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**The film "Soy Cuba" and the philosophy of Nietzsche**

"Soy Cuba" is a collaboration between Kalatozov and Urusevsky, made together with Cubans. Russian directing, Cuban actors. The film is an organic fusion of staged documentary scenes from the life of Cuba in the late 50s., on the eve of the revolution, and beautiful, above all, camera work.

The paradox of this film is that it was put to order by party bosses, as a tool of ideological propaganda, but it turned out to be an artistic masterpiece. Only recognition came to him much later. Neither the Cuban nor the Soviet leaders liked this film, and it was consigned to oblivion. In Moscow and Havana, the picture was criticized for being too stereotyped, pretentious, not revolutionary enough in spirit. Also, F. Castro's entourage considered that the Cubans looked too humiliating in the film, their free spirit was not demonstrated, and the disgusting Americans and the dictator Batista were unconvincing. (Draper, 1962)

Moreover, Fidel himself is only mentioned in the movie, but not shown. After the film was labeled as a monument to formalism and bad propaganda, the Soviet government quickly decided to put it on the shelf. Forty years later, having received a proper assessment of Martin Scorsese and Francis Ford Coppola, he was reborn from the ashes.

In the mid-90s, the film was finally shown in America, where viewers and critics it received by enthusiastically as an innovative work of high artistic value. This film is a story in two parts about why and how the Cuban revolution occurred. The movie is propaganda, black and white, pathetic, the spectacular about the misfortunes of the island, trampled by wealthy tourists, expiring tears of the slum poor. Everything about which was written in the USSR textbooks with dry words of criticism suddenly came to life here. Director Mikhail Kalatozov and screenwriters Enrique Pineda Barnett and Yevgeny Yevtushenko were going to create an epic poem glorifying the Cuban revolution. In part, they succeeded; as a result, the narrative itself became secondary compared to the poetics of the images created in the film. This very transparent communist story is told in four not too interconnected short stories. The film is structured as follows: several stories telling about the hard life of Cubans, then a fragment of the revolutionary struggle, and a completely original story about how the peasant who had lost everything came to the army of resistance to Fidel.

However, our task is to consider the philosophy of the film "Soy Cuba" from Nietzsche's "genealogy," through specific "techniques" that Foucault used in his essential work "Nietzsche, genealogy, history." (Foucault, 1977)

According to F. Nietzsche, the genealogy of morality carries out the following critical tasks: identifying the historical conditions for the emergence and change of value attitudes; analysis of various forms in which morality manifested itself (as a symptom, as a disease, as a mask, or as a cause); the laying of a new body of knowledge; raising the question of active and passive forces, in a value perspective. (Nietzsche, 2016)

The end of WW II marked a new stage in the development of humanity. There has been a global reassessment of values. The collapse of the old colonial system awakened the feeling of "resentment" from millions of enslaved people on all continents of the Earth. A chain reaction of revolutions and modern wars of liberation began. Moreover, although Nietzsche himself did not accept the “revolution from below,” “the revolution of the mob,” it was better than to suffer and hate silently.

The existence of the metamorphosis of F. Castro’s rebirth, the son of a large Cuban millionaire - a landowner in the inspirer and leader of the masses - did not make the Cuban revolution "elite." The curse of the consequences of such revolutions, which later "devour their children," remained on it. (Draper, 1962)

The phenomenon of "resentment" played its role in changing moral priorities: highlighting ideas about an alternative method of evaluation against the background of established morals. This manifestation of moral consciousness contributes to the fact that private judgments, which certainly have the right to exist, turn into stable moral norms and determine good knowledge in general.

To overcome slave morality, in the understanding of Nietzsche, is to overcome the man himself with his eternal resentment. The fact that a shift in certain paradigms of moral consciousness criticized by Nietzsche led to the devaluation of man and enslaving him most terribly (for example, totalitarianism, fascism) suggests that humanity could not get rid of "resentment" and announce a new morality. (Nietzsche, Der Wille Zur Macht, 2011)

Unfortunately, despite the unconditional relevance of the philosophy of F. Nietzsche, many theorists and practitioners of various revolutions do not know the depth and inconsistency of his concepts. Using only popular phrases, these figures (Y. Trotsky, A. Hitler) led their peoples to disaster.