (New York, Viking Press. Inc. 1939), p. 581.

HOW TO CITE THE ARTICLE

AUTHOR'S ADDRESS

Aurora Martínez-Ezquerro. Departamento de Filologías Hispánica y Clásicas, Universidad de La Rioja. E-mail: aurora.martinez@unirioja.es

Aitana Martos García. Edificio Científico Técnico III Matemáticas e Informática (CITE III), Planta BAJA, Despacho 32. Universidad de Almería E-mail: amartosg@ual.es

ACADEMIC PROFILE

Aurora Martínez-Ezquerro. Profesora titular del área de Didáctica de la Lengua y la Literatura, Departamento de Filologías Hispánica y Clásicas (Universidad de La Rioja). Cuenta con numerosas publicaciones vinculadas a la educación lingüística y literaria (patrimonio integrado, currículum, lecturas de la naturaleza, atención a la diversidad, etc.), al estudio léxico-semántico -principalmente dialectal- y a la retórica aplicada. Ha coordinado y formado parte de diversos proyectos nacionales e internacionales. Ha obtenido premios, como el de investigación, *Ciudad de Calahorra,* o el de crítica literaria, *Pájaros de Cuento,* de la Editorial Everest.

Aitana Martos García. Ejerce como profesora Contratada Doctora en el área de Didáctica de la Lengua y la Literatura, Departamento de Educación de la Universidad de Almería. Ponente en numerosos Congresos, ha recibido Becas y Premios (Premio Nacional de Licenciatura, Beca Euroditions, etc.), y participado en diversas investigaciones internacionales. Es autora de numerosos artículos y publicaciones relativas a líneas de investigación en Ciencias Sociales: Lectura, Bibliotecas, Imaginarios del agua, Educación Literaria, Documentación, Nuevas Tecnologías, Literatura Infantil, etc.