

## 論文の英文要旨

論文題目

“Poetics of affirmation” and “Poetics of negation”: The Cuban Revolution and writers

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This paper establishes two categories of poetics in Cuban literature, “poetics of affirmation” and “poetics of negation,”; it then traces the process by which the opposition among these two categories was overcome, the poetics of negation were eliminated, and the poetics of affirmation were affirmed after the Revolution. The works of more than 10 different authors were selected, and their expressions demonstrated that literary people played a major role in Cuban society. The study also confirmed tensions between politics and the literary world in the revolutionary period as a consequence of this role and clarified that the debate over the aesthetics of the poetics of affirmation and the poetics of negation was considered a fundamental decision on a stance for the Cuban people to adopt in viewing their country. Although these two types of poetics coexisted prior to the revolutionary period, the Revolution eliminated poetics of negation, and a new literature was born that carried on the legacy of pre-revolutionary poetics of affirmation. Tracing the path of this process shows that Cuban literary history reflects its political history, reveals the country’s extensive publishing culture from before to after the Revolution and on to the present, and serves as an overview of Cuban literature.

This paper is structured as follows. The introduction sets the problem. The discussion follows in three parts, each divided into three sections. The final section presents the conclusions of the study.

The introduction discusses a variety of occurrences concentrated in the year 1943 that serve as a starting point for discussion of the cultural trends of the time. Is Cuba the paradise depicted by José Lezama Lima, or is it the prison depicted by Virgilio Piñera. In the mid-20th century, as various Cuban artists returned to the country from Europe and the United States, a movement to depict it through their art was born. At this time, the poetics of Cuban literature can be broadly categorized as “poetics of affirmation” and “poetics of negation.” In pre-revolutionary Cuba, these two types of poetics coexisted in aesthetic conflict. After the Revolution, however, “poetics of negation” was eliminated from the island itself as a result of the “The Case of Heberto Padilla,” continuing to exist overseas only.

The topic for this first part is “Piñera and Arenas.” Virgilio Piñera was one of the most

prominent proponents of the poetics of negation in pre-revolutionary expression, and Reinaldo Arenas was strongly influenced by him in the revolutionary period.

The first section of this part introduces the earliest work of Virgilio Piñera, a short story titled “The Fall,” which ended up predicting his entire life. Analysis of this work was used to get a sense of the worldview within which Piñera’s works existed. As the title suggests, this work takes a mocking attitude toward the characteristic modern goal of always aiming to climb higher. This worldview reflects his perspective of Cuba’s isolation from the rest of the world. In addition, he also secretly depicts his own sexuality in this work. If you realize this when reading it, this short story can be interpreted as a depiction of both the alienation of gay minorities in the machismo culture of the time and the resulting impossibility of social advancement within this group. In addition, the fragmentary world depicted in this short story corresponds with “The Weight of the Island,” which was also released by Piñera in the same time period, reflecting the fragmentation of Cuban multiculturalism. Piñera saw Cuba as a distinctive world dotted with individuals separated from cause and effect, which contrasted with the views of other artists who saw the country as in the process of achieving European culmination.

The second section considers the significance of Piñera’s stay in Buenos Aires. What is significant about his decision is that he went to Buenos Aires, an imitation of a European city, rather than actually visiting Europe. This resulted in a different progression from the transatlantic approach of preceding writers, deepening his Americanism. At the time, Borges and literary magazines related to him were increasing their presence in Buenos Aires, and its chaotic condition as a city where European writers forced out of their home countries settled down was also favorable. Spanish translations of avant-garde literature written in minor European languages and the publication of literary magazines that laid bare the anti-Cuban literary establishment of the time were avant-garde movements for Piñera. Following this, he had a firm notion that Cuba was not an archive of European culture, but rather a graveyard where its ashes were scattered. He felt that Cuba existed within the life that begins by facing these deaths.

The third section discusses the earliest works of Reinaldo Arenas, who experienced arrest and imprisonment in the revolutionary period, defected to the United States, and carried out counterrevolutionary activities. While reading these works which was sealed shortly after its release, this study examines the relationship between his origins as a writer and the Revolution. His debut as a writer consisted of a few short works with a rural boy as the main character, rustically portraying themes such as nature and fellowship with family. These works are drastically different from the harsh criticisms of Castro which he wrote in his later years. These works were written and received a certain amount of acclaim because Arenas, who was born in a rural area, received the fruit of revolutionary cultural and educational policy, such as that geared toward achieving literacy. Although Arenas changed dramatically and became a counterrevolutionary figure afterward, one factor in this transformation was the shift from freedom (to write) bestowed by the Revolution to a lack of freedom (to write what he wanted). These rights were restricted for the sake of the Revolution alone. At this time, Arenas

discovered Piñera and his appreciation for a cockroach-like life, and their shared sexual identity was also a factor. For Arenas, Piñera was like a new father figure who provided him with guidance.

In the first part of this paper, the discussion was centered on Piñera, and Reinaldo Arenas was mentioned as an example of the major obstacles which rose up against the expression of poetics of negation following “The Case of Heberto Padilla” mentioned in the introduction. The cultural policy of the Revolution had a major influence on people engaged in expressive activities. Building on this foundation, part two is titled “Revolution and Intellectuals” and is a discussion of the roles played by literary figures during the Cuban Revolution, as well as literary figures and critics for whom the Revolution presented tensions, focusing specifically on consideration of Rafael Rojas, Edmundo Desnoes, and Antonio José Ponte.

First, the fourth section introduces *Tombs without Rest: Revolution, Dissidence, and Exile of Cuban Intellectuals*, a treatise by the historian Rafael Rojas on the theme of the Revolution and intellectuals, with the behaviors of various literary figures during the revolutionary period added on. The modern democratization of Cuba was driven by the establishment of the 1940 constitution, resulting in the creation of a free speech space which enabled the formation and coexistence of multiple opinions. This environment later supported the Castro Revolution, which brought a diverse array of national views together. On the other hand, there was a tendency toward frustration, avoidance of politics, and nihilism among pre-revolutionary literary figures, exemplified most strongly in the works of Virgilio Piñera. This attitude led to a full surrender to the revolutionary forces and was carried on by Padilla and others in subsequent generations. Rojas regarded the role of literary figures in the Cuban Revolution with great importance and conducted a critical examination of the centralized memory control applied to the legacy of Cuban literature after the Revolution. The centralized control of citizen’s memories caused a “war on memories,” and the discord created by these efforts continues to make national reconciliation impossible. According to Rojas, reconciliation requires a free speech space modeled on the approach used from 1940 to 1961 when the Castro declared that the Cuban Revolution was “socialist”, during which multiple opinions were allowed to coexist.

Next, the fifth section discusses *Memories of Underdevelopment*, a book written after the Revolution which takes the struggles of intellectuals during the revolutionary period as its theme. This book was published in an English translation crafted by the author himself, Edmundo Desnoes, shortly after it was made into a film, and it was received with surprise, especially in the West, as evidence of freedom of speech in Cuba and freedom of expression to criticize the Revolution. However, this viewpoint is based on text amended by Desnoes, and the book actually employed some elaborate tricks that made its content difficult to grasp initially. This report focused on these tricks, comparing the first edition published in Havana with several other versions, including Desnoes’ English translation, as well as the script of the film adaptation, using these materials to decipher them. These tricks function as concealment for the intention of the author, Desnoes, to criticize the Revolution. As a result, this novel was disguised as a model work for the Revolution.

The sixth section considers another Cuban author, Antonio José Ponte, who also writes novels and essays about expression under the Revolution, demonstrating that Argentina serves the same purpose for Ponte as the country did for Piñera, functioning as a sort of “literary exile” space for the author who cannot hope to publish his works in Cuba. Argentina has historically been accepting many exiles and protected their literary activities, especially in Buenos Aires. At the start of the 21st century, Ponte, who had lost his platform in his home country and also had personal relationships with researchers in Argentina, began receiving attention, and he was able to publish books through a publishing company there as a result. These works are considered to contain criticisms of the centralized reading in the revolutionary government’s cultural policy, which is a fundamental connection to Rafael Rojas’ awareness of the issues, with a special focus on “canons.”

As described above, the second part of this paper considered the series of events leading up to the cultural policy determined in the course of the Revolution suppressing expressive activities, as well as the activities of authors who felt this pressure but still embedded criticism of cultural policy in their works. The movement to exclude the poetics of negation of Piñera and Padilla from Cuba’s literary heritage strengthened, and both depicting Cuba separately from the Revolution and discussing past Cuban literature outside of the context of the Revolution became difficult. Building on this foundation, the third part of this paper considered what kind of arts the cultural policy of the Revolution was truly aiming for. This ideal was literary work born from and protected by the Revolution itself. Of the two currents identified in the introduction, this part focuses on the second, “poetics of affirmation.”

The seventh section discusses what kind of genre and works were included in the revolutionary literature “canons” of the 1970s. Five works were collected for consideration, mainly prize-winners in genres such as “revolutionary detective fiction” and “testimony,” as well as works fusing elements of these genres. Through this analysis, Cuban literature of the 70s was shown to be based on a structure depicting the pre-revolutionary period as bad and post-revolutionary period as good. This format birthed revolutionary detective fiction and testimony genres, and these types of works were promoted by the revolutionary government and related institutions who strove to spread them widely among the people. In this movement, Cuban literature during this time period was focused solely on the depiction of the distinctive story of the country itself, with an emphasis on the Cuban Revolution. In addition, fact was prioritized over fiction. In addition, rather than observers during the Revolution, the authors’ profile information described them as participants with first-hand experience in the Revolution, or writers close to such participants.

The eighth section covers the post-revolutionary influx of Soviet culture into Cuba, considering especially how the country’s close relationship with the Soviet Union over a 30-year period was depicted in the country’s literature and by its writers. All of the works selected for analysis were written after the Soviet era ended and can be read as records of the period in which the Soviet Union was deeply involved with Cuban affairs. The analysis of these works focused on aspects that look back on the Soviet period in Cuba’s history. While some of these works reminisce on the Soviet culture in a nostalgic way, others maintain this sense of nostalgia

while saying farewell to this era and calling for Cubans to welcome a new era in their history. In addition, there are also authors who experienced both Soviet (Russian language) culture and Cuban (Spanish language) culture due to having Russian mothers and Cuban fathers, and these writers achieve a certain presence in this period.

The ninth section focuses on the cultural agency which played the central role in promotion and improvement of revolutionary ideology, “Casa de las Américas,” analyzing the awards it presented to novels, many of which were given to authors outside of Cuba. In Latin America, gentrification progressed after neo-liberalism was first introduced to Chile, and a literary trend in line with these changes was also created. However, Cuba was unaffected by these trends in this time period, and “Casa” cultural agency showed appreciation for literary works that resisted them. Specifically, this section analyzes David Toscana’s *The Enlightened Army*, interpreting the anti-imperialism and anti-Americanism found in this work as "Cuban literature" in the 21st century.

The final conclusion section considers the significance of this paper based on the nine sections described above. By clarifying the extent to which the Revolution transformed “poetics of affirmation” and “poetics of negation” and the role of publishing culture in nurturing the diverse expression of Cuban literary figures, this paper showed that the path of Cuban literary history is a reflection of the country’s political history.