

Abstract (English)

Caribbean island of Cuba has enriched the world of sugar, rum, cigars, as well as music, dance and poetry. This is what will be the main topic of the given thesis. The art of the early 20th century has changed the view of the island and its inhabitants to a black man who became the center of attention and was the author and the source of inspiration, whether a black man or a white man. His temperament and culture, tradition and character are all aspects that affect the production of artists who devoted phenomenon called Negro poetry. One of the best-known and most influential, as Negro poet or as he says, mulato poetry is concerned, is undoubtedly, Nicolás Guillén. Man from Cuba, who was not afraid to talk about the race issues, even not afraid to open sensitive subject so as to help Cuba to consider the question of nation and culture.

The main theme of the thesis, as the title of the thesis implies, sound, rhythm and format collection Sóngoro Cosongo and her selected poems. We will seek a more comprehensive view of the poems that were synonymous with the 1931 revolution. Gradually, we clarify the origin and intensively devote term as bozal, Negro poetry, son, pregón poetic form and rhythm. In conclusion, we will try analyze poem La canción del Bongo and to find the best sound, rhythmic and formal aspects, which we will discuss at work.