

## A social look at peasant storytelling as a space for socialization. The case of Los Ramones Viejos, Florence

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**ABSTRACT:** In the present work, the authors take a critical look at peasant storytelling in a privileged space such as Los Ramones Viejos, declared a Peasant Story Reserve in 2021. Some looks at this sociocultural practice in a complex scenario give an account of the state of the spaces. of socialization in a society in continuous transformation that tests this expression of intangible heritage, its bearers and cultivators. They also reveal the gaps and absences in cultural policy of institutions at the local level.

**KEYWORDS-** Storytelling, socialization, socio cultural practice, cultural policy, intangible heritage

### I. INTRODUCTION

Peasant storytelling is an object of study that, despite its presence for a long time in our cultural memory, it could be affirmed that there is a debt in relation to its contributions to our national identity. It is very difficult to understand the life of human beings in society. If reference is not made to the everyday, the common, it is a resource, the most experienced social scholars usually resort to history, to the anecdotal in order to illustrate or describe a particular reality or with elements that are common to other contexts.

Firstly, it is extremely important to highlight that this topic, although it has been addressed by some researchers, is not a recurring issue in the Social Sciences and to a lesser extent in sociological studies.

Among the main scholars of the subject in our country are Samuel Feijoo, Rogelio Martínez Furé, Joel James Figarola, Fernando Ortiz. In this regard, Lorenzo Jardines, a tireless researcher who has had the opportunity to coordinate multiple actions and events related to the topic in question, raises questions about the cultists of this practice in his article, In defense of the popular storyteller and I quote<sup>1</sup>: I consider that in Cuba, there are insufficiencies in the vision and precision of the contributions of the work of Popular Storytellers, all of which limits the understanding of their socio cultural contribution to the oral narration of contemporary times and of our country in particular, in addition to their tribute in the establishment of collective norms to establish social memory, the transmission of collective experience in the so-called "oral history" and the link between generations, especially with regard to the preservation of communication characteristics, which undoubtedly contributes to the consolidation of feelings of belonging and roots towards spaces cultural coexistence".

These popular storytellers, in the opinion of the author, are an indispensable element within the development of storytelling as a socio cultural practice, although they do not completely define its status, since the storyteller is only an element, an important part, but it is better to refer to oral sources since everyone who accumulates knowledge derived from their experiences or received by others does not manage to occupy in society, in the collective consciousness, that status of storyteller, guardian of the word.

It is appropriate to clarify that when referring to the term peasant storytelling there is an extremely thin line between it and other definitions among which orality, oral narration, oral tradition and even popular storytelling

stand out, which are less specific hence the importance of corraling or Concretely define what is being talked about.

Taking into account that these terms are not exact enough or do not precisely describe our object of study, they will only be taken into account as references.

In the case of orality, it is a very open term that encompasses expressions with different origins and functions from the social point of view, including the liturgical, the popular, and is divided into multiple forms. The same happens with oral narration that It refers us to primal art, to the cave and man in its primitive beginning and which then unfolds into a recognized art with an important aesthetic and formative commission in medieval times, especially as an indispensable element for the formation of values, let us remember that in that period the word, oral discourse was at its best<sup>2</sup>.

As we will address in more depth in the following chapters, not every story is considered part of the oral tradition, so these texts have their own form of composition and transmission cultivated by narrators who are experts in this art and therefore figures highly prestigious social organizations in their localities. Therefore, where, how and who transmits that story is of utmost importance. Let us remember that oral tradition is an art of language composition whose purpose or function is to transmit historical, cultural knowledge and ancestral values that are updated from a cyclical temporality that gives it its deepest meaning. These stories are deeply related to the spirituality of these people, because in the act of telling a story not only is a story told, but the union between the earthly and the spiritual is generated, giving meaning to the cultural identity of the people. natives. Álvarez, G.F<sup>3</sup>.

According to this definition, there is a specific content within what is considered oral tradition, related to history, to values, which makes the term closer to our object of study, but it is understood that oral tradition is transmitted, That is, it is received and coincides at some point with peasant storytelling, which is also a result to some extent of that transmission, but storytelling is something very alive that is built daily and its contents are diverse.

It is essential to take into account the opinion of true figures, of scholars of Popular Culture and especially of multiple expressions of orality, such as the case of Joel James Figarola, in order to define our object of analysis, which is also part of orality. of oral narration, of oral traditions.

Oral storytelling is part of traditional popular culture and I maintain that it is a zone of the spirit where national sovereignty resides. All institutions can disappear, all existing political entities can disappear, and as long as there is traditional popular culture there will be a nation and there will be a homeland.

Oral narration is the memory of the country, that is, the memory of Cuban society as it has been formed in different stages. A human being without memory is a vegetable, a country without memory is a victim of any aggression, the memory of a country and of the human being is the specific personality that defines it.

Peasant and Traditional Accounting is an expression of intangible heritage where the wisdom and knowledge acquired by the people are treasured. Authentic reservoir of beliefs, customs, daily practices and ways of life. It is a reflection of the different relationships established in certain geographical spaces and historical contexts.

As can be expressed, this definition does not refer us to language since it fulfills the function of a vehicle, it is through language that speech moves, oral expression is the mode of transmission where speech acquires value through the meanings contained in the same, but how it occurs, the development of peasant stories is better explained through a sociological perspective, from the sociology of culture therein lies the essence of the phenomenon.

Firstly, stories that have been preserved in memory from one generation to another are transmitted with the respective updates, that is, variants of previous stories, as Rogelio Martínez Furé says in personal communication to the author, constant borrowings (a kind of borrowing). and give it). But on the other hand there is the production and reproduction that comes from an everyday practice that is loaded with elements (symbols) that are specific to the environment where they are produced, from a very particular worldview, tempered to the context where these stories that form are generated. Part of the cultural memory understood by Martínez Tena is as: Cultural memory is a construct made up of objectifications that provide meanings shared by a group of individuals in relation to a set of notions that dominate us more than others, with people, groups, places, dates, words and forms of language, the result of a social articulation, in the frameworks of space and time.

There is a movement that describes a route that travels from the event, the story, to the collective memory, which has as an intermediate point the significance that this story may have and manifests itself in a cyclical manner, that is, each time a story moves towards A different social group acquires a different connotation and meaning, which causes the entire process to be repeated and a new version emerges.

The above allows the realization of approaches to storytelling as a sociocultural practice, in a rural community; The Ramones in which social problems, their contradictions and main effects are highlighted. As a whole, data and information are important tools for sociological research, of which this essay is a part.

The gradual loss of spaces for the socialization of storytelling as a sociocultural practice, de-ruralization, the absence of conservation of storytelling in cultural programs and the rupture in family transmission are social manifestations that condition and explain the current state of storytelling. storyteller in Los Ramones Viejos. Florence.

## II. HEADINGS

### **Current situation of peasant accounting; main social problems**

To make an assessment of the current state of peasant storytelling, it is necessary to analyze the multiple conditions that have caused this expression of culture to be in a state of deterioration today, so to speak in some way.

A first topic to analyze is the topic of migrations, the history of man is also the stories of his migrations and his constant search for improvement, for better lands, for food and in many cases forced displacements due to wars or conflicts, in addition of natural disasters.

In the case of peasant emigration, they usually have an economic purpose, seeking well-being, although in the case of Cuba they are closely linked to agrarian policies and their implementation. Constituting a social problem given that this exodus from rural communities to the city and other destinations has directly impacted food production and even the current logic of its marketing.

This migratory process endangers the peasant and therefore what he represents for society, do not confuse this figure with the one who works the land, in this regard Jon Bequer warned and I quote: Peasant life is a life dedicated entirely to survival. This is perhaps the only characteristic totally shared by all farmers throughout the world. Their tools, their crops, their land, their masters may be different, but, regardless of whether they work within a capitalist, feudal, or other society that is more difficult to classify, regardless of whether they grow rice in Java, wheat in Scandinavia or corn in South America, everywhere the peasantry can be defined as a class of survivors. Over the last century and a half, the tenacious ability of peasants to survive has confounded administrators and theorists. Even today it can be said that peasants make up the majority of the globe's inhabitants. But this fact hides another more important one. For the first time in history, the possibility is raised that this class of survivors may cease to exist. It may be that within a century the peasants will have disappeared<sup>4</sup>.

There is a very famous story that tells how the first young man from Los Ramones Viejos, known as Chelo, left his house and spent a week in the sugarcane colonies of Ocho. When his mother returned, Zoila demanded him for that extremely reckless action and he responded. \_ Ha mom, I am already, worldly.

Until that moment, the young people did not know other places and the majority lived with their parents, a situation that changed radically from the sixties, when some were taken to compulsory military service and others to agricultural schools, thus ending with an era and beginning innumerable social changes from then on. How these changes have occurred is reflected in peasant stories as an expression of collective memory.

Since the triumph of the Cuban Revolution, children, young people, women know other emancipatory realities, they leave the countryside for the first time and then become reluctant to return to the countryside and begin to drag their families along as they find improvement outside of there employment, couple, generally marriage in these places occurred between people with kinship relationships.

Another core element has to do with access to health services, education, transportation, employment, which generates a group of asymmetries expressed in everyday discomforts which have worsened due to the lack of vision of decision-makers and the absence of agricultural policies that promote development and promote access to technologies and effective management of the impact of climate change.

First of all, it is necessary to take a look at the context, at the scenarios where the story is expressed in a traditional way, in this case the first aspect to analyze is the rural environment.

In recent decades there have been substantial changes in rurality, although it is not a unique reality of our country, which are moving towards the need to see rurality from another perspective, that is, what is theoretically known as the new rurality:

In recent years the debate about what the rural world is has strengthened. The different approaches lead to building a new vision that modifies the image that associates it only with agriculture. Today, the rural world is

seen as the area in which multiple economic and social activities are developed, based on natural resources and the different inhabitants who live there<sup>5</sup>.

On the other hand, this has always been presented as the isolated, the backward, the depopulated and, in any case, the antagonistic to the urban, the developed and, therefore, what is desirable for the majority of the population, since this means the progress.

The author considers that the mere fact that there is the intention to refer to the rural from a broader approach is something positive, therefore the concept handled by Edelmira Pérez is an approach and I quote: The new rurality is, then, an interdisciplinary vision of the rural world, which takes into account the contributions of rural sociology and agrarian economics, but goes beyond the perspective of these two disciplines, which separately established the productive activity and social behavior of rural residents. But it also incorporates elements of anthropology, history, geography, biology and the so-called environmental sciences, among others.

Although from the object of analysis addressed, it is pertinent to approach the rural and especially the peasant as something that goes beyond the cultivation of the land or agricultural practices, it is imposed that these meanings established through the relationship of the individual with the environment, and especially in their spaces of socialization, in the multiple groups of which they are a part, be taken into account if we really want to understand the Cuban guajiro, in a scenario where entrepreneurship in rural areas has as its objective economic development, a management with the generation of financial capital as a goal and that generates new forms of exploitation, but this new figure is not a traditional peasant or guajiro who keeps or assumes the knowledge of traditional agriculture, he is an entrepreneur given the forms of production that he reproduces, It constantly increases its possession of land and its personal capital, using farmers close to its environment as labor or sources to obtain raw materials. Which means that the traditional guajiro is an individual in danger of extinction since neither agrarian policies nor the media nor discourse defend him. This is a topic for another analysis.

One of the changes that has had the greatest impact on the weak presence of peasant stories is precisely the exodus of peasant families. It is a true disaster when we see how entire communities disappear and others are traveling this painful path. Emigration produces a rupture that some call uprooting and that has a different form of expression from a generational point of view, a child, a young person, an adult or an older adult does not experience this fact in the same way. Precisely because there are countless connections and symbolic constructions that tie this individual to the environment in which he or she has developed.

Expósito García, refers to the following in conversation with the author:

“What means one thing to one person means something else to another. What does the individual do then, according to his experience and everything that life gives him, makes a syntax, that is, an ordering of those meanings and some, is what is called hierarchy of values: this is more important, this is not it is important. He creates in his world, that semiotic world of interpretation, and what he does afterwards. That takes him to practice and his cultural practices, or his practices once loaded with all that content and gives it meaning.”

Look: Signifier \_ Meaning \_ Syntax \_ Pragmatics and Meaning in life. The individual is already marked and walks through life according to that burden, to that semiotics that he has created”.

This analysis does not only have a quantitative reading that expresses the number of people who emigrate from the countryside to the city, there is another reading of greater interest to the author and it refers to the individual, who is the one who emigrates and what role he has in the society, just to cite an example that illustrates what was previously stated, I will make reference to the Casa de Pura in Los Ramones Viejos, which became from a time before its birth, as a cultural center, meeting place, parties, board games, precisely inherited from the father, a veteran of the three wars who, with an abundant heritage, contributed to making his home the busiest place in the area and this status was maintained for a few decades after his physical disappearance, simply Due to the high symbolic content that that property housed, therefore, with the emigration of Pura there was a violent rupture in the sociocultural fabric of the town. In the system of social relations, networks.

The same thing happened with Pancho Cepero, but from another point of view, as he is the healer of the area, a man with an important role in the community, and in the author's opinion these evaluations are the results of a process of abstraction since he is It was difficult for these people to be aware of the role they played in society. Established role in social consciousness and subjectivity, they were practically leaders in the community. Pure for its social status and Pancho Cepero for its religious load, at a time when religion occupied a predominant place in society.

Now all the families that emigrated in one way or another left a void in the community, because they were part of the networks, of the social fabric, of groups with assigned or acquired functions. Reciprocal emptiness, since they also felt and even feel the absence of those signifiers (mediators) who for a long time regulated their life and social behavior.

Emigration had a profound impact on peasant stories by influencing spaces of socialization; it was not only a matter of quantities but of key individuals, protagonists with enormous weight and responsibility in society due to the functions that the community itself granted them.

Although the emigration was gradual, it had two important moments where the volume was high, the first in the early years of the sixties, here it is important to note that until the triumph of the Cuban Revolution, this remote territory was constantly nourished by immigrants, including foreign ones. , Moors, Haitians, Nicaraguans, Galicians and nationals from distant lands who lived as supporters in peasant houses or had businesses, this entire volume of population can give us an idea of the busy social life and of course the havoc produced by the exodus. after the end of the eighties, the second moment of notable migration process.

The fragmentation of peasant families reached its highest peak in those two moments but has continued since the sixties and this led to or was one of the issues that contributed to the deterioration of socialization spaces, another reason that has not been addressed that has enormous weight has been the natural fracture within families when the largest heads of families who were in charge of keeping their members together for several generations as a principle of coexistence or cultural inheritance die.

One could add to the aforementioned the appearance of a certain distancing in the people of the community, clear signs of a developing individualism, coupled with the economic crises that our country has experienced since the 1990s, associated with a profound crisis of values and economic limitations which must be taken into account in order to understand the changes in our society.

This testimony of Antonio Aragón Martínez gives an account of the changes in the social life of Los Ramones Viejos.

“Look, mijo, the first obstacle is the situation that previously you know was formed, now that it was formed, look on the fifth birthday, my old man died and the brothers started to talk about something, and it was a party because there was everything. You know that the drink was very cheap, you went to the store and you heard, it was a party and you lived in a different environment. Well, previously I had cattle and my old man died, I used to take a cow and I had nothing to do with anyone, Just like taking a chicken and eating it and go and get it now. Now there is no way to make food in a house, I don't think what I have said is bad, that's what you heard, there is no way to make food”.

Now, how important are socialization spaces for storytelling:

Dariel Mena Méndez and Marcela Ximena Parra Pérez<sup>6</sup> cite other authors to define the spaces of socialization linked precisely to the cultural practices object of analysis in this article.

Consequently, spaces of socialization are those scenarios of symbolic production and reproduction, in which collective interests mediate and where cultural patterns that configure the identity of its members are imitated. “Socialization spaces are the places and instances where we transform the ways of thinking, feeling and acting in relation to ourselves, with others and with the community (family, school, work, community and intermediate organizations, the churches, the parties (...)”.

Peasant storytelling is the result of a process, it is not something that falls naturally under its own weight, naturally, it is above all a social, symbolic construction, and precisely comes from the exchanges of individuals, groups, especially small groups. and in the primary socialization spaces where that content is created that in the future will or will not form part of the collective memory, the cultural memory of a locality.

Our man of the countryside, the guajiro, has long maintained the habit of visiting his neighbors and carrying out a host of group activities, among which the harvests of rice, beans, blankets, fishing, cattle herding, and farms stand out.

Board games, where dominoes stand out, were regularly played, as well as courtesy visits that were spaces for conversation until late into the night where the main events of the community and news from other towns or cities were reproduced.

Pierre Bourdieu, for example, associates them with what he calls habitus: “The habitus as a system of dispositions in view of practice, constitutes the objective foundation of regular behaviors and, therefore, of the regularity of behaviors. And we can foresee practices [...] precisely because habitus is what makes agents endowed with it behave in a certain way in certain circumstances.”<sup>7</sup> cited by Dariel Mena Méndez and Marcela Ximena Parra Pérez.

In the parrandas, wakes, wake games where the events occur that will later become the stories following the logic of community transmission, if the content has or acquires some type of significance for individuals, groups or the community, then it may transcending, therefore, the deterioration of socialization spaces conditions the weak presence of peasant storytelling as a traditional cultural practice and endangers the transmission of the knowledge contained in it to current and future generations.

### **Social and cultural manifestations.**

Breaking the transmission chain:

A chain of transmission is understood as the fact by which content or value is transmitted from one person to another, that is, it only works at that micro level. Of course, when the process is replicated, the volume of information at the level of groups, communities or society is significant. Where it is necessary to stop, in the actors involved, in this case we are interested in the transmission of a cultural legacy which has a generational character, that is, from one generation to another, from grandparents to parents, from parents to children, from grandparents to grandchildren, this is where this break in the chain occurs and it does not mean that in the same space or family nucleus all the individuals are not living together, what happens is that there has been a significant deterioration of those primary socialization spaces, to the interior of the family as an institution. According to the storytellers interviewed:

“Look, look, I'm going to tell you my concept is because today the culture is different, the youth and the people who have been leaving no longer adapt to heritage stories, but to things about them and things about this and of the other and there is nothing concise. It is very sad” (Martínez Aragón Esmerito, 2022).

“Before, the story was used a lot, but now I am in a place and as I am, I don't tell a story to anyone because they don't give me a reason, they think that's a lie” (Martínez Aragón Manuel Marcial, 2022).

“I find that this is receding because previously the old people from before were the ones who had those stories and talked about it but nowadays you tell the nine one thing and they tell you flat out that it's a lie, that it doesn't exist, because I've talked about it. It's very new that you say well, the old people from before said this, that's a lie that witches don't exist and that this other thing didn't exist, that in such a way this comes out, because people say that there is a path and nothing comes out. I find that he is moving away because of that” (Martínez Aragón Antonio, 2022).

This issue of the transmission chain, as can be seen, is not the problem in itself, it is the result of other more complex issues. It is clear that it is very closely related to the primary spaces of socialization, those that occur within the family nucleus, but the fact that the youth do not want to listen and reject the intention of the elderly to tell them their stories not only denotes that their priority is another, it also denounces that there have been important gaps in communication and transmission.

It is a regularity that storytellers, or rather future storytellers, awaken interest in the subject between the ages of seven and fourteen, therefore, what is not done at that age then lacks opportunities for the future.

In this case, it is not idle to remember that this communication not only has oral language, the word, as a distinctive element.

It is a language constructed between the one who tells or leads the fundamental line of the discourse and his listeners, and vice versa, peasant storytelling almost always starts from the conversational aspect, communication is carried out in both directions, which is why it requires special attention, the generation of a favorable environment or atmosphere where there is an effective complicity of the speaker and the listener. Both rolls are active.

In the case of language, it is nuanced with expressions, words that only make sense for a specific social group, built on the basis of the experiential, therefore those who do not know about life, the facts and narratives are left with something like this, as lost, remote and without access or rather with very limited access to a language permeated by socially elaborated linguistic codes, signs and with a significance that does not exceed the immediate environment, although almost always due to their attractiveness they tend to transcend the borders of geographical space and of time becoming those expressions whose origin has been lost but which everyone repeats and in this way perpetuates in cultural memory.

Another element following the logic of the analysis is that there is an evident breach of the fictional pact, this theme being very well illustrated in the work of Onelio Jorge Cardoso in his story *El Cuentero* with the character of Juan Candela.

Breaking the fictional pact:

This symbolic pact can be said to be a loan since its function is seen more clearly in other manifestations of culture and specifically art such as theater and it describes that implicit mutual agreement between the actor and the spectator who is ready to consume a cultural product that, in order for it to fulfill its function, it is necessary to let oneself be carried away by the moment.

Something similar happens in peasant storytelling, but with the difference that you do not go to a room to see a performance, everything starts from a space where there is conversation, the agreement would be or would be regarding the topic of conversation. It happens that here The generational aspect comes to play its role, many

topics can be addressed but in the case of the more traditional peasant story with themes such as ghosts, buried money, black magic, popular characters and others, that is where the youngest They tend to reject these stories. Perhaps four decades ago these themes were common in daily narratives, which when saying narratives I do not refer to the story because it is necessary to understand when we are in the presence of a previously constructed story and a story of life, of the experiences with which it can be seen. society, its beliefs, spirituality and worldview, since the meaning is not the same, we are in the presence of a story where the one or those who intervene do not assume any position as storytellers, they simply express their fears, fears, fantasies, imaginaries in this case in relation to stories linked to religious magic, a very recurring theme and where today's young people, with few exceptions, unabashedly exclaim that it is a lie, no one comes out there. It is then, as the storytellers themselves say, that inspiration is cut off.

In this way, the sense of belonging to those stories that make up the universe of local oral discourse is lost, with enormous value for identity and cultural diversity in the micro space.

### **Changes associated with modernity:**

Modernity, or what many associate with progressive and unidirectional development, has been a process with profound repercussions on peasant history. "Modernity is experienced in a dialectic between, on the one hand, accommodating and appropriating it, and on the other, rejecting it and feeling it as a threat. It is an endless paradox. All this is modernity. Although radical changes occurred in Cuba in the 1960s, the impact occurred gradually, especially in the old Los Ramones. In fact, this has been a scenario where even today and despite the exodus of families Many contents that have already disappeared from the discourse of other localities and even the remnants of the language are kept alive in the oral tradition.

But to some extent the impact of these transformations has been suffered, it is essential to refer to those that directly affect socialization.

To give you an idea, in the first half of the eighties in Los Ramones Viejos there were a small number of televisions, there in those houses that did not exceed three the children gathered behind that phenomenon that turned out to be television and in especially the adventure space, then after finishing the news and the novel the power plant was turned off and the same routine was repeated the next day. These new spaces did not compete with the traditional spaces, the ball games, the fisheries, the parties since they were not representative and were even viewed with suspicion by the adult population carrying a strong cultural heritage and with a marked sense of belonging to their more traditional cultural practices.

In the decade of the nineties, something appeared that, according to many, turned the tables, as they say in good Cuban. The installation of an electrical service in a silent way began to supplant social spaces with more individual tendencies, cultural consumption turned towards the radio, music players displacing traditional live music and guateques or peasant parties, these spaces They were ideal for sharing with the family on a large scale, little by little they subtly gave in to that modernity.

This influence becomes more acute in the nineties and in the new millennium also through new technologies, first the DVD with the famous package, this one with novels, series that captured the attention of many, especially housewives and Even more recent, the cell phone with its data connection whose contents become the references and not the oral tradition and its load of traditional values. It has become a regularity, a highly reproduced phenomenon, to find the young population in the countryside under a tree or on a steep peak trying to obtain better connectivity.

It has generated extraordinary social distancing, as a global phenomenon in communications and, above all, in entertainment and the use of free time. Globalization like never before has had a dizzying scope thanks to new information technologies, therefore, the immediate environment and its cultural practices are not always the references for individuals or social groups, you can live today with your feet in one place. and the head in another. Above all, young people approach previously developed models which become their references and by virtue of these models, they act and develop in society.

It is true that a sector of the population has escaped the influences of globalization since it is not interested in entering into this modern logic and prefers, luckily for us, to continue in an evident process of cultural resistance, at all costs and the preservation of the most authentic oral traditions. but they are only one sector and very old.

### **Implementation of cultural policy regarding peasant storytelling.**

The Peasant Cuentry has been analyzed in this document in relation to those conditions that have caused this cultural practice with deep roots in local, regional and national culture to be in its current state.

That is to say, the exodus of peasant families to the city, the gradual decrease in primary or non-primary socialization spaces, the ruptures produced in the chain of transmission and in the agreement that represents the fictional pact, the effects of globalization as a new model of colonization of towns and their cultures have conditioned the current state of peasant storytelling in Los Ramones Viejos.

Now, all of the above is the result, in addition to the omission, of a passive stance, especially on the part of the cultural institutions that are tasked with safeguarding this expression of intangible heritage.

The cultural development program of the Ministry of Culture expresses concrete actions for the protection of heritage.

- Problem: Lack of a comprehensive strategy for the treatment of cultural heritage in the different institutions that treasure it and must preserve and promote it.
- Insufficient degree of compliance with the Program for Attention to Historical Memory, led by the president of the Councils of State and Ministers.
- Lack of sensitivity, risk perception and social recognition of material and intangible heritage values and the need for their protection.

Financing deficit to face the tasks of preservation and conservation of heritage in its different variants. (PDC MINCULT 2018).

As can be seen, there is an explicit recognition by the Ministry of Culture of Cuba of those insufficiencies that this Ministry presents in carrying out actions that allow the identification and correct management of cultural heritage. On the other hand, peasant stories do not appear explicitly. in the governing documents of the policy and tends to be diluted in other general concepts such as identity, heritage, or cultural memory, which represents from a methodological point of view a void that certainly has its repercussions on the actions or level of priority. Something similar happens with the methodological indications of the National Council of Houses of Culture:

PCI care is aimed at developing strategies and measures to safeguard it in each community, a process that includes "measures aimed at guaranteeing its viability, including identification, documentation, research, preservation, promotion, valorization, transmission -basically to through formal and non-formal education - and revitalization of this heritage in its different aspects" (CNCC.2022).

The methodological indications of the National Council of Houses of Culture clearly express the mandate of this institution as a system through its houses of culture and Provincial Centers.

When an exhaustive review is made of the documents from which specific actions must be implemented at the micro-social level, this is the case of the Local Development Strategy of the Municipality of Florence, the Cultural Development Program, up to the Work Objectives of the Casa de Cultura shows that peasant stories are not considered as a distinctive element and therefore there is no level of priority in their attention and this is more than evident in other documents such as the sociocultural diagnosis of Los Ramones Viejos and the cultural programming that is carried out. implemented in this territory.

The aforementioned leads to the conclusion that there are important gaps in cultural policy as an instrument to achieve change or transformation that in this case would lead to greater recognition of storytelling as an expression of the daily life of the community of Los Ramones Viejos. Furthermore, there is no evidence of government actions for the treatment of the cultists and bearers of this tradition.

### **III. CONCLUSION**

This work reveals, based on a case study in the community of Los Ramones Viejos in the Municipality of Florencia, a group of issues linked to the development of peasant storytelling as a cultural practice that become social problems of science. Seen from the relationship between storytelling and socialization spaces. Among them, the migratory processes stand out, the exodus of residents from rural communities, which brings significant social implications in food production, the loss of local identity, the breaking of the chain of transmission which directly affects communities and social groups causing enormous gaps linked to the logic of cultural inheritance and transmission of knowledge, practices, which constitute references for the regulation of social behavior, the appropriation of knowledge necessary for the development of society in a general sense.

This aspect is closely related to another aspect analyzed, the globalization brought about by modernity, globalization and cultural colonization has a place and is strengthened precisely with the absence of intra-family transmission processes.

Added to all this is the inability of the institutions that are responsible for preserving tradition and cultural memory.

Therefore, the author considers that this work provides a group of references for the treatment of the topic and the solution of social problems in science.



Social benefits: The results of the research will have a notable impact on the enrichment of the cultural heritage of the Cuban nation and, in particular, in the Florencia municipality. It will praise the life and work of peasant storytellers, their social recognition, respect and admiration for an orality that describes their imaginations and creativity. Contributes to the enrichment of local and national cultural heritage.

Environmental benefits: Stories, legends and anecdotes are valuable sources of information for understanding the natural heritage - landscapes, flora and fauna - enriching studies of geography, biology and related specialties. As well as the proper management of resources, which is part of the good practices inherited from our grandparents.

Economic benefits: The results can generate the hiring of specialists in the topics of storytelling and oralities in the cultural sector.

Systematization of storytelling as a sociocultural practice strongly structured in relationships at the family level in certain spaces of socialization. Development of a methodological conception of a single case study that will allow the characterization of storytelling as a sociocultural practice, its constituent elements and scope in the network of social relations.

Critical, reflective analysis of cultural policy documents, where storytelling is located as a sociocultural practice and its promotion in cultural institutions. Group of recommendations for the improvement of cultural development programs and cultural policy.

Peasant storytelling is an expression of the cultural heritage of the Cuban nation and its study constitutes today one of the priorities of the Cuban State and the Ministry of Culture included in guideline 163 "Continue promoting the defense of identity, the conservation of cultural heritage, artistic and literary creation and the ability to appreciate art"

Locating studies on peasant storytelling in Cuban sociology makes it possible not only to investigate this social fact, its reproduction and socialization, typology, its structure and relationships in rural spaces; also systematize a process that contributes to exalt this practice and provide tools to cultural institutions to monitor cultural policy and improve the cultural management of the institutions in charge of its promotion, conservation and defense.

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