


## Intertextuality in graduates of basic education

### *Intertextualidad en egresados de educación básica*


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Intertextuality, as a cross-linking of one meaning with another, refers to the link with other texts and the contributions they make to offer various interpretative and creative possibilities. It is considered a central element of the complexity of conceptual and semantic relationships to give meaning to communication, it incorporates and validates the culture of the subject in the democratization process in order to understand and participate in it. This research was carried out on graduates of regular basic education to measure the mastery of intertextuality. Two prose readings were used, both by the writer and poet César Abraham Vallejo Mendoza, (1) Los Caynas, and (2) Beyond Life and Death. For the collection of information observable and measurable behavioral indicators were chosen, observation and a checklist were used. It was found that 62.1% was at the low level, 29.3% at the high level and 8.6% at the medium level. It is recommended that future research work with representative samples to compare and explain the literary competence and reading experience that would be basic elements of intertextuality.

#### PALABRAS CLAVE

La intertextualidad, como entrecruzamiento de un significado con otro, se refiere a la vinculación con otros textos y a los aportes que hacen para ofrecer varias posibilidades

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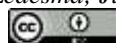
Competencia literaria, experiencia lectora, intertextualidad, valores universales

interpretativas y creativas. Se considera elemento central de la complejidad de relaciones conceptuales y semánticas para dotar de sentido la comunicación, incorpora y valida la cultura del sujeto en el proceso de democratización para comprenderla y participar en la misma. Esta investigación se realizó en egresados de educación básica regular para mensurar el dominio de la intertextualidad. Se emplearon dos lecturas en prosa, ambas del escritor y poeta César Abraham Vallejo Mendoza, (1) Los Caynas, y (2) Más allá de la vida y la muerte. Para el recojo de información se eligieron indicadores comportamentales observables y medibles, se utilizó la observación y una lista de cotejo. Se encontró que el 62,1 % se ubicó en el nivel bajo, el 29,3 % en el nivel alto y el 8,6 % en el nivel medio. Se recomienda que en futuras investigaciones se trabaje con muestras representativas para comparar y explicar la competencia literaria y experiencia lectora que serían elementos básicos de la intertextualidad

## 1. INTRODUCTION

Intertextuality as a technique is a cognitive process that allows the subject who reads to identify convergences of the text with previous knowledge assimilated over time; It is a characteristic common to all subjects, constituting a regularity, hence the understanding of events or phenomena occurs only when there is prior knowledge, which may even appear unconsciously. In this investigation, the behavior of the graduates of education was observed in the first and second dimensions and for the third dimension. An estimating scale was used that contained the criteria for determining the trajectory of their knowledge. What endowed the subject with a repertoire of knowledge to adopt a comprehensive and interpretive attitude of the two assigned readings: Los Caynas and Mas beyond life and death; and based on this, he assigned a value judgment to these texts.

The coincidences of theorists such as Lotman (1996), Barthes (2002) and Montaña (2002) point to intertextuality as a node where different codes come together, from different cultures, which boomed in a certain period, leading to the encounter from one text within another and allows the reader to assign meaning to the message; it is configured as an interweaving of voices that emerge with different codes linked to what is heard, seen or read that has a record in the repertoire of experiences and experiences of the subject. It is the recovery of diachrony for the interpretation of synchrony in a current context. Kasper & Singer (1997), Martín-Barbero & Rey (1999) proposed that intertexts participate in the formation of cognitive maps. In this sense, when the incorporation of a message occurs, it becomes an intertextual map and achieves its concretion in the communicative competence of the subject; the textual interpretation results from an embedded social and cultural act, linked to the multiple scenarios in which the subject operates and the understanding of the message involves social events mediated by particular experiences, be they perceptual, affective or evaluative.

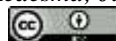


Intertextuality is incorporated into basic education as a component of communicative competence due to its usefulness in complexing and broadening the horizon of the network of relationships, both in the conceptual and semantic fields, facilitating the completion of social and cultural support to make sense of the text (Aguilar, 2008). Buckingham (2004) considers that intertextuality is not limited only to elements of semantics, but that, insofar as it contributes to the communicative competence that contributes to the democratization of the subject, validates its culture, and facilitates its participation in social and cultural life.

The association of intertextuality with literary competence was mentioned by both Bakhtin (1976) and Genette (1982) who found that literary genres show successive iterations, references to other texts, and even implicitly cite. In this sense, the meaning that the subject assigns to the text is directly related to literary competence, if the subject lacks references to other texts, intertextuality is not possible. In this logic of ideas, Mendoza Fillola (2001) made reference to the texts that are very attractive for some subjects, but incomprehensible to others, a situation that is explained because whoever does not understand the texts lacks references for the assessment of aesthetics and content of the text.

The mechanism from which the meaning of the message accessed is constructed is determined by the totality of the networks of meanings interwoven in the subject's life trajectory based on their experience or their participation in problem solving. Carbonell (2002), intertextuality constitutes a knot in which one meaning intersects with another, it means the link with other texts and the richness, both of interpretation and of creation. However, Guillén (1985) referred to the obstacles, the misunderstandings and even the pitfalls that intertextuality contains and that makes literary relations between authors of different nationalities difficult, several literary texts are actually intertexts and are It is confused with literary influence and it is difficult to distinguish between intertext and influence due to the lack of criteria and the reviewer's career.

The first dimension is literary competence, Díaz (2009) said that it is a complex process of construction of the understanding and interpretation of the text and as a competence it fundamentally implies the interpretation of the content, which is a cognitive activity that requires additional elements to comprehension. Mendoza Fillola (2008) stated that interpretation requires the linking of knowledge of the formal and semiotic values of the text with the cognitive and affective reactions that it generates in the reader for its elaboration. Dilthey (1986) from her proposal in comprehensive sciences argued that it is necessary to understand first to then make an interpretation within the theoretical framework available to the subject.



The second dimension is the reading experience, Díaz (2009) indicated that it is the repository of the progressive, successive selection, accumulation of knowledge and knowledge available for the understanding and enrichment of the intertext acquired through the learning of certain knowledge. Mendoza Fillola (2008) specified that reading transcends the text, implies understanding, identification and analysis of the relative components of both the work and its context. González Nieto (1992), García Ribera (1996), Díaz-Plaja (2002) cited by Mendoza Fillola (2008) agreed that literature is not a compendium of theoretical knowledge, its object is aimed at promoting the active participation of readers to the assessment and interpretation of the work.

The third dimension is the identification of universal ideas and values; Díaz (2009) pointed out that after the interpretation of the text, this becomes a pretext for the search for universal values or ideas with which the subject identifies or feels close; the text serves for the discovery of components with universal scope; timeless values are identified, which have been present at all times and are still in force, overcoming the prejudice that values expire and go out of style.

The low level or absence of baggage and intertextual support shows that this element was not included within the scope of communicative competence during the basic education process, so that its teaching and evaluation were not considered within the learning foreseen in microprogramming, despite being incorporated into the performance of the communication area since the last grade of primary and in all grades of the secondary level (Ministry of Education – Minedu, 2016a and Minedu, 2016b).

Graduates of basic education show difficulties for fluent and comprehensive reading, ranging from low levels of attention, concentration, elementary levels of reflective content, inability to identify nuances and avoiding language turns. These limitations prevent the construction of text comprehension, which also requires command of the language, knowledge of the meaning of the words to understand the sentences and the concatenation of sentences for the identification of the message by paragraph following the sequence of its writing. Comprehension is the previous step to interpretation, which is constructed from a particular vision from which the framework for the issuance of a value judgment is given, this framework of interpretation is the product of intertextuality, the similarity with texts of the same gender and even argumentative variants.

Graduates report a poor reading experience of both national and universal literature, the few texts read were done by obligation and subject to qualification in the area of communication, the number of graduates who read on their own initiative is around 5 percent; this lack of literary

competence prevents them from intertextual analysis and understanding of the readings. For graduates with a lack of reading experience, certain topics may seem novel, not because they are, but because they lack a framework for their understanding.

The values of life, liberty, dignity, truth and justice are regularities in all works and at all times, they represent universal principles regarding which there is no room for discussion, they appear with humanity regardless of the source; however, graduates are unaware of them. Earthly or divine punishment always accompanies bad deeds and rewards for good deeds; rebellions, opposition groups always arose in response to the oppressors, and the great transformations only occurred after conflicts; These are other regularities present in the texts and therefore constitute universal guidelines for their understanding regardless of the time in which they occurred; However, the ignorance of the plots and the messages of the texts place the graduates in a precarious condition in literary competence without the possibility of using the resources of intertextuality.

Graduates of basic education show that literary competence was not achieved. Their reading levels are functional and the repertoire of terms used in their daily communication is limited; inattention and poor retention of what is read is frequent; their reading experience is limited to the books that they were forced to read from whose contents they keep confused memories, which does not contribute to the construction of meaning for new readings; The scale of universal values that serves to make judgments of a moral, ethical, and social nature are restricted and only reach the context in which they operate. No elements were found that indicate participation in literary contests, book fairs, debates on authors, which favor the foundation of their ideas. Counter-argumentation is a dialectical phenomenon that requires the assumption of a position and is only reached with the communicative competence of intertextuality.

In previous investigations it was found that Schöngut Grollmus & Pujal Llombart (2014) did a feminist work to approach intertextuality in chronic pain from a gender perspective, qualitative work and concluded that gender is a practice and is a product simultaneously. Intertextuality appears as a structure by terms and acts of language whose existence predates the narrative and the narrative and will continue to exist; In this same sense, Graham (2000) said that, if writing is made of pieces of social reality, then it reflects the tensions inherent in the ideology that sustain them. Solá (2005) compared the production of two authors to see the canonical identity confluence and in both cases found rewriting that is equivalent to intertextuality, although there were different meanings, that did not rule out the influence of previous texts, but the particular

understanding of each author which is determined by his cultural background, the shorter and more limited the author's career, the more limited is his production.

Tyner (2008) investigated media literacy choosing intertextuality as a predictor variable, he argued that this variable is a bridge to literacy with online resources, allows flexibility, interactivity, analysis and online production; It offers multiple texts to promote the collective integration of knowledge, allowing literacy in intertextuality through the web. Becerra (2010) investigated intertextuality in Arturo Echavarría's detective reading "Como el aire de abril", found that he resorted to intertextuality for the warp of a complex literary puzzle with suspenseful situations and is waiting to be solved; the reader who follows the tracks of the crime must resort to the knowledge of the cabal of other authors such as Dante, Neruda, Borges, Christopher Columbus, among others; coincidences to places and characters is recurrent, one city looks like another and one character is the alter ego of another with altered names; the level of intertextuality permeates the novel from start to finish.

Níkleva (2013) investigated intertextuality in the areas of language and arts for the identification of the relationships between intertextuality and intermediality, language and culture, considered intersystemic interpretation (use of multiple semiotic codes to interpret a message); found limitations in the precision of the concepts intertextuality and textual competence, likewise it was not clear the conceptual demarcation between text and intertext, the difficulties were overcome with operational definitions and found that the relationship between language and arts (painting, cinema, music, museums ) is determined by the symbolic units of cultural communication that correspond to a language or a cultural field.

Looft (2018) did a work on the production of the Austrian writer and feminist Rosa Mayreder, she concluded that in her prolific production she used the technique of intertextuality as a strategic symbol of resistance towards a man dominated by men, highlighted in the content of her work women's rights to education, generational changes, conflict situations and social change; today the influence of the intertextuality of her work continues to cause amazement. Hugo Rojas, Leiva Salum, Marchant Moreno, Gallegos Pérez and Toro Trengove (2018), carried out a work on the use of citations as an element of intertextuality in beginning university students, fragments of 30 essays were analyzed to identify the presence of intertextuality, they found textual citations and paraphrasing, there were no advances in literalness, precision of the mechanism and syntactic integration, a phenomenon explained by university teaching practice, which prioritizes quotations

and paraphrases, in which the student must be a carrier of the voice of the other and does not promote intertextuality.

Elouise Budag (2019) investigated the discursive dimension and within it the analysis of the way in which intertextuality operated in a television series broadcast on open signal, addressed verbal and imaginary elements and found that in most scenes intertextual references were produced, for which he affirmed that intertextuality does not only occur in the discursive element and concluded that there is construction and production of intertextual scenes, in whose composition external and internal images coexist by inserting images associated with the knowledge of viewers that include imaginary elements, fictional and the roles of agents. Haixia Yang and Liqing Kang (2019) selected the American novel *Snow White* and commissioned Chinese scholars to carry out three analyzes: (a) theoretical vehicles of deconstruction, (b) intertextuality, and (c) cognitive narratology; the original text of the novel (Germany 1813) and the 1965 fairy tale inspired by the novel were used; The translations are diverse and the interpretation is made within the framework of the genre attributed to it as well as in the linguistic variants of the translator, they concluded that the interpretations are determined by the training and trajectory of each translator or interpreter and there is no single form.

Goswami (2019) investigated the cognitive posture that readers adopt towards intertextuality, chose Jibanananda Das's poetry collection with the incorporation of elements of pragmatics and cognitive linguistics provided by the critical studies of Bengali, found that intertextuality is a cognitive reality and contextual, in poetry it alludes to literary characters, concludes that intertextuality is not a property of the text, but, rather, it is a cognitive modality of perception, as can be seen in Jibanananda Das's poems in which intertextuality is abundant and creative. Li (2019) studied intertextuality from marketing for associated with Nike and Adidas advertising campaigns that occurred in 2008 in the Republic of China and found that it indeed works as a mediator in the glocalization strategy within the global market and is applicable to the Advertising communication, likewise found that there is an intertextual influence on the orientations and values of related groups.

This research is important because basic education graduates must be competent to communicate and it is expected that they continue with higher studies, for which the mastery of intertextuality is required to be inserted into the university culture, the graduates who show the ability acquired it in different scenarios to the classroom. Intertextuality must be of collective domain, the linking of some texts with others and the recognition of other texts within a text must

be part of the subject's trajectory as a transit to democracy and full participation and that endows it with the capacity for understanding and interpretation of texts. Intertextuality must be part of the abilities evaluated in students, due to its value for understanding the messages that are available on various platforms and that require identification, understanding, interpretation and evaluation, to be accepted or discarded in the learning process of new knowledge and adjusted to universal ideas and values.

This research is aimed at determining the level of mastery of an intertextual repertoire in graduates of basic education.

## 2. METHOD

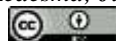
The quantitative, basic type, descriptive, non-experimental and cross-sectional approach was used. The sample was intentional non-probability of 58 graduates of basic education with projects to continue higher education.

Two short works by the Peruvian writer and poet César Abraham Vallejo Mendoza were selected: *Los Caynas* and *Beyond Life and Death*, which were printed and delivered to each participant in the research, and were also sent by email. In a file, they were given a sheet with the instructions stating that once they had been read and reread, they should compare them with other literary works (read, heard or seen) and find similarities and differences in them. It was indicated that they could use dictionaries, the Internet, consult literature teachers or other people to complete the activity. The delivery time limit set was eight days.

The next three pages contained the performance test to measure intertextuality and from whose analysis the answers were extracted to contrast them with the estimating scale and record the answers in the checklist consisting of 24 items. The distribution of the leaves was as follows:

On the second sheet there was an exploratory survey on reading experience with six open questions: (1) Mention the books you read in your school career, (2) Mention other books read, (3) Mention the names of the five films that most have liked, (4) What type of literary writing has been done, (5) What is the common element between what is read, seen and written, and (6) What is the common message of the works.

The third sheet contained a table in which the similarities of the two readings should be noted, within which they were written vertically: (1) Argument, (2) Characters, (3) Outcome, (4) Function of the surprise, (5) Function of filial love, and (6) Function of the Supreme Being. The





same table contained horizontally: (1) Los Caynas, (2) Beyond life and death, (3) Why are there similarities? (4) What works does it relate to, and (5) With what movies is related. At the bottom of the page they could write their comments.

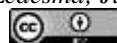
The fourth sheet contained a table in which the differences between the two readings should be recorded, under the same criteria as the similarities.

These data were analyzed and with this the checklist was answered, which was validated by experts and showed a reliability of .982 (Cronbach's Alpha).

The responses issued by the graduates required literary competence, which implied, among other elements, knowing who the author is, what their origins are and what the predominant characteristics of their work; reading mobilizes higher cognitive processes such as attention, concentration, mastery of the language, among others, reflection on events, on parents, on the stage, time and literary space. The process of understanding requires knowing what life was like in the Andes in the last century in which literary works were written; This process of interpretation requires, in turn, knowledge of colonialism, the social problems of the community, exhausting travel and humiliating work. Without these elements the Vallejian work is incomprehensible.

*Variable operationalization*

Variable	Dimensions	Indicators
Intertextuality	Literary competence	Attentive and thoughtful reading of the work
		Building understanding
	Construction of the interpretation	
	Progressive selection of readings	
	Reading experience	Accumulation of knowledge
		Enrichment with various texts
	Identification of universal ideas and values	Exemplary and universal component of literature

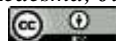


Assumption of dialectical posture in the classroom

Interdisciplinarity

The results of the exploratory survey on reading experience as a requirement for literary competence and intertextuality showed that 96.6% read less than 15 books or textbooks in 11 years of basic education, 98.3% stated that they read less than 15 non-school books during childhood and adolescence. As for the content of the films, 29.3% viewed movies with romantic content, 27.6% action and 12.1% reported having viewed fiction movies, which did not provide arguments to understand the two Vallejian works in charge. Regarding the type of text or genre of the works read, 46.6% answered that the literary genre and 44.8% did not respond. As researchers on this subject have pointed out, such as Sánchez (2016), who carried out an investigation into the implications of intertextuality in the reading process, considered that this becomes a tool for active and creative participation by students; in which the value of polyphony and polydirectionality of literary texts is taken into account, from the intertext of the text itself and takes into account the intertext of the reader, whose didactic implications must be given the word and the freedom to create and generate intertexts. In the same sense, Martínez (2017) pronounced himself who studied intertextuality in Miguel Espinosa's narrative work and highlights that in this production intratextuality and intertextuality are present to a great extent in all the nurtured and intricate relationship with texts by authors and times different, with which, to reach a degree of text production requires the prior reading of a large number of texts related to the subject. From this, it follows that the failure in intertextuality is largely explained by the lack of literary competence.

Faced with the question that measured intertextuality, with common elements between the content of the works read and their life experience, in the intersection between what was seen, heard and read, 58.6% did not answer, 29.3% mentioned three or fewer elements in common and 12.1% four or more elements that are related in their experience. These results are quite far from what Navarro (2015) proposes, who, from his research regarding intertextuality, literature and fine arts in José Lucas, refers that it is an act of heterosmic values of the work, due to his intertextual encounter with the MATTRESSES world stico of the author and the aesthetic world of the reader; intertextuality emerges as the recognition and understanding of the polyhedral scope of its production in various aspects and texts as poetic pretexts that unite them; and interprets his ecphrastic painting as a mediating element between the painting and reality, it implies an



understanding of poetry and painting that merge with a conglomerate of a tradition in both spheres. The same was mentioned by García (2017) who analyzed the work *An impeccable loneliness* by Luis Hernández with the aim of delving into the different dimensions of the intertextual phenomenon and reflecting on the possibilities of dialogue established between the inserted references to the text and the material condition of the manuscripts, the author uses his own method of writing holograph, giving the work a metafictional character with which it reaches a complex intertextual plot.

When asked what is the common message between the two Vallejian works read, 62.1% did not respond, 27.6% stated that there were three or less common elements and 10.3% found four or more elements in common. Various researchers argue that intertextual analysis implies the identification of common elements among the compared works, thus, Vicente-Yagüe and Guerrero (2014) carried out an investigation from the literary critical theory in which he reports that common messages are frequent in literature which located them in the analysis of literary-musical intertextual referents, which shows that there is an approach from an interdisciplinary model. Likewise, Arrieta (2015) developed a comparative investigation between Brazilian and Japanese literature and found that there was a permanent presence of hypotexts in the different cinematographic interpretations, as well as theoretical reflections about the inter-artistic or intermediate relations between cinema and literature. In both authors, it is verified that the messages generate intertextuality and not necessarily the phrases, since they correspond to different idiomatic expressions.

For an approximation to the intertextuality support presented by each graduate, the content analysis of the two comparative tables was performed; regarding similarities, it was found that 46.6% left the tables blank, 27.6% found five or more similarities, and 25.9% found four or fewer similarities between the readings. Regarding the differences, it was found that 50% left the tables blank, 29.3% found five or more differences and 20.7% found four or less differences in the readings. The identification of similarities is basic for the determination of intertextual relations as stated by Amoretti (1996) who assumed a socio-critical position of intertextuality in contemporary criticism, stated that there are internal contradictions, argued that intertextuality must be examined as part of a cultural policy, as the emergence of a notion that goes beyond the global paradigm in which general knowledge is inscribed; He cited Foucault who argued that there is a visible relationship in which the works can define each other in front of, next to and at a distance from each other, at the same time relying on their difference and simultaneity, and defining without extension or privilege the extension of a net. In the same sense, Hanson and Gurr

(1981), who carried out a systematization of the work of two authors, one Russian and the other New Zealander, to establish the most significant differences in their literary work, found that the similarities were evident: both tried to introduce the marginal perspectives within the dominant literary canon (the Russian and New Zealand), cultivated a marginal literary genre that they endowed with high prestige (the short story), and were dedicated to facilitating the questions without offering the answers.

The results of the data processing of the checklist on intertextuality, showed that 62.1% was at the low level, 29.3% at the high level and 8.6% at the medium level, the group which was located at the high level, had accessed successive readings in settings other than basic education, so this percentage cannot be attributed to formal educational action. These results differ from those found by Romero and Fierro (2016) who investigated intertextuality and the teaching of literature in pre-university, from the application of a three-stage program: (1) initial approach to the work, (2) understanding from the relationship with other texts and (3) re-creation of the work from a creative reading and concluded that the intertextuality which enables the interpretation of the meanings of the literary text in its multiple and varied interrelations with other contexts. Similarly, these results are consistent with the Reading Assessment Report in sixth grade - 2013, published in Peru by the Ministry of Education, in which they name the term intertextuality, offer recommendations, but do not present any results.

The evaluation of literary competence included indicators on attentive and reflective reading, cognitive processes used to build understanding, and a social and cultural framework for interpretation. The results showed that 62.1% were at the low level. 31% at the high level and 6.9% at the medium level; The results are related to what was found by Vega (2017), who investigated secondary school students on the development of literary competence from a hermeneutic perspective and found that students do not read, those who read have always read, but most read little, and he does it to pass reading tests, and a good part does not understand what he reads. A similar situation occurred with the findings of Romero-Oliva, Trigo-Ibañez and Moreno-Verdulla (2018) who investigated the transition from reading comprehension to literary competence and the results evidenced a need to work on reading comprehension among students to facilitate access to the literary text in order to develop their literary competence.

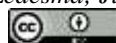
The evaluation of the reading experience included indicators on progressive selection of readings, accumulation of knowledge and enrichment with various texts, which included what was seen and heard, the results were that 67.2% were at the low level, 29.3% at the high level and 3.4%

at the medium level. These results are contrary to what was found in other investigations such as those of Jiménez and García (2011) investigated to establish the links of intertextuality between television, cinema and advertising, focused on the influence of cinema on advertising that is carried out through of television and found that, in effect, in advertising there is intertextuality with images and other references from films and when the viewer discovers the connection between film and advertising the circle for which the spot was created is closed. Similarly, the results differ from the findings of Baltodano (2009) who carried out research to establish the relationship between literature and cinema in four basic aspects and concluded that cinema exerts an aesthetic influence on literary works and in the traditional concept of literature.

The evaluation of universal ideas and values included indicators on the exemplary and universal component of the literature that contains timeless values, the assumption of a dialectical position in the classroom, especially for values that are contained in the oral tradition; and an interdisciplinary indicator was included, for topics such as the life of the natural sciences, biology, medicine, among others and whose theoretical elements contribute to the graduate's intertextual repertoire, the results were that 70.7% it was located at the low level, which means that it failed to identify universal values in the readings given, 20.7% was at the high level and 8.6% at the medium level. The timelessness of values as an intertextual element has also been picked up by Romero (2010) who carried out an investigation to reflect on the phenomenon of the interpretation of literature in the school environment from an intertextual analysis, made them from the hermeneutic approach and found that In every literary work and at all times, there is an implicit aesthetic component that can be found as a constant and that assumes a universal and timeless value. The same was found by Martínez (2017) who developed an investigation around the intertextuality in heroic literature and found as a timeless value, a marked component of courage, courage and defense of territoriality in exchange for life, concluding that heroic texts they highlight civic and military values linked to patriotism.

### 3. DISCUSSION

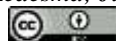
96.6% of the basic education graduates who are preparing to pursue higher studies indicated that during their school life they read less than 15 complete school texts and, as for other types of books read on their own initiative, 98.3% indicated that He did it with less than 15 books, which implies that when higher education begins, he will have a meager repertoire of intertextuality that affects the understanding, interpretation and construction of meaning to the texts that he accesses. Successive studies show that texts are contained in printed, filmic and oral



supports, which generate a node of meanings that endows the subject with the ability to understand, it was found that 29.3% viewed movies with romantic content, 27, 6% action and 12.1% fiction, which by their nature contribute little or nothing to academic intertextuality; Regarding the identification of the genre of the works read, 44.8% left the question unanswered due to ignorance of its classification. These results are contrary to those found by Elouise Budag (2019) who investigated the way in which intertextuality operated in a television series within the discursive dimension and found that in most scenes intertextual references were produced, for which she stated that intertextuality not only occurs in the discursive element, but there is also the construction and production of intertextual scenes, in whose composition external and internal images coexist through the insertion of images associated with knowledge that include imaginary, fictitious elements and the roles of agents.

Intertextuality as an element of communicative competence, in 62.1% was located at the low level, it must be specified that the basic education curriculum program incorporates this element from the sixth grade of primary to the last of secondary, although 29, 3% was located in the high level, it was found that said group accessed successive readings in extracurricular academies, worked in bookstores, dedicated to theater or other art, which is why it is not attributable to formal educational action. As Tyner (2008) pointed out, intertextuality is accessed from online resources, which allow flexibility, interactivity, analysis and online production; they offer multiple texts to favor the collective integration of knowledge, allowing literacy in intertextuality through the web.

The 62.1% in literary competence, was located at the low level, this situation implies low levels of attention and reflection, a poor repertoire of knowledge in which the understanding of the current text must be anchored and the absence of a sociocultural framework for its interpretation. These results are consistent with the results of Hugo Rojas, Leiva Salum, Marchant Moreno, Gallegos Pérez and Toro Trengove (2018) who worked on intertextuality in beginning university students and found frequent use of textual quotes and paraphrasing and the absence of intertexts. These results are different from those found by Solá (2005) who compared the production of two authors on canonical identity and found intertextuality, although there were different meanings, which evidenced each author's particular understanding determined by their cultural background. The results of this research are different from those of Goswami (2019) who investigated the cognitive posture that readers adopt towards intertextuality and found that this is not a property of the text, but rather, it is a cognitive modality of perception.

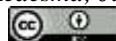


The 67.2% in reading experience was at the low level, which means that no readings are selected that respond to their interests, this results in isolated, isolated readings that do not contribute to the accumulation of knowledge and in that sense there is no theme that is enriched by these texts; In that same sense, the films seen were romantic and the messages were not capitalized in the texts contained in the orality. These results are different from those of Becerra (2010) who investigated intertextuality in detective reading (thematic) and found a complex warp with situations of suspense and waiting to be resolved; and in which the reader with intertextual repertoire, follows the tracks of the crime resorting to the knowledge of the cabal of other authors. These results are different from those of Looft (2018), who analyzed the production of the feminist writer Rosa Mayreder, who used intertextuality as a strategic symbol of resistance and defense of women's rights to education, generational changes, situations of conflict and social change. In Li's (2019) research, intertextuality was found to be used in 2008 ad campaigns in the PRC and worked for like-minded groups that shared the same orientations and values.

The ideas and values have universal high content of intertextuality, the defense of life permeates all written or oral film production, the reader should identify these elements in the text; It was found that 70.7% were at the low level, reflecting that these elements could not be specified. These results differ from the findings of Haixia Yang and Liqing Kang (2019) who, together with narrative scholars, worked on intertextuality in the Snow White fairy tale and found the influence of the novel of the same name written 152 years earlier, which is why They concluded that the differences in the translations were a function of the attributed gender and the linguistic variants of the translator. The results of this research are different from those of Schöngut Grollmus and Pujal Llombart (2014) who chose feminist perspective texts to approach intertextuality in chronic pain from the gender perspective and specified that both pain and gender are terms and They are also acts of language whose existence predates the narrative and the narrative and will continue to exist, and Graham (2000) added that writing is made of pieces of social reality and reflects the tensions inherent in ideology.

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