

ideología marxista impuesta por el régimen castrista. Como consecuencia, afirma el autor, generaciones literarias y culturales enteras han aparecido en Cuba con escaso peso, y aún las pocas voces relevantes que han surgido, como Reinaldo Arenas, rompieron los moldes establecidos por el régimen. El legado de la intromisión del castrismo en la literatura, reflejado en la literatura que ha salido a la luz después del derrumbe del bloque soviético, ha sido doble. Por una parte, nadie pretende que la literatura en Cuba actualmente siga las pautas revolucionarias, sino que los escritores cubanos actuales que escriben se hallan en las corrientes fuera de la revolución, ya que los temas proscritos por la ortodoxia marxista en las décadas anteriores: el erotismo, la homosexualidad, la subjetividad, etc., junto a un profundo asco por los compromisos hechos con el régimen, han vuelto a dominar a la literatura.

La tesis que Díaz sostiene a lo largo de *Palabras del trasfondo* es evidente: el escritor o intelectual que se puso a la disposición del régimen comunista inevitablemente terminó entregando su integridad artística e intelectual a cambio de una posición de títere de Fidel Castro. Además, el carácter totalitario del régimen exige que cualquier desviación de la ortodoxia marxista sea insoportable para una dictadura que no admite la existencia de posturas u opiniones que la contradigan. La política cultural de Castro valora la supervivencia del régimen sobre todo, advierte el autor, y la rehabilitación llevada a cabo de figuras marginadas en el pasado responde a las necesidades de un régimen cuya ideología obsoleta ha tenido que disfrazar para justificar su vigencia.

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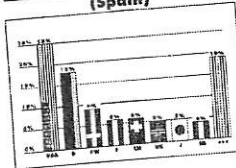


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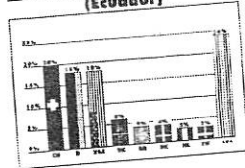
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