

ABSTRACT

The present thesis represents the result of a detailed study of forty novels, thirty-seven collections of short stories and one long short-story published between 1959 and 1971. The latter year has been used as a significant turning-point in the evolution of the post-revolutionary Cuban narrative, because of the decisions reached during the First National Congress of Education and Culture in 1971 which stressed the Revolutionary Government's new hard-line policy with regard to literature and art.

Commencing, in Chapter One, with the Revolutionary Government's need for a new cultural policy and its subsequent evolution, the study then shows the gradual curtailment of literary freedom in Cuba in Chapter Two. The following two Chapters (i.e. Chapters Three and Four) are devoted to analysing novels and short stories with a view to determine their literary merit. The final Chapter (Chapter Five) is an attempt to define the post-1959 Cuban narrative within the context of "official literary theory", by critically comparing official definitions of "revolutionary literature" and relating them to the novels and short stories analysed in Chapters Three and Four.

The study concludes with the assertion that although up to 1971 the Cuban narrative could be considered to have taken shape within the framework of official cultural policy, only social and political developments would indicate the directions of the Cuban narrative in the future.