

ABSTRACT

My study analyzes how, in Cuba, throughout the *Special Period* of the nineteen-nineties, there has been a reevaluation of the Revolution from within. Studying both the official and underground cultural discourse written during this period, I contrasts canonical literary, musical and film texts promoted by official institutions with those texts that come from the margins in which new debates dealing with racial, gender, religious and diasporic issues are brought to the forefront.

In my dissertation I analyze new social and political debates brought forward in literature, music and media by those minorities (religious, blacks, exiles or homosexuals) that have been marginalized through the revolutionary process, including those ideological discussions promoted by religious Cuban minorities (Catholics, Rastafarians and “Santeros,”) groups historically excluded and without representation in the subcultural panorama of the Cuban Revolution (a Marxist revolution characterizing itself as atheist). The crisis of the nineties provoked the disappearance of “the official atheism” and people began to look for new spaces from which to represent religious subjects and express their inquietudes and uncertainties as believers. Most importantly, religion was seen as an optimal activist space for political opposition, that is, a space of expression for those that defined themselves as “politically different”. Religion was converted into a vehicle of personal affirmation and one of the most complex and controversial modes of subjective human expression from which to evaluate the ideals of the Revolution.