

***Regino Eladio Boti y sus libros Kodak- Ensueño y
Kindergarten***

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Kindergarten***

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Recibido: 22 de septiembre de 2017

Aceptado: 26 de noviembre de 2017

Resumen

El estudio de una de las figuras más relevante de la cultura y la literatura guantanamera y nacional aún en estos tiempos mantiene un interés permanente por el carácter universal de su producción literaria, así como por el lugar que ocupa en el desarrollo de la lírica en las primeras décadas del siglo XX, de ahí que el objetivo es analizar las principales características de la obra de Regino Eladio Boti en su libro *Kindergarten*.

Palabras clave: Producción literaria; Crítica literaria; Teoría del Arte; Difusión cultural

Abstract

The study of one of the most important figures of Guantanamo and national culture and literature even in these times maintains a permanent interest in the universal nature of his literary production, as well as the place he occupies in the development of lyric poetry in the first decades of the twentieth century, hence the objective is to analyze the main characteristics of the work of Regino Eladio Boti in

his book *Kindergarten*.

Keywords: Literary production; literary criticism; Art Theory; Cultural diffusion

Introduction

Cuba has had the privilege of being the cradle of great writers of universal stature, and when talking about writers it cannot stop mentioned Regino Eladio Boti, exquisite poet who contributed, from his literary criticism, valuable ideas to Aesthetics and Theory of Art. His production became an aesthetic-artistic paradigm for the poets of the first republican lyrical revival in Cuba. He lived in a context of acute contradictions and social excesses, so that the exit to such a situation is, according to the poet, in cultural diffusion, aesthetic education and art. With the death of José Martí and Julián del Casal, the Cuban lyric begins to go through a period in which poetic production lags behind with respect to the other nations of Latin America, where poetry continued to evolve and had already given the best of modernism.

In Cuba, the poets were still attached to Romanticism, this movement had exhausted all its possibilities and was in decline, since "romanticoid" poetry, as Boti referred to, was characterized, in general, by its insubstantiality and lexical poverty. The need for contrast that allows to achieve perfection is one of the interests of the Guantanamero who always proposes a rich dialectical vision between continuity and innovation. The opposition to the lyrical poverty of decadent romanticism and lack of flexible assimilation of elements of another movement, in addition to the insistence on contrast to achieve poetic perfection, are the fundamental causes that lead Boti to adopt an eclectic position within the scope of aesthetics. Precisely this work aims to analyze the main characteristics of the work of Regino Eladio Boti in his book *Kindergarten*.

Development

Boti (Regino Eladio Boti Barreiro, 1878-1958). Cuban writer, journalist and politician. One of the great poets of postmodernism, a movement that renewed the lyric on the Island in the second decade of the twentieth century.

He was born in the most eastern of the Cuban provinces, Guantanamo, on February 18, 1878. He attended the first education in his hometown. Between 1895 and 1898, he lived in Barcelona, sent by his family to continue his studies. In 1900, he was appointed interim assistant of a boys' school in

Guantanamo, of which he later held the address. He worked as an assistant to the stewardship in a mill in the Dominican Republic (1902-1904). He worked as a teacher in public schools until 1906, when he was declared unemployed. In 1911, he graduated as a public teacher. He obtained a Bachelor's degree in 1913. That same year he was president of the Guantanamo Conference Society. He graduated as a Doctor in Civil Law at the University of Havana (1917) and later obtained the title of Public Notary (1918). He served as a notary and was a professor of grammar and literature at the Institute of Second Teaching. He was delegated to the Second American Conference on Intellectual Cooperation (1941). In 1942, at 64 years of age, he graduated as a Doctor of Philosophy and Letters at the University of Havana.

With Poveda and Acosta, it forms the trio of poets who, during the 1910s, produced the first lyrical revival in republican times, known as postmodernism, and that would anticipate the artistic and social upheavals of the 1920s.

The first years of the twentieth century had been dominated by modernism, but the repetition of themes and forms determined the decline of this movement, against which the poets who form the most advanced nucleus of the first generation of the Republic reacted. The postmodernist movement was not generated in the capital, but in the provinces, and constituted a reaction in two directions: that of sentimental poetry, of contained, refined and insinuated emotion, of Acosta, of Matanzas, and Pichardo, of Camagüey; and that of concept poetry, metaphorical, brain imaging and formal elaboration: Boti and Poveda, both from the East.

Boti was also a persevering and attentive student of literature, specializing in the analysis of the metric form ("perhaps the most conspicuous student of the metric forms that our literature has had", according to Sainz), in the evolution of Latin American modernism and in Darío's work. He was compiler of Darío's unknown works and studied issues of form and poetic relations in the work of Avellaneda, Darío and Martí. He compiled popular Cuban songs, collected in the Cuban lira (4th ed. Imp. La Imperial, Guantanamo, 1919).

He cultivated the painting as an entertainment, but with so much tino that his watercolors constitute a legacy of great value for the plastic arts of a country like Cuba with an extensive and relevant corpus of painters.

He also practiced political and literary journalism successfully. He was a contributor to a notable number of serial publications, among them are: Oriente, El Pensil, Literary East, Renaissance, Free Cuban, Orto, Luz, The Student, Cuba and America, El Tiempo, Contemporary Cuba, Progress Magazine, Letras, El Fígaro, Bohemia, La Ilustracion, Universal, Diario de la Marina, Bimestre Cubana Magazine and El Mundo.

He was a corresponding member of the Academy of the History of Cuba, of the Cuban Academy of Language and of the Hispano-American Academy of Sciences and Arts of Cádiz. He died in his hometown on August 5, 1958, at the age of eighty. As an essayist he was one of the most important critical voices of his generation. Yoísmo shows this, where he testifies to lucidity and erudition. La Avellaneda as a metrifier, (1913) Metric dilutions, (1921) Synchronism as a prologue to the Cuban reader of Fantastic Twilight (1916) The new poetry in Cuba (1927) and others.

Boti wrote a total of 22 books or brochures published. But he left another twenty of equal literary value and deep social value unedited. Among his works we can highlight his work published in (1926), The Tower of Silence, Heading to Jauco, Prosas Emotivas, Kodak-Ensueño, is from (1929) and Kindergarten that saw the light in (1930). Kodak-Ensueño (1929) constitutes a new apprehension of the environment, more tender and withdrawn. Formal avant-garde resources are introduced, especially in the carelessness of narrative form and brevity. It is a new stage in the poetic work of the creator.

Titles such as Fishing, El chamarilero, are part of this book, Skatingring, Twilight, In the barbershop, futuristic Cardboard, Marine and Mischief.

Sample of the characteristics of this book with its brevity is this poem.

The Chamarilero

Low tide discovers _like a sepia prairie cardenillo food
 _ the tormented crock and the exotic remnants that the sea
 the good chamarilero saves greedily on its millenary attics.

According to the title of the poem it can be said that someone is talking about someone who buys and sells old items, a concept that the author uses to refer to this title to the sea and gives him this nickname because when he gets mad he will It takes everything in its path and then after a while it returns it completely turned into scrap metal, it is as if it performed an act of buying and selling where the object really changes completely due to its state of destruction.

Use some lexical unknowns like

Sepia: Blackish coloring matter, but depending on the context in which it is used it refers to the color acquired by objects deep in the sea that turn a blackish color and with a lot of dirt.

Cardenillo: Very poisonous copper carbonate, with this it refers to the destruction that the sea does of everything it finds in its path and that has served as food and then transform it into a new object.

Lofts: delete, make disappear. Evaporate, faint. In this case, the total disappearance that the sea makes of everything that takes over is mentioned, so the poem is about the discovery that makes the tide when it falls from all the objects that the sea keeps inside, those that over the years have become scrap and remains of what was once a valuable treasure. The theme of the poem is the transformation that makes the sea of objects and the return of these when spending time completely destroyed, there is a close relationship between its title and content because the sea really transforms everything into new objects turned into scrap metal, it is as if commercialized after changing it.

The theme that this poem addresses is very current because it refers to the scrap that is thrown into the sea and how this time has elapsed makes it become a new matter, in short the attention that should be given to the dumping of solid waste and to the care that must be taken of the environment. With a somewhat complex language for the Cuban average, the importance of such a current topic is shown, for this he uses the major, free and rhyming art verse, he hardly uses punctuation marks, but it is consistent with the topic it addresses.

On the other hand, there is the book Kindergarten (1930) where it is incorporated into the avant-garde versification exercises, the synthetic current of European isms that already dominated the Cuban literary scene of the time, thus testing the flexibility of its expressive skills. This book is a stylistic variation where carnival poetry predominates, in which the mockery and play gravitate. There is an emotional distancing of the lyrical subject from reality.

Science fiction poems that constitute new elements within Cuban poetry are included. It is made up of: Madrigalesca, in El Quicio, Epigramática, Evolutiva, Irónica, Satírica and Lepa Opaco. In this collection the search for new avant-garde solutions - especially in the last two works - highlights a certain exhaustion of the Parnassian modernist formulas, which in turn generates a crisis in the author's ethical and aesthetic worldview. From this erosion and the subsequent crisis process, in these last poems, a skeptical contemplation of the surrounding reality emerges, accompanied by a deep feeling of frustration at the new changes that history experiences.

Detejasarriba

Hominicaco, don't be curious.**A**

Leave the stars alone; **b**

make a toothpick with your telescope.**C**

What was the use of discovering the mystery? **D**

of the worlds if you have always- ignored-**E**

what laws govern your thinking **F**

and cravings for your heart?G Philosophy, psychology, **H**

Nothing will explain them. All **I**

wordiness.**J**

In this poem Boti wants to reflect that the world is a source of inexhaustible knowledge and that one cannot believe that knows everything, when there are things that are not within reach even if they are close to one and according to the stars are infinite, such are the feelings in people's hearts, hard to explain.

With the use of rhetorical interrogation, precisely that infinity of the world around him is questioned, as well as reluctance for the unknown characteristic of his book, he uses a word from Latin to express a

concept that refers to the man of bad breed, who is shown pushy in the face of the unknown, the one who does not act with energy to discover the unfamiliar. It uses the free verse and major art combined with minor art and even when they do not have rhyme it does keep the inner rhythm by the grammatical categories it uses (nouns predominate).

Even when the words he uses are not so simple, the language used allows to understand it. There is a soft irony that flirts with sarcasm, in which the expansion of expressive flexibility is accommodated to the exercise of avant-garde versification.

Boti's essential contributions were in the incorporation of poetry into the flow of language, opened by Spanish-American modernism, the concern to achieve splendor in the estrophic and compositional complications, as well as in the internalization of the intellectual conflicts of his time, which equated the way to future currents of poetry on the island.

Conclusions

In Boti's lyrical creation there is a desire for recovery and expression of the national, appreciated from the unity of content and form. The lyrical panorama expressed in these pages includes essential milestones in the path of the poetic expression of the soul, the character and the Cuban nature, already in its modern fullness, open to the renovating airs and to the impetus and desire of its cultivators to reach ways of say with a conscience and concern to strengthen the national being in their diverse faces.

Knowing the work of Regino Eladio Boti, as well as the characteristics of *Kodac-Ensueño* and *Kindergarten* books contribute to elevate the overall comprehensive culture of the students as well as allowed to know first about the writers that represent this nation and in turn the province, in this way it has deserved homage to the **Poet of Guaso** as he was called by many, since his work of cultural expansion constitutes the most important legacy in the second decade of the Republic and in subsequent years, since they gave Cuban poetry a particular sense which raised it in a historical context characterized by the bitter feeling of pain and frustration in the social.

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