

Latin American cinema in the Cold War Historiographical construction in the film story of the Cuban Revolution

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Abstract

The "Cold War" means the long, open rivalry that pitted the United States of America and the Union of Soviet Socialist Republics with their respective allies since the end of World War II in 1945 until the dissolution of the Soviet bloc in 1991. In Latin America, the tension of the period, materialized in one of the political and revolutionary landmarks of the continent, known as the Cuban Revolution of January 1, 1959. In this essay, compares and describes the construction of historiographical account of the occurrence of this revolution as the most important Latin American historical event period. Made more than fifty years have happened, continues to arouse interest in interpretation, in this particular case from the perspective of two selected films: "Memories of Underdevelopment" Cuban director Tomas Gutiérrez Alea, 1966, categorized as one of the 100 best films of Latin American cinema and "Before Night Falls" by US director Julian Schnabel, 2000, which deals with the life and work of Cuban poet and novelist Reinaldo Arenas in and out of the Revolution. Film and history converge in the historiographical construction of an event.

Key Words: Cold War - Latin America- Cuban revolution - Construction historiographical - Film story

Introduction

The "Cold War" means the long and open rivalry that pitted the United States (US) and the Union of Soviet Socialist Republics (USSR) and their allies since the end of World War II in 1945 and up to the dissolution of the Soviet bloc in 1991. This conflict was the key to global international relations for half a century and was fought in the political, economic, propaganda, cultural and military fronts.

Rising superpower nuclear arsenals that were accumulating prevented a direct war that nobody had won, however, US and the USSR and his followers used intimidation, propaganda, subversion, or war by interposed allies, generating conflicts in control regions for the respective hegemony, as were the wars of Korea and Vietnam among others.

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It was not easy for Latin America share the continent with the US, given that the direct interference of the great power, did not hesitate to intervene, control, depose and subordinate the life of nations, a feature that in some cases has come to this beyond the change in the world order. A turning point in the context of this historic step was for the region, the Cuban Revolution, made a double historiographical sign slope in any story that was made from this incident. When the Cold War ended in 1991 with the collapse of the Eastern bloc and the victory of Western, Latin America was in a situation where he had not taken any advantage of this confrontation almost half a century. By that time, the region was out of armed conflicts that marked different countries and was free of military regimes, but have accumulated no independent social or economic benefit that would allow him to escape from the tutelage of the US.

Ceased that confrontation, without any achievement in his favor at the stage where he could do so, the Latin American space start democratic life with great social debt, neoliberal trials and even neopopulism, in relation to the global context, it has not been allowed to give big change despite their potential. Moreover, the Cold War was played not only in the field of politics. The hegemony of the United States also was felt in the cultural field through films, magazines, foundations and academia, among others. Also, Latin America began a rich production period both the literary as in painting, theater, music and especially movies.

After the euphoria and the virulence of the 60s' a culturally homogeneous Latin America, based in the symbolic and armed struggle of young idealists that fostered a more just continent, he came a cruel and sad stage where decisions are implemented by force lagging for years, the will of the people expressed in the use of the polls, these decades characterized by gross violations of human rights and crimes against humanity. Subsequently, the region were imposed neoliberal measures that the situation of structural underdevelopment, tempted many governments in the region to withdraw their sovereignty in exchange for negotiated benefiting rich strata of nations. The result of all this, is that in the new century, the region continues to face unequal levels of development, with fields and dissimilar perspectives and even with sharp internal confrontations, despite new trends developing policies. However, there is a unit of language, culture and above all a common problem that encourages the search for an overview and shared solutions.

In this essay, it contextualizes and analyzes the historiographical account of two film productions to the event of the "Cuban Revolution" as the most important period of the Cold War Latin American historical fact. Event in American territory proposed the ideological divide Cuba / USA contrary to what was happening in the world with the ideological representation of the two hegemons USSR / USA.

1. Latin America and the events of the period

Beyond the success of the Cuban Revolution, as divisive milestone in the construction of new historiographical stories on our continent, you can not fail to mention other events and processes that shaped the geopolitical context of the region in this period. The emergence and development of mass political movements of great importance as Vargasismo in Brazil and Peronism in Argentina, subject I have dealt among others Ernesto Laclau (2005) stand out; Elizabeth Aguilar (2007); Jorge Lanzaro (2003).

Moreover, although the coups were started in the 30's, during the Cold War, they gained a periodicity countries marked its historical development. So initially they cited, when the US were unwilling to consent whims or hesitation in various governments. At the summit in 1948 they put Bogotá order, creating the OAS and placing the other republics of the continent at the option of confrontation or submission. The trend was almost always into submission. Shortly after dictatorial regimes in various countries (Peru, Colombia, Venezuela, Cuba) were established, while that others (Trujillo, Dominican Republic) consolidated. Finally in the biennium 1954-1955 was terminated for allegedly nationalist or actual experiences of Arbenz in Guatemala, where after the coup, won by various means restrictive of freedoms orientation, favorable to the interests of Washington.

After the Cuban Revolution of 1959, something that develops in the next section start is given to a cruel moment that between the 70s and the 80s, set the bloodiest and most repressive dictatorships, as were those of Chile with Pinochet; Process of National Reorganization in Argentina with Videla and over two decades (1964-1985), in an acute phase of the Cold War after the Cuban missile crisis in Cuba; Brazil experienced the longest period of his authoritarian republican history, with the suspension of political rights of opposition leaders considered, press censorship, mass arrests of political opponents, torture and murder.

Also in Paraguay, with one of the Stroessner dictatorships between longer in power was restored. In Nicaragua, Anastasio Somoza (Jr), presided over the country as a particular case of civil dictatorship. They related to the above, and with the help of foreign loans without any true and sustainable economic planning in financial and monetary matters (which was extraordinarily indebted nations), military dictatorships and economic policies proposed -and the managed- consolidation and expansion of a small number of national and / or multinational companies, often belonging to the same group, in charge of production were made and took over the major portion of the domestic market, so the democratic opening is He did in the midst of a great crisis of the Latin American foreign debt, which impact on the difficulties that the new constitutional government faced.

As it happened, large demonstrations by social workers and student movements as protagonists, defying the impositions in exchange for more autonomous policies, such as the Bogotazo in 1948; student slaughter of Tlatelolco in Mexico in 1968, becoming the symbol of the student movement, as well as the accompaniment by the students to the labor sector Cordobazo 1969, and finally the great social protest corruption based on lawlessness in the business of oil income in Venezuela, revealed in the 1989 Caracazo.

For its part, the Falklands War in 1982, conducted by the military dictatorship in Argentina, showed the contradictions in the region in the aftermath of the Cold War. The Argentine government did not notice the USSR for help, provided expel the British Falklands situation reacted to the US, although any upset to the Rio Treaty (Treaty of Reciprocal Assistance, signed by the entire continent in 1947, preventing external attacks as the same). Latin America provided support and assistance to Argentina, while US defined the end of the conflict for the English stay. Defeat, which determined the end of the Argentina dictatorship and the democratic opening in this country.

2. The Cuban revolution as a landmark in the historiographical account of the region

2.1. Background

Unlike other countries in the Americas, Cuba recently won its independence from Spain in 1898. And they have hardly been possible without the decisive help of the United States, in the framework of the Spanish-American War, which also included other Spanish colonies, like the Philippines, Guam and Puerto Rico. However, as we understand the Cuban poet José Martí, the north of the country was not mere philanthropy: "It is my duty to prevent, through the independence of Cuba, that the United States expand over the West Indies and fall more strongly on other lands of our America (...) know the monster because I lived in her womb ... "he sentenced José Martí in his *Chronicles*⁴. Since then, as always recalled, Cuba became the "playground and pleasures" for wealthy Americans, while the big monopolies such as United Fruit, devastated the jobs and wealth that generated the Cubans. Such was the knowledge that the power exercised over the island in exchange for formal independence obtained, Cuba had accepted the Platt Amendment⁵, (Perez-Stable, 1998). If to this it is added the extreme corruption and a political system that ranged from the failure and repression, are easily met all the conditions for broke overnight.

2.2. The revolution

The first attempt of the Revolution began with the Movement of July 26, 1953 (M26J)⁶, with the leadership of the brothers Fidel and Raul Castro, to transform the Cuban reality. In fact, we must recognize that this movement, which did not succeed heir to the popular, national and democratic struggles of the Cuban Revolutionary Party (PCR) of José Martí and the Cuban Revolutionary Party Authentic (ABCP) and later recognized Orthodox Party (PO) of Eduardo Chibas. Before the M26J was inspired by the influence of the (PC) Communist Party, this movement reflected the slogan "Cuba for the Cubans." Them was right: by 1952, it was American-owned 50% of sugar production, 90% of electricity and telephones, 70% of oil refineries, 100% of the production of nickel and 25% hotels, shopping and food production houses.

⁴Martí, José. (1993). *Chronicles*. Madrid. Alianza Editorial, p.133.

⁵US recognized the right to handle foreign policy and intervene in the country "to protect life, liberty and property of its citizens.

⁶Guerrilla organization during the insurrectional stage of the Cuban Revolution (1956-1959), entrenched in the Sierra Maestra of Cuba as architect of the rebel victory and its decisive role in overthrowing the power of the dictator Batista.

From the first insurrectionary attempt M26J, when they stormed the barracks Moncada in 1953, to the triumphant entry into Havana and Santiago de Cuba, on 1 January 1959, spent more than six years, through which different sectors the Cuban people were accepting the idea that only by force would end the "colonial regime". Two years were guerrillas M26J in the Sierra Maestra, time in which they must not only become known, survive, win territories and add combatants, but also develop a strategy of unity with other sectors, urban mainly, which was anything but easy.

In late 1958, the regime of Dictator Fulgencio Batista was in sharp collapse. By the end of December, guerrilla columns were deployed around the country and vast sectors headed tough battles: the most emblematic of these, which was commanded Ernesto "Che" Guevara in Santa Clara. After taking the armored train sent by Batista last defensive strategy of the regime, the dictator fled to Santo Domingo in Dominican Republic. What had begun when Fidel Castro arrives in Cuba on a boat with a crew and attack the Moncada barracks and Bayamo, despite the rudimentary elements they had and the achievement of its objective is planned, this was the which encouraged the people to support the revolution then, guerrilla struggle involved, it makes it to the control and the overthrow of the dictator Batista January 1, 1959. What followed not only be explained by the need for a radical transformation demanded by the Cuban reality, but by the form and intensity of the American reaction and the context of the Cold War, which divided the globe into two worlds: the socialist and capitalist⁷.

The ideological and political milestone, its geographical location and the subsequent shift to the USSR, by the Cuban government, maintained a continental voltage Guevara for example the project to bring the revolution to the continent, the US attempt to neutralize with the "Alliance for Progress" (economic aid in exchange for not allowing the expansion of Cuban communism), short range and which corresponded to the Kennedy era. The success of the Cuban revolution led to the emergence of a pro-American doctrine known as the "National Security", starting with this, a new stage of violent military interventions in Brazil, Uruguay, Argentina and Chile in the '60s and '70. What was your goal? All of them were preventive counterrevolution whose primary mission was to eliminate a left that was not resigned to the capitalist mode of production but aimed directly at what socialism transcending towards a real social equity.

3. Impact on culture and cinema

4.1. Historiographical account

The way to tackle underdevelopment in Latin America in the 60's was the stage framed by the Cold War trends, which determined the social, political, economic and cultural life of the continent. On one side, the Cuban Revolution filled with optimism broad sectors that saw in the Caribbean such a workable political option. From another perspective, the change of political direction and economic strategies to combat under development were inspired by UN under the principles of the "First Decade for Development" Nations, and the reversal of the policy US to Latin America comprised within the Kennedy era.

It seemed that the continent had finally opted long reflux influences, and had finally found a voice. While one can not speak of a thought, if a peculiar way of observing and naming the world appears. Through the "literary boom" was Latin American look with different eyes and began to overcome that image among picturesque and barbaric that it is had. Inside, the region was a political and social hive. It was the time of student movements, the "People united will never be defeated," the image of Che, the "Canto General" Herder Chamber of claim Tupac Amaru and Sandino, theater collective creation, alternative popular culture, flute and charango assumed the spokesman for the Latin American music. In short, it was the dream of a Latin America uniform, fair and possible.

Additionally, in two decades it urbanized continent. Was impressive statistics compare the decline in rural population growth and urban sprawl. Cultural infrastructure, located in historic centers, public went running out, reduced to the role of witness of other times.

⁷Obtained from:

http://www.elhistoriador.com.ar/articulos/america_latina/revolucion_cubana/la_revolucion_cubana_y_la_prensa_estadounidense.php: [Accessed 20 November 2014].

Between dictatorships and economic crises in Latin America dream it diluted. The literary boom faded. Then he turned to what is: an archipelago of cultural islands. Outside, the slightly exotic image of the Latin and solidarity exile status, passed to the category of Latino immigrant unwanted.

In this context, the development of cultural studies in recent years has led to the emergence of a new space for theoretical and methodological approach, from an interdisciplinary perspective in the Humanities, relations between societies and cultural products produced by them. And with that you have redefined objects of study and traditional methodologies to address the social dynamics in interaction with the process of building collective imagination and forms of social representation, languages and styles that take literature, film and other areas of cultural expression in certain places and historical moments.

To illustrate the above, the Cuban Revolution mapped out several Latin American cinemas. In the country of the Revolution, and a large cast of documentary, highlighted Tomas Gutierrez Alea (*Memories of Underdevelopment*, 1968; *Strawberry and Chocolate*, 1993), Humberto Solas (*Lucy*, 1968; *Cecilia*, 1981) and Manuel Octavio Gómez (*The first machete*, 1969). In the Chilean film they surprised the popular film of Raul Ruiz (*Three Trapped Tigers*, 1968), who did most of his work in Europe; Miguel Litin (*The Jackal Nahueltoro*, 1969, *Proceedings of Marusia*, 1976) and Soto Helvio (*more rifle Voto*, 1971). The Peruvian Francisco Lombardi film has in its top representative since 1977, with controversial films like *Death at Dawn* (1977) and *Death of a tycoon* (1980), because it is based on real events, several literary adaptations uneven success (*The Time of the Hero* 1985) in addition to leading international projects as you will not tell anyone (1998). The Venezuelan cinema is represented by Roman Chalbaud with *The Smoking Fish* (1977) and *The Black Sheep* (1987); Bolivian cinema by Jorge Sanjinés with *the courage of the people* (1971); and Colombian Sergio Cabrera cinema with films like *dueling techniques* (1988) and *The Snail Strategy* (1994) and Victor Gaviria with *the salesman of roses* (1998).

So that, in the specific case of the studios, the culturalist paradigm is in constant tension with objectivity search historiography and traditional theories (universal ornamental history, or neo-formalist formalist analysis, etc.). So the study of the films and their contexts of production and reception tends to look more integrated, where film genres, themes and narrative structures, forms of representation and iconographic references are analyzed in relation (conflicting) issues such as construction of national and transnational identities, gender, ethnic and socio-economic.

4.2. The story of the Cuban Revolution in film

Based on the above two films, which are discussed below they are taken, that from his account historiographical construction exposed two opposing each other, typical of the historical moment to which reference is made.

4.2.1. "Memories of Underdevelopment" (Tomas Gutierrez Alea, Cuba, 1966).

Memories of Underdevelopment is, without doubt, not only one of the top titles of Tomas Gutierrez Alea, it was categorized as one of the 100 best films of Latin American cinema. The film is an adaptation of the novel by Edmundo Desnoes, and puts us in the early years of the mandate of Fidel Castro. The social and political landscape of the island is presented from the perspective of a wealthy bourgeois whose style and way of life are in decline after the fall of the Batista regime. Tomas Gutierrez Alea had an enormous influence in the post-revolutionary Cuba, and forged his works considered holding a balance between his revolutionary thinking and exquisite critique of political, economic and social situation.

The talented Cuban national director and screenwriter, is a key to the development of a cinematic movement that started in the late sixties, known as the New Latin American Cinema film or imperfect parts. The main objective of this move was to create films that the audience an active participant, a key part of the film's plot, sits and pursuing a transformation of his being as an actor of social change. The social function of cinema took the lead role in the story. The scarcity of resources for film production aesthetics retreated into the background, and forced the filmmakers to work with a great economy of means. - "They say that the only thing that will not bear Cubans are starving with hunger that has happened here since the arrival of Spaniards" - the fragile economic situation experienced by the Caribbean country is synthesized in each of the dialogues of the film.

Memories of Underdevelopment, begins by showing the massive exile abroad starting in 1961 and ending with an image in which we see military vehicles moving on the Malecon in Havana, during the "missile crisis" with the United States in October 1962. Its director, Tomas Gutierrez Alea, presents a central character, Sergio, a reluctant revolution and the inability to continue a pattern of individual life fully subject. Cuba is seen from a bourgeois subjectivity that is to experience firsthand the revolutionary process and its socio-political transformations. The film is divided into episodes with titles that refer to characters or situations of the film, but in order to highlight the narrative can break the story into three distinct moments. The first is when Sergio goodbye to his parents and wife at the airport of Havana to the United States. All the social environment leaves the country to head the "Empire". The second develops when Sergio meets Elena. She represents the popular sector of the island. They maintain a small list, but he gets upset easily the simplicity of the couple and, above all, because guys like Elena literally remembers "underdevelopment". In a third time, Sergio is accused by Elena and her family, in court, of deception and false promises of marriage. Sergio talks to sigomismo: "I've seen too much to be innocent, but the others are too confused to be guilty."

Sergio did not want to flee, but not participate in the revolution, shows in his personality uprooting running through it, trying to feel like a European while watching warily changes during the early years of the revolution. His days pass one after another, inaction and social not conformism are the key to their worldview.



Sergio (Sergio Corrieri) finds the center of Havana from the comfort of your apartment⁸.

Sergio makes us complicit in their comments and judgments, through the voice. We could not talk about a flat character, much less, of insufficient resources cinematic language. It is well marked ambiguity in the personality of Sergio, who wants to live as a European country that is no longer "the Paris of the Caribbean" and has become a "Tegucigalpa Caribbean". Sergio is an ambiguous character, despises the bourgeois were historically the ruling class and simultaneously despises himself, although feel superior to everyone.

The film revolves around a mental examination posed a clear parallel between the critical perspective of the protagonist to reality, as opposed to objective reality that presents itself daily. Gutierrez Alea dialectical riding a completely realistic world that is possible thanks to the mixture of fiction and documentary record to deliver an absolute truth to the film construction. It is a docudrama with an impressive narrative exposition, reflecting the emotional experiences and existential reflections of his protagonist. The use of documentary material is a resource and a style that has Gutiérrez Alea for the realization of his films. The images are intended to create a true imaginary, leading the eye to a real representation of society. The author proposes to show things as they are, not as we would like to see them. Issues such as underdevelopment, degradation, neocolonialism and politics are widely addressed within the frame.

⁸<https://manuelzayas.wordpress.com/photograph-taken-from/>[Accessed 27 February 2015].

Gutierrez Alea says: "The documentary images help locate the conflict in its social and historical context." Dialectical assembly used by the Director at stake planes and shots that have a clash of ideas, a synthesis that concerns a concept opposed occurs. Images of news they report an interview with the participants in Playa Giron or the information on the severity of the "Missile Crisis" are juxtaposed. At the same time, you are given authenticity of the film story through a realistic and start everyday scene.

"Memories of Underdevelopment" is a complex character feature, using a fragmented narrative, analyzes the social processes that took place after the Cuban revolution from the subjective view of Sergio. And it shows us that the contradictions of bourgeois can be compared with those of the society in which the bourgeoisie has taken the lead for years. A personal story would have been insignificant not occur in the heady days of the revolution, when all contradictions were put on fire.

4.2.2. "Before Night Falls" / Before Night Falls (Julian Schnabel, Hollywood, 2000).

The film "Before Night Falls" is directed by Julian Schnabel and starring Javier Bardem who, thanks to his role, won the Academy Award nomination for best actor.

The life and work of Cuban poet and novelist Reinaldo Arenas were taken to the Hollywood screen, from his childhood and his early involvement in the Revolution to the persecution that years later would experience to be a writer and homosexual in Castro's Cuba; we will witness his departure from Cuba in the 1980 exodus, exile and early death in the United States. This piece sought to develop a political testament that represents a strong criticism against the Cuban Revolution. Schnabel builds a story through a fully "anti-Castro" look, shows the plight of its protagonist. Arenas is sentenced to live a reality that, in response to political and sexual condition led him to suffer poverty, censorship, persecution, imprisonment, exile and death. "Before Night Falls", imposes a fusion of reality and impressionism in which Arenas negotiates its own identity against a violent political repression.

The story begins with the childhood of Reinaldo, who is abandoned by his father; his mother took him to live with his grandparents on a farm in East province of Cuba. In 1958, his family moved to the city of Holguin where Reinaldo joined the uprising Castro. With the triumph of the Revolution, he immersed himself in the new government's ambitious program to educate the youth of Cuba. During the story, Arenas adds to the Revolution, but not really know why or for what. This action passes without being adequately addressed it, the viewer can lend to confusion and forget their initial adhesion and conclude that in reality he was always against Castro. By 1962, Reinaldo attends the University of Havana, immersed in a city full of possibilities, Reinaldo part of the sexual revolution of the time, delivered to a wide range of lovers including Pepe Malas (Andrea Di Stefano), who He taught the thriving homosexual subculture of Havana.

Reinaldo gave depth exploration of his identity as a writer and homosexual. He won a short story contest and got a job at the prestigious National Library. Your environment is quickly surrounded by the most famous writers of Cuba and published his first novel entitled "Canto del Pozo" at 20 years old. In the late 1960s the Castro regime began a persecution of artists and homosexuals who threatened the moral and revolutionary spirit. Many writers were required to give up their work and homosexuals were sent to labor camps. Reinaldo continued to write and challenge the new "moral rules" for the coming years was subjected to persecution, censorship and constant threats. Reinaldo is arrested. Falsely accused of sexual abuse, he escaped from prison and tried to flee the island afloat in an air chamber. He failed and was imprisoned again, but this time he was sent to the notorious El Morro prison, where he spent two years. He survived by writing letters to the wives and lovers of internal until they leave prison.



Reinaldo Arenas (Javier Bardem) and Bon Bon (Johnny Depp) walk in the prison courtyard of El Morro⁹.

In 1980, Castro gave them homosexuals, the mentally ill and criminals an opportunity to leave Cuba. Reinaldo left Cuba in exile, settling in New York. At the time of his death in 1990, Reinaldo had written over 20 books (including 10 novels) and numerous short stories. His work has been identified as the most passionate posted against the totalitarian state. In the film, Reinaldo recounts his emotions and harsh experiences that mark his life in and out of Cuba. He is sidelined by his homosexuality and his ability to make sound criteria, and different from proclaiming instituted power. The film is a harsh criticism of the Castro regime, shows that Cuban society has deteriorated their social, economic and spiritual reality has lost its values, and identity.

His homosexuality, non-religious and anti-Castro, sentenced him to position themselves on the margins of society. One conclusion that can be read in this film in the fact that being an artist means to be pursued within an undemocratic regime. But the reality is that being an artist in a democracy does not guarantee the non-exclusion of the creator. Arenas himself he said: "The difference between the Communist system and the capitalist system is that, although both give us a kick in the ass, in the communist you get one and you have to applaud, and you get one capitalist and one You can shout ". This "kick your ass" refers to the exclusion Arenas, as an artist, lived both in Cuba and in subsequent American exile in Miami and New York. The Castro regime prevented publishing subversive writings, while in the United States, market forces eventually marginalizing his work to the point that he was forced to self-finance their books to see the light.

It is interesting to analyze and think the film from the audience he addresses. This film piece does not expect a regular reader of Cuban literature, but looking for a more general audience as possible so that only worry about following the plot development without major problems. Schnabel wants the viewer to quickly recognize the great writer and concludes that every great writer is essentially against the Cuban government.

4. Conclusion

The tension generated between the two great powers (the United States and the Soviet Union) leads to the world is immersed in the so-called Cold War, a framework seen underground conflict in international relations and in the performance of agencies You have to decide on issues affecting the countries of Eastern and Western. In this sense, the film production of American fiction serves as a platform to continue talking about the communist threat, and aid in its goal not only of horror, but also science fiction, war movies and up the western, genres that allow you to spread a paranoid state of permanent alert serving at the same time as stage for spreading the American way of life- the American way of life- as a prelude to the colonizing web extending- and with the help of television - worldwide, while continuing to wage numerous conflicts in Korea, Vietnam, the Gulf, Iran.

⁹<http://spanish.fansshare.com/photograph> taken from [Accessed 27 February 2015].

The January 1, 1959, when Fidel Castro entered Havana in triumph, a period of enormous significance and political, economic and social transformation that has marked a before and after in Latin American history and the left in general opened. The Cuban Revolution has served more than five decades with an ongoing debate that extends to the present, through a thousand obstacles to counteract the permanent action of US imperialism. It was certainly one of the great epics of the twentieth century. The world of Latin American cinema from the milestone of the Cuban Revolution began to become aware of their dependence on American filmmaking. In the 1960s, taking the first attempts to break the myth that Hollywood had created on their land. Argentina and Brazil had shown, although isolated, independent and local cinema quality. The vision of the new Latin American cinema was part of the whole revolutionary wave against American cultural, economic, social and military domination. It was a didactic film, I try to teach the people their origins, their cultural values and to serve as a tool of struggle and awareness to facilitate political and social liberation. The movie plots are drawn from everyday life, especially that of the poorest and most marginalized, or recent history of their country, sometimes full of invasions, massacres and degradation.

In most Latin American countries, the prevailing military governments in them they limited the development of this new film by the middle of the 70s, killing and imprisoning its promoters, or sending them into exile. Ideological propaganda is implicit in much of the media content that have occurred and are occurring in the world. You can not understand the information and communication since the early twentieth century without that unavoidable dose of blurb. Of the films analyzed, **"Memories of Underdevelopment"** is a complex character feature, using a fragmented narrative, analyzes the social processes that took place after the Cuban Revolution from the subjective view of Sergio. And it shows us that the contradictions of bourgeois can be compared with those of the society in which the bourgeoisie has taken the lead for years. A personal story would have been insignificant not occur in the heady days of the revolution, when all contradictions were put on fire. And **"Before it gets dark"** it is a cinematic piece that does not expect a regular reader of Cuban literature, but looking for a more general audience as possible so that only worry about following the plot development without major problems. Schnabel wants the viewer to quickly recognize the great writer and concludes that every great writer is essentially against the Cuban government.

In conclusion, the trial aims to problematize from contextualized analysis of two films in the Cuban Revolution, as main event and factual fact a period to contribute to the development of critical thinking in interdisciplinary humanities plane, in this particular case Film and History.-

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6. Filmography

"Memories of Underdevelopment" (Tomas Gutierrez Alea, Cuba 1966).

DATA SHEET

35 mm, b / w, 85 min.

Release: July 24, 1966

Address: Tomas Gutierrez Alea

Guion in collaboration with Edmundo Desnoes.

Photo: Ramon F. Suarez.

Mounting: Nelson Rodriguez.

Music: Leo Brouwer.

Sound: Eugenio Vesa, Germinal Hernandez, Carlos Fernandez

Cast: Sergio Corrieri, Daysi Granados, EslindaNunez, Beatriz Ponchova, Gilda Hernandez, Rene de la Cruz.

"Before Night Falls" / Before Night Falls (Julian Schnabel, Hollywood, 2000).

DATA SHEET

Original title: Before Night Falls

Year: 2000

Duration: 133 min.

Director: Julian Schnabel

Screenplay: Julian Schnabel & Cunningham O'Keefe (Autobiography: Reynaldo Arenas)

Music: Carter Burwell

Photography: Xavier Perez Grobet & Guillermo Rosas

Starring: Javier Bardem, Olivier Martinez, Andrea Di Stefano, Johnny Depp, Sean Penn, Michael Wincott, Vito Maria Schnabel, NajwaNimri, Hector Babenco, JerzySkolimowsky.

Studio: Grandview Pictures Production (USA)