

grantes españoles llegados a la República Dominicana desde 1939, a consecuencia de la guerra civil de España.

El libro no pretende elaborar explicaciones teóricas sobre el período y tema tratados, sino que ofrece al lector una serie de informaciones homogéneas ordenadas cronológicamente que permiten responder sobre ciertas actitudes del régimen frente a las migraciones, así como su tolerancia a la propagación de las ideas marxistas. Ofrece mucha riqueza informativa respecto a los periódicos y organizaciones fundados por aquellos españoles, así como de sus actividades político-sociales; de las cuales se puede notar que así como ellos contribuyeron al afianzamiento de las ideas marxistas, también se les reconoce una importantísima labor científico-cultural que sin lugar a dudas constituyó un hito con el cual se marca una nueva etapa en la vida intelectual dominicana.

Siguiendo el hilo de las actividades políticas de los comunistas españoles, no sólo se muestran los mecanismos empleados por Trujillo y los Estados Unidos para controlar policialmente a dichos emigrantes, sino que se pone de manifiesto la injerencia de ese país en los asuntos internos de la nación dominicana. El levantamiento de nombres y actividades culmina con un recuento sobre "lo que pasó a los comunistas después que salieron del país," para lo cual el autor amplía sus fuentes apelando a los testimonios orales de figuras que hoy día ocupan señeros lugares en la política española, como es el caso de Santiago Álvarez.

Se trata en fin de una obra amena cuya amplia base documental no le imprime ninguna pesadez al estilo y que necesariamente debe ser consultada por todos aquellos interesados en estudiar la realidad contemporánea dominicana.

Santo Domingo, República Dominicana

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*The Cuban Image: Cinema and Cultural Politics in Cuba.* By MICHAEL CHANAN. Bloomington: Indiana University Press, 1986. Map. Illustrations. References. Index. Pp. vi, 314. Cloth. \$35.00. Paper. \$12.95.

Michael Chanan's *The Cuban Image* is the first full-length study of the history and role of the Cuban cinema to be written in English. It concentrates on the development of the political role of the Cuban film industry from the earliest newsreels of the Cuban-Spanish-American War at the turn of the century down to the present time. The British author traces the history of Cuban film through the period of what he feels was the cultural imperialism imposed by Hollywood values and standards, to the internal struggles of the Cuban Film Institute (ICAIC) as to its proper role toward the revolution, and finally the present role of the film industry as mouthpiece and apologist for the Castro regime and developer of a political consciousness among the Cuban masses. Chanan's point of view is clearly expressed in his foreword, where he critiques the film *Improper Conduct* (written

and produced by Cuban exiles) and states, “[I]f anyone wants to call this book a partisan history, I will make no apology for it” (p. 7).

Indeed, it is partisan. While the author has set himself the task of providing a comprehensive history of the Cuban film, its major achievements and important figures, he gives only passing reference to those producers/directors who left Cuba after the revolution for political or artistic reasons. These include Alberto Roldán, leading director of major documentaries for which he received international awards, and Roberto Fandiño, Fernando Villaverde, and Eduardo Manet, among others. Equally inexplicable is Chanan’s judgment of the international prize-winning film *El Desarraigo* as a fiasco, an opinion apparently obtained second-hand from Ugo Ulive, since the author implied that he never viewed the film although he had access to it. Directed by Fausto Canel, who went into exile in 1968, this was the first full-length Cuban film to receive recognition at Spain’s San Sebastián Film Festival (1965). Serious omissions of this kind raise questions about the thoroughness of the author’s research.

Chanan gives major attention to *P.M.*, a film of Cuban nightlife directed by Saba Cabrera Infante, brother of the well-known Cuban author, and the first film to be censored by the revolutionary regime with the personal intervention of Fidel Castro himself. It was this censorship episode which provoked Castro’s remark: “within the revolution everything, against it, nothing.” However, Chanan justifies the censorship by saying, “Rather than call this the Revolution’s first act of film censorship, it is more enlightening to see it as the dénouement of the incipient conflict between different political trends” (p. 105).

*The Cuban Image* does provide in-depth commentaries on films and filmmakers who have survived the Cuban regime’s guidelines. The contribution made by the Cuban documentary, as a genre, to the Latin American cinema is well presented. As a case study of cultural politics, a stated goal of the author, the book succeeds. It will be of interest to historians of the revolution, who cannot disregard the role played by Cuba’s vanguard filmmakers in promoting the revolution at home and abroad. It is also a valuable source of reference material, although the reader must confront the author’s myopia.

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*Democratic Socialism in Jamaica: The Political Movement and Social Transformation in Dependent Capitalism.* By EVELYN HUBER STEPHENS and JOHN D. STEPHENS. Princeton: Princeton University Press, 1986. Tables. Notes. Appendixes. References. Index. Pp. xx, 423. Cloth. \$55.00. Paper. \$14.50.

In 1972, the People’s National Party, led by Michael Manley, was elected in a landslide in Jamaica. Manley was widely seen as a nationalist Joshua, who would lead the country forward, expunging any vestige of its colonialist past. Manley em-