



***El fortalecimiento de las tradiciones franco haitianas a través
de la manifestación de Teatro
The strengthening of the Haitian francophone traditions
through the manifestation of the Theater***

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Resumen

La investigación revela la necesidad del fortalecimiento de las tradiciones franco haitianas, desde la manifestación de teatro, a través de la puesta en práctica de un plan de actividades teatrales, demostrando la eficacia de las mismas en el cumplimiento de nuestro propósito. Contribuye a la formación de un individuo, que no solo desarrollan la vocación artística, sino también la vocación humana, la esfera afectiva, la conciencia social y la identidad cultural, ya que los estudiantes podrán acercarse a las riquezas de las tradiciones identitarias del Consejo Popular Santa Catalina.

Palabras clave: Identidad cultural; Teatro; Tradiciones franco haitianas; Localidad; Cultura

Abstract

The research reveals the need to strengthen the Haitian francophone traditions, from the manifestation of theater, through the implementation of a plan of theatrical activities, demonstrating the effectiveness of the same in the fulfillment of our purpose. It contributes to the formation of an individual, who not only develops the artistic vocation, but also the human vocation, the affective sphere, the social conscience and the cultural identity, since the students will be able to approach the richness of the identity traditions of the Santa Catalina Popular Council.

Keywords: Cultural identity; Theater; French-Haitian traditions; Locality; Culture

Introduction

Since the creation of the Ministry of Culture in 1976, there has been a marked interest in a broad cultural development, transcending the narrow framework in which culture usually transited, thus placing it in important relations with the economic and social spheres. In this sense, the then Minister of Culture Hart pointed out at the time:

The role of culture and art in the development of our societies was posed today, on the one hand as a necessity of ideological character, and on the other, as an enrichment of the very development of the social relations of production, that is to say, as a requirement of economic development itself. (1986, p.45).

For these reasons, a look at the cultural traditions of the peoples constitutes an axis of work, since popular culture is the soul of the people. This is the shield and the weapon we have to fight against the invasion of any alienating, alienating, foreign product. It encompasses a set of manifestations and expressions, generated by a group or by individuals of a community, which recognizably respond to their expectations in terms of expressions of their cultural and social identity, which are transmitted from generation to generation, either orally or by imitation.

Any sociocultural management that refers to a locality or specific social group, must be projected attending to the synthesis of those identity elements that directly intervene in the behavior and the community's activities. This vision of identity is not the result of theoretical meditations and reflections, but rather, of the experiential acceptance of individual and collective belonging to the given local environment and to the social existence of the group or community in which each one is inserted.

That is why art constitutes one of the propitious ways in the education of the people, it forms aptitudes that allow the school, the family and the community, to interact with the social environment in a determinant way, where the knowledge of all traditions, faculties and institutions constitute an inspiring budget that is revealed in knowledge, so that in the present times it constitutes a necessity to educate in the reaffirmation of traditions, because they are the educational base in the formation.

In this sense, art instructors have the responsibility in conducting this process in correspondence with the requirements of the Ministries of Education and Culture, so the author of this research addresses this issue, with particular emphasis on the Franco-Haitian traditions, taking into account the characteristics of the Santa Catalina Popular Council, where there was settlement of this migratory wave, from the eighteenth century, which brought their customs and traditions and

in turn were mixed with the existing ones, forming the national culture, as in other territories of Guantánamo.

Knowing the historical elements of the region, city or neighborhood one lives in is of great significance, not only in strengthening the sense of belonging and identity, it also promotes the powerful knowledge of history, feeling of love and respect for those around them, from a climate of commitment, dedication and level of responses to the tasks assigned in the collective transformation for the good of that environment.

Therefore, it is considered pertinent to carry out the study towards the strengthening of Afro-Haitian traditions in the Santa Catalina Popular Council of the Manuel Tames municipality, because it is one of the determining elements of the cultural identity of the mountainous territory, so we must work for the strengthening and conservation of the same.

The following research problem was revealed: How to contribute to the strengthening of Franco-Haitian traditions through the manifestation of theater in the Santa Catalina Popular Council of the Manuel Tames municipality?

This leads to determine the following research objective: Elaboration of a plan of theatrical activities for the strengthening of the French-Haitian traditions in the Santa Catalina Popular Council of the Manuel Tames municipality.

The methods used in the development of this work were determined by the general objective

Development

Theoretical and methodological foundations that support the knowledge of Haitian Franco-Haitian traditions.

Throughout human history there has been a migratory phenomenon and its motivations have different natures, they may depend on religious, political or economic conflicts, but they all have an essential cause: the search for better living conditions, the legitimate desire to find happiness that drives the human will; that is why this phenomenon always occurs with the same orientation, from the less developed countries to the more developed ones.

The Cuban people was historically shaped as a result of this multiple process in which the Spanish, African and Antillean heritage predominates. Each of these population groups contributed elements that led, through a long process, to the formation of the national culture, so that this migratory wave had diverse influences on the Cuban population in many aspects of daily life, both materially and spiritually.

The Cuban State has focused its attention on the preservation of these identity elements, which have been declared in the normative documents of the principles of the Revolution, as stated in

the Guidelines of the economic and social policy of the party.

To continue fostering the defense of identity, the preservation of cultural heritage, artistic and literary creation and the ability to appreciate art. Promote reading, enrich the cultural life of the population and enhance community work as ways to meet spiritual needs and strengthen social values (2016, p.71).

This is similarly reflected in the Constitution of the Republic of Cuba.

Education promotes knowledge of the nation's history and develops a high formation of ethical, moral, civic and patriotic values; the freedom of artistic creation in all its forms of expression is promoted, in accordance with the humanist principles on which the State's cultural policy and the values of socialist society are based; it defends Cuban identity and culture and safeguards the artistic, patrimonial and historical wealth of the nation. (2019, p.30-32).

Likewise, it has been the object of study of several researchers, from different sciences, it is worth mentioning: Tamanes, (1955). Aguirre, (1974). Pérez de la Rivas, (1975). Boti, (1985). Cernicharo (1994). Méndez, (1994). Padrón, (1997). James Figueroa, (1998). Barleta, (2000). López, (2000). Pichardo, (2000). González, (2005). Sevillano, (2005). Guanche, (2006). Matos, (2007). Rosales, (2009). Divo, (2011). Gutiérrez, (2001). Coca, (2015). Basulto, (2017), who focus their studies on the presence of these migratory groups in Cuba and highlighting unique characteristics and their impact on the shaping of Cuban culture, of singular significance religious practice, dance, music, language, among others.

The internal migratory reflux had spread throughout the island, contributing to enrich the Cuban ethnos with biological and cultural exchange, consciously or unconsciously.

Due to its geographic proximity to Cuba, immigration from Haiti as a consequence of its Revolution had a strong impact on the eastern region throughout the 19th century. The province of Guantánamo was not exempt from the presence of this immigration, allowing in one way or another the development of the local culture, where its mark can be appreciated in the culture of these Haitian descendants who still live in this province.

In this regard Sevillano states that:

The Haitian presence in Guantánamo, implied a frank process of transculturation, slow and with its own characteristics, inasmuch as the assimilation that was operated was developing in a limited way, as a result of the discrimination they were subjected to in the areas where they settled. (2007, p.51).

Studies on this subject coincide in stating that the illegal arrival was really overwhelming during the first three decades. Dr. Espronceda quotes: "(...) By 1909 there was already an illegal migratory movement of Haitian immigrants along the coasts of the Guantánamo region, (...) and

estimates that by 1911 the illegal entry was between 10,000 and 12,000 immigrants" (2002, p.23).

According to Zunzarren in the province of Guantánamo there were different invasions, which had important influences in the cultural customs of the Guantánamo province, a residential conglomerate of ancestral Antillean-Caribbean roots.

The Haitian settlements in Guantánamo were located mainly in rural communities where there were sugar mills such as: Soledad, today El Salvador; Ermita, today Costa Rica, municipality El Salvador; Los Caños, today Paraguay; La Esperanza, today Argeo Martínez; Honduras, in the municipality of Guantánamo; Romelié, today Héctor Infante in the municipality Manuel Tames.

Also where there were coffee plantations such as in Yateras, Imias, Baracoa and Bayate; and in urban areas such as: La loma del chivo, Caimanera, Boquerón and other peripheral areas adjacent to the roads that led to the countryside, within which is Colmenar (old name) eastern region that belonged to the Municipality Sagua de Tánamo today Santa Catalina. Starting from this conceptual idea of where we come from, what we are and where we are going, the present work highlights the memories of the mentioned community.

In this area there were numerous Palenques of maroons and freed from the slave work in the coffee plantations, they used their language, Creole, as a means of communication and their "mayorales" were learning in an isolated way some words until they mastered them at home but in the streets of the batey they hawked the sale of their products. Some words became part of popular speech; such is the case of the herb pitigasón, a persistent and difficult to eliminate plant derived from the Creole word piti gasón, which was attributed to bad boys. The word fufú was also used, at the time it was offered to them as food, generally a condumio made of different boiled and crushed viands, name with which it has come to our days.

An aspect of singular transcendence was the French tomb of Bejuco, declared by UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity and later included in the representative list of the Intangible Heritage of Humanity. The most important celebrations of the region took place here, which lasted for several years, and its descendants up to the third generation maintained the traditions.

Several were the motivations that formed the basis of the research on the Afro-Haitian traditions of the community of Santa Catalina, either by the family factor or by living in this coffee-growing community and many times hearing phrases that either praised or reproached a considerable group of descendants. Hence the need to address the general characteristics of the immigrants that arrived to Cuban shores at the beginning of the last century, fundamentally to this community. The elements that most strongly identify us, the culinary culture, the practice of popular and herbal medicine, in addition to their religious beliefs.

In this sense, the characterization of the religious and sociocultural activity thus as the legacy of great figures of the national and local history together with the diversity of its traditions, make of this community, a propitious scenario to highlight the protagonism of its individual and collective experiences contributing to the preservation and knowledge of the traditions. The community of Santa Catalina has not worked in depth the knowledge of Haitian traditions, so it is necessary to highlight their cultural traditions and insert the community work from the social agents of the different ministries such as education and culture.

Contributing to the formation of the new man, that contemporary Cuban, who coexists with the different social problems needing an evident cultural and artistic instruction in which it is vital the interaction from the universal masterpieces of all times and the most authentic regional ones. Being then the community a space that develops from the identity, the systematic relations of the society in its totality, its needs and material, spiritual and economic solutions for its transformation with the active participation of the population and the support of entities and institutions, becoming a permanent and continuous process of reflection and analysis on the environment.

Therefore, it is of vital importance to strengthen the Haitian Franco-Haitian traditions, which are composed of elements of socialization of great significance that contribute to the formation of the new man demanded by socialist society and the realities of today's world.

In a general sense, it can be affirmed that there is much of Haiti -in its own right- in Cuban history and culture. Haiti was in the touch of the French tomb that Carlos Manuel de Céspedes presided over the night of October 9, 1868, Haiti was in the Protest of Baraguá during which those who saved the Cuban national dignity identified themselves by speaking Creole, Haiti was in the holocaust of Flor Crombet in the mountains of Yateras, and it is in Cuba in the Festival of the Caribbean, in the revolutionary presence of its descendants.

Theatrical activities. Motivation for the strengthening of the Franco-Haitian traditions in the Santa Catalina community.

The theatrical activities elaborated are designed to strengthen the French-Haitian traditions in the children of the Santa Catalina community. These constitute an effective variant of work, it is inserted within the dynamics developed by the art instructor with his creative group and is very much in accordance with the needs of the students. It facilitates and fulfills the functions of updating, integrating, reflecting and investigating. That is why the planned activities will enhance the awareness of schoolchildren on the need to strengthen the aforementioned traditions in the territory.

It is taken into consideration that Theatrical Activity: is nothing more than the ability to act or do about something, through the extreme manifestation of what is done related to the theater in an exaggerated way and totally prepared to cause an effect in a field, entity or person. These

activities will contribute to the strengthening of the Franco-Haitian traditions in the Santa Catalina Popular Council.

All the activities were framed in an open and participative space, and at the same time the workshop participants have at the time of closing a level of knowledge, acquired through the theatrical activities and the most important thing is that they feel it as a space for their personal growth, a space to meditate and make decisions before life; the activities are flexible and easy to understand for the villagers, it is not necessary to be outstanding to get involved in them. They offer a place for each personal attribute, providing the possibility of attending to diversity.

These forms of organization allow the practice of the development of theatrical work, creating spaces for the realization and spiritual growth, the development of artistic taste, facilitates the aesthetic enjoyment and meets the growing demands of knowledge about art, culture and promotes the development of a massive cultural movement that having as support the specialized technical training, resulting in a strong movement of amateur artists and an audience with artistic sense, attending to the stimulation and preservation of the manifestations and expressions of traditional popular culture, based on the use of methods and procedures for pedagogical purposes.

En esta etapa se dirige la actividad teatral a promover la estimulación y la motivación a los niños y pobladores de Santa Catalina.

Ejecución de la actividad: para ejecutar y valorar en un período determinado la factibilidad de las actividades teatrales.

En esta etapa se preparan todas las condiciones para que se ejecute la actividad con la calidad que se requiere, teniendo en cuenta las condiciones favorables tanto objetivas como subjetivas. Juega un papel fundamental la comunicación que se debe establecer entre los actores de este proceso, la planificación adecuada de las actividades, la organización de las mismas, las acciones que cada una debe realizar y el papel que a cada cual le corresponde.

Estas actividades teatrales también se fundamentan en el hecho de que las situaciones de cada instructor en particular pueden ser tan diversas y cambiantes que se requiere de la constante actualización en esta área, sobre todo del trabajo cooperado y la unidad en las acciones educativas de todos los que interactúan en el proceso formativo.

Las actividades se desarrollarán por el colectivo, definiéndose responsables de cada una de ellas y el papel de los demás miembros en su ejecución. Si se han desarrollado con seriedad los pasos anteriores, el colectivo podrá definir de manera aceptada el tipo de actividad y los responsables de cada una de ellas, no obstante, todas exigen del trabajo en equipo, la forma de decisiones colectivas, el trabajo de mesa y la contribución de todos los miembros del colectivo.

El **control** de la actividad permite medir el alcance de la propuesta en esta etapa se debe tener en cuenta en cada actividad la forma en que se organizará el control de la ejecución de la misma lo que dará la medida del cumplimiento de los objetivos propuestos y la evaluación de lo que se requiere en cada una de ellas.

La **evolución** debe hacerse en correspondencia con los elementos que se requieren en la evaluación, teniendo en cuenta el aspecto cualitativo y cuantitativo, sin perder de vista la estimulación como indicador esencial para el logro de la motivación de cualquier actividad. Las actividades teatrales que se presentan a continuación están diseñadas para fortalecer las tradiciones franco haitianas en los niños de sexto grado, de la comunidad Santa Catalina. Estas constituyen una variante efectiva de trabajo se inserta dentro de la dinámica que desarrolla el instructor de arte con su grupo de creación y está muy de acuerdo con las necesidades de los estudiantes de sexto grado. Facilita y cumple con las funciones de

Actualizar, integrar, reflexionar e investigar. Es por ello que las actividades planificadas potenciarán la toma de conciencia de los escolares en la necesidad del fortalecimiento de las citadas tradiciones en el territorio.

Sistema de Actividades

Actividad # 1 De la Tumba francesa al cafetal.

Objetivo: Explicar el desarrollo alcanzado en la localidad a través de un viaje imaginario para el conocimiento de la historia local.

Actividad # 2 Mis memorias.

Objetivo: Realizar una visita a descendientes de haitianos para conocer las diferentes tradiciones e incentivar a los talleristas a su fortalecimiento.

Actividad # 3: ¿será aguinaldo?

Objetivo: Demostrar las tradiciones haitianas a través de una narración oral para su mejor conocimiento y fortalecimiento.

Actividad # 4: Juego de Palabras.

Objetivo: Explicar mediante un glosario de términos las diferentes palabras en creole que han perdurado hasta nuestros días, para el conocimiento del lenguaje de estos grupos migratorios.

Actividad # 5: Mis tradiciones

Objetivo: Explicar las tradiciones de los haitianos a través de las representaciones teatrales del poema Masón, de Regino Eladio Boti

Actividad # 6: El que no tienen de Congo tiene de carabalí y de haitiano un tin.

Objetivo: Demostrar a través de escenificaciones teatrales las creencias mágico religiosas de las tradiciones franco haitianas del consejo popular Santa Catalina.

Actividad # 7: Las tradiciones haitianas en el arte culinario

Objetivo: Explicar a través de la escenificación teatral los principales platos típicos de las tradiciones haitianas para fortalecer la cultura en el arte culinario

Actividad # 8: Mis Raíces

Desarrollar el concurso “Mis raíces” evidenciando el fortalecimiento de las tradiciones franco haitiana en la comunidad santa Catalina.

La aplicación de la propuesta de actividades fue muy efectiva, ya que los alumnos tomaron conciencia de la necesidad de fortalecer las tradiciones haitianas en el Consejo popular Santa Catalina, permitió la elevación de la preparación de los educandos en este objetivo priorizado, al discutirse temas identitarios de la comunidad y otros relacionados con el desarrollo de la independencia y la creatividad. Contribuyó a la formación de valores de los alumnos de la escuela Manuel Ascunce Domenech.

Aumentó el conocimiento respecto a las tradiciones franco haitianas de Santa Catalina

Se logró la motivación de los pobladores, demostrando la factibilidad de las actividades realizadas. Tomando conciencia que las tradiciones son la identidad de un pueblo, reflejando la interdisciplinariedad con las actividades docente.

Conclusiones

Los antecedentes históricos determinaron la importancia de las tradiciones franco haitianas en los pobladores de la comunidad, así como la práctica de sus tradiciones desde sus orígenes hasta la actualidad. Los referentes teóricos que sustentan las tradiciones haitianas han propiciado la promoción de obras de teatro, partiendo de la concepción y lógica orgánica para desarrollar la creatividad, imaginación sobre el arte teatral y su relación con las restantes manifestaciones del arte y con la

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