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Symphony of the Damned: Infrapolitics of the Virtual Community Cuban Rock World, in the Context of the Cuban Crisis (2020-2024)

Symphony of the damned: infrapolítica de la comunidad virtual mundo rock cubano en el marco de la crisis cubana (2020-2024)

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ABSTRACT

This article describes some of the infra-political practices and discourses of the metal community in the Facebook group Mundo Rock Cubano (Cuban Rock World) in the context of the multidimensional crisis in Cuba (2020-2024). In a context marked by historical censorship and state regulation of cultural otherness, the article explores the subtle, everyday, and non-confrontational ways in which this virtual community negotiates its symbolic space and reaffirms its cultural identity in the digital environment. The research is based on a qualitative methodology that combines digital ethnography with non-directive interviews with active members of the group. This approach allows us to capture the communicative dynamics and strategies of symbolic resistance that manifest infrapolitics as a form of cultural resistance. Thus, we identify everyday practices that are expressed through discourses, symbols, codes, and narratives that creatively and discreetly challenge official cultural restrictions and policies. In addition, it examines how digital platforms, particularly Facebook, enable spaces for culturally marginalized communities to meet and express themselves, promoting the circulation of ideas and the construction of alternative identities in authoritarian contexts. Ultimately, it provides a greater understanding of cultural resistance in digital spaces and contributes to studies on infrapolitics in contexts of high political and cultural regulation.

Keywords: Heavy Metal; Infrapolitics; Cuban Rock Scene; Digital Ethnography; Cultural Resistance.

RESUMEN

Este artículo describe algunas de las prácticas y discursos infrapolíticos de la comunidad metalera en el grupo de Facebook Mundo Rock Cubano en el marco de la crisis multidimensional cubana (2020-2024). En un contexto marcado por la censura histórica y la regulación estatal sobre las alteridades culturales, se exploran las formas sutiles, cotidianas y no confrontativas mediante las cuales esta comunidad virtual negocia su espacio simbólico y reafirma su identidad cultural en el entorno digital. La investigación se basa en una metodología cualitativa que combina la etnografía digital con entrevistas no directivas realizadas a miembros activos del grupo. Este enfoque permite captar las dinámicas comunicativas y las estrategias de resistencia simbólica que manifiestan la infrapolítica como modo de resistencia cultural. Así, se identifican prácticas cotidianas que se expresan a través de discursos, símbolos, códigos y narrativas que desafían de forma creativa y discreta las restricciones y políticas culturales oficiales. Además, se examina cómo las plataformas digitales, en particular Facebook, habilitan espacios de encuentro y expresión para comunidades culturalmente marginadas, potenciando la circulación de ideas y la construcción de identidades alternativas en contextos autoritarios. En última instancia, se aporta una mayor comprensión de la resistencia cultural en espacios digitales y se contribuye a los estudios sobre la infrapolítica en contextos de alta regulación política y cultural.

Palabras clave: Heavy Metal; Infrapolítica; Mundo Rock Cubano; Etnografía Digital; Resistencia Cultural.

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INTRODUCTION

This research seeks to understand how the metal community of the Facebook group *Mundo Rock Cubano* negotiates and resists, through infra-political practices, the forms of cultural regulation imposed by the state in the context of the multidimensional Cuban crisis (2020-2024).

To contextualize this scenario, it is important to remember that Cuban cultural institutionalization, while guaranteeing significant achievements in terms of artistic access and promotion, has also been sustained by policies of censorship and marginalization toward expressions considered foreign to the revolutionary narrative and its values. Thus, during the 1960s and 1970s, rock and later metal were stigmatized as symbols of imperialist influence, and their followers faced expulsion from school and work, forced haircuts, police harassment, censorship, concert cancellations, and public discrediting campaigns.[1,2,3]

Despite this, the community did not give up, and in the face of the cultural boom of the 1990s, the authorities opted for institutionalization through the Cuban Rock Agency, created in 2007 as an artistic representation company. This opening, however, became a weapon

, the authorities opted for institutionalization through the Cuban Rock Agency, created in 2007 as an artist management company. This opening, however, became a double-edged sword: it provided resources and venues for bands, but at the same time limited cultural autonomy and called into question the transgressive, rebellious, and underground essence of metal. With the recent crisis, tensions between the scene and the establishment have intensified: resources are dwindling, pressures around profitability are growing, and metal is being displaced from the soundscape.

In this context, virtuality can be understood as a crucial space for symbolic negotiation and cultural resistance. Founded in 2019, the Facebook group *Mundo Rock Cubano* brings together more than 10 000 members and functions as a space for expression, debate, and identity articulation. Through posts, comments, and interactions, its members deploy discourses, symbols, and narratives that, without direct confrontation, creatively and routinely challenge cultural policies and state regulatory mechanisms.

It should be noted that despite the expansion of metal studies in Latin America, Cuban academia has paid little attention to the subject. Most of the texts produced on the island equate rock and metal, and rarely address their political dimension. In cases where they do—such as Remón et al.[4], Manduley López[5], Cardona et al.[6] y Hernández Castro[7]—, historical-descriptive accounts of censorship or the rescue of those memories predominate. To date, there are almost no approaches that investigate the current conflicts of the metal community in its interaction with the state, and even fewer that address its deployment within the virtual realm.

Considering that "social media is a privileged place for analyzing the images we construct about those who are culturally different",[8] we understand *Mundo Rock Cubano* as a space managed by the community itself that reflects its internal dynamics and its relationship with other actors. In a country that only recently gained access to the Internet (2018) and where censorship and cultural regulation persist, analyzing these virtual practices allows us to understand infrapolitics as underground resistance and provides a novel perspective on the processes of adaptation and negotiation of cultural otherness in today's Cuba.

The infrapolitics of the subaltern

In his work on political anthropology, Scott[9,10] demonstrates that the simplifications, restrictions, and regulations of the dominant powers in a society often create fertile ground for subaltern subjects to develop subtle and adaptive forms of resistance.

In his text *Downcast Landscapes: Subaltern Politics and the Art of Resistance*, the author explores this idea through the concept of infrapolitics, understood as "a wide variety of very discreet forms of resistance that resort to indirect forms of expression".[10] The prefix "infra-" before the category "politics" denotes political action that occurs below the visible level of formal politics, reflecting power dynamics that are hidden or not easily observable. Similarly, it is considered "infra" in that it contains "much of the cultural and structural foundations of visible political action".

Scott's theory argues that if we restrict the idea of politics to visible and defined moments of political action (such as a strike), we run the risk of simplifying the reality of subalterns and assuming that nothing is happening when in fact it is. He therefore identifies three broad levels of infrapolitics, which I will describe briefly, but which can be expanded upon based on empirical information.

To begin with, Scott argues that subaltern groups develop a key skill: managing their appearances through public discourse and hidden discourse. The former refers to the forms adopted in front of those in power, while the latter is defined as those manifestations used outside the direct reach of the powerful, confirming or contradicting public discourse. Scott also argues that elites create public discourses that legitimize their dominance, but these same narratives can create fissures that subordinates exploit to negotiate improvements without directly challenging the power structure. In this negotiation based on discourse—the second form of infrapolitics—subordinates manage to make demands that appeal to the fulfillment of the values promoted by the official discourse itself, using the other's weapons to their advantage.

On the other hand, the author also describes a policy of disguise and anonymity that includes practices such as gossip, rumors, songs, sarcasm, euphemisms, and jokes (often with anonymous authors), which allow subversive messages to be spread in an ambiguous way. Similarly, he refers to more elaborate forms of political disguise, such as collective representations where a set of codes that are understandable to certain groups but incomprehensible to those who are to be excluded are introduced into public spaces and rituals. The same occurs when symbols are inverted or re-signified, generating an ambiguity that prevents those in power from clearly identifying whether an act is subversive or not.

Ultimately, infrapolitics does not destabilize a system per se; its challenge to power is not direct and its impact is limited. But as the author rightly concludes: "Under the conditions of tyranny and persecution in which most historical subjects live, infrapolitics is political life".[10]

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Infrapolitics in digital environments

Digital media represent a crucial space where the dynamics of power and resistance manifest themselves in diverse ways and can offer new forms of expression and infra-political articulation. The use of digital platforms can allow subaltern communities to negotiate and resist forms of state regulation in a more flexible way that is less exposed to censorship and repression.

According to Shohat et al, cited by Ardévol,[8] the media is a privileged space for analyzing how images of the culturally distinct "other" are constructed and how these differences are hierarchized into social inequalities. In this sense, they allow us to observe how imposed narratives and representations can be challenged in the creation and dissemination of cultural content.

Media anthropology, as Grau and Ardévol, cited by Ardévol[8] point out, focuses on the relationship between cultural production and social communication systems. Thus, the media should not be studied in isolation or in the abstract, but rather situated in specific social, historical, and cultural contexts and understood as a space where practices of resistance are articulated through the production and circulation of textual and audiovisual content. Thus, the production, circulation, and consumption of content can be understood as cultural acts, but also as political ones. Ardévol[8,11] emphasizes the importance of understanding the media in their social context, recognizing that the representations that circulate in them are the product of complex power relations. In practice, digital communities can adopt a "politics of disguise" and hidden discourse, where messages are encoded in memes, images, and sarcastic phrases that, although they may not appear subversive at first glance, can contain powerful criticism.

However, as Pink et al.[12] point out, the media should not be treated as autonomous entities, but as interdependent with the social and material infrastructures that sustain them. Thus, in highly regulated contexts, such as Cuba, limited access to technology and the political culture itself condition how people participate in these media and, consequently, how they articulate their forms of infrapolitics.

METHOD

The complexities described in the previous section require a methodological approach that captures the dynamics of digital interaction and the subjective strategies of the actors involved. To this end, this research combined two central tools: digital ethnography and non-directive interviewing.

Digital ethnography allowed us to observe and participate in how everyday practices of resistance and negotiation unfold, adapt, and take on new meaning in the virtual environment. As Ardévol et al.[11] point out, it is not a question of studying technology as an isolated phenomenon, but of integrating it as part of the subjects' lives: "the virtual does not replace the real, but represents it".[13] In the case of *Mundo Rock Cubano,* this approach is vital, given that the material and symbolic conditions in Cuba have displaced many interactions from the physical space to the digital space.

These digital interactions, in turn, must be understood both in terms of what is said and the meanings given to what is said: the discourses, as well as in terms of the routine and automatic activities on the platform: the practices.[14] Taking the above ideas into account, I analyzed three posts that included keywords such as " Cuban Rock Agency " and "Maxim Rock," as state institutions/spaces, and that had a considerable number of interactions (more than 100 between reactions and comments). In these publications, I focused on the following points of analysis: themes, tones and approaches, visual resources, interactions, key actors, and infra-political manifestations.

As a complement, I conducted two non-directive interviews with members of the group: a troll and an amateur musician (not affiliated with the institutions). These interviews allowed me to delve deeper into the participants' individual perceptions of state regulation, their experiences within the community, and their views on the role of digital technology in their resistance strategies. The interviewees were selected based on their level of participation within the group, their relevance within the scene, and their willingness to collaborate with the study.

Topics included their perceptions of state cultural institutions, the difficulties faced by the community in this interaction, and how digital platforms have allowed them to maintain a cultural identity in the face of regulation. In terms of ethical considerations, I guaranteed anonymity by using labels based on their role (professional musician, amateur musician, emigrated musician, fan, promoter, troll), unless they agreed to share their details.

RESULTS AND DISCUSSIONS

Main themes of the publications

In the three publications analyzed, the central theme is the growing marginalization of rock and metal and the insufficient management of the Cuban Rock Agency (hereinafter ACR) in the face of the rise of electronic music and other more profitable and less subversive genres. Many users perceive this action as a process that dilutes the essence of the space that was originally intended for rock and metal bands. At the same time, there is constant criticism of the lack of interest and commitment on the part of institutions (particularly the Agency) to promote rock music as a whole. The posts mention the lack of investment and the lack of concern for offering a diverse program that encompasses all genres of rock and metal.

On the other hand, while some users suggest that this is a historical strategy of the State, others believe that the shift towards electronic music is motivated by economic reasons. They consider that the Maxim Rock administration prioritizes immediate profitability to the detriment of the quality and authenticity of the rock and metal space; therefore, there is also a constant lament for the loss of Maxim's identity:

Fan: The worrying thing here is that now some unscrupulous people are trying to apply the same perverse and facile recipe to metal that they once applied to rock: 'it's not profitable, we have to look for alternatives,' and lo and behold, electronic music

appears as the supposed savior of the situation. […]

Fan: [...] If it's Maxim Rock, the name says it all. They should have reopened with rock and metal, not electronic music. Why don't they set up a Maxim Electro agency? If they did, they wouldn't play metal there, that's for sure [...]

The publications explicitly mention the Agency and its directors as the main parties responsible for the degradation of the cultural space. However, there is no direct mention of the State or the government (although there is in the comments), even though the discontent is linked to cultural policies. The omission could be interpreted as a self-preservation strategy on the part of the writers, who understand that their publication could go viral and do not want to be exposed. Those who comment, on the o ther hand, may either be more forthright, thinking that their comment will not have negative repercussions, or because they are confident that, in the sea of opinions, theirs will be just one more and could go unnoticed by a potential censor.

Continuing with the themes and messages, it should be noted that the Agency is seen as an institution that, although it was created to support the scene, is now perceived as complicit in the displacement of rock and metal. Similarly, the term censorship is hardly mentioned, but it is suggested that administrative decisions are affecting the freedom of bands. By prioritizing a particular genre, the musical diversity that used to exist at Maxim Rock is being symbolically censored.

Fan: Neither rock nor metal are dead. They are being killed by unscrupulous people who have "taken over" Maxim, thinking more about their own benefit than the development of that music. The paradox is that they are undermining their own raison d'être [...]

Fan: [...] But as long as corruption, favoritism, self-interest, and cronyism continue at the Agency, and I could go on to mention thousands of other problems, Maxim will continue to decline every day until the day when no one goes there anymore. That's not to mention the terrible (not to say non-existent) work done by those who run the Agency, which is ultimately in their own interests and not in those of the bands and the public (sic).

As can be seen in the comments, the intention to resist is evident in that users insist on the need to keep their culture alive and that Maxim should return to its roots. There is clear criticism of the commercialization of cultural spaces and the fact that rock and metal are being relegated to the background. There is a perceived struggle for the authenticity of the space, a desire to resist the cultural "transformation" that is taking place in favor of electronic music. At the same time, the fact that the blame is focused on the Agency and its directors can be interpreted in two ways: one, that by criticizing these actors, they are actually questioning the broader decisions of the State regarding the administration of culture in Cuba; and two, that the criticism is focused on recovering the space, not on directly challenging the authorities, so that it is an attempt at persuasion/strategic negotiation: criticism is used with the intention of bringing about change for the benefit of the community, without confronting the dominant power.

In turn, the broader context of all these discussions is that of the multidimensional crisis, which has led to the precariousness of cultural spaces. It is perceived that the current economic situation is affecting the Agency's decisions, as profitability is prioritized to the detriment of support for "minority" genres:

Professional musician: I would like to be optimistic, but a systemic crisis inevitably affects all sectors of a country's life, and the outlook outside the geek community, Maxim, and the Agency is no more encouraging, and there is no prospect of it becoming so. [...] I am not even going to talk about the role of the Agency out of pure professional ethics and because I have nothing positive to say about it. All we can do is keep believing and working, because maybe... just maybe... a miracle will happen... right here.

Tone, discursive approaches, interactions, and visual resources

In the posts studied, the predominant tone is critical, although not always confrontational. The users who create the posts, in this case a fan and a journalist, express deep unease, but they do so in a way that seeks to reflect on the problem rather than attack it. At the same time, there is a constant nostalgia and appeal to a better past, which fuels criticism of the present.

The interaction of group members varies between direct responses to the issues raised, opinions, and comments that reinforce the views expressed by others. Users tend to participate actively when the topic is related to the Agency and Maxim, indicating a high level of identification with these issues. The most common reaction is to share personal experiences or perceptions of how institutions have failed or strayed from the original interests of the community.

The level of interaction is quite high, especially in the form of comments and likes. Although sharing is limited by the privacy of the group, and more than 50 posts are shared per day, the average reactions to posts referring to conflicts with institutions exceed 300, and comments exceed 200, suggesting that users find in these topics an opportunity to debate, vent, and share points of view. It also suggests that issues of resistance and regulation of cultural spaces generate an active and committed response from group members, which is why they have become ritualized within the group due to their repetitive presence. A pattern is thus created: an event or situation in real life is transferred to the virtual world in the form of a complaint or analysis, frustration is expressed, experiences are shared or initial criticisms are reinforced, and finally, it concludes with a demand for recognition or change.

Thus, the comments range from constructive and thoughtful approaches to direct, scathing, and sometimes humorous opinions. In many cases, they suggest disappointment with the direction the institution has taken, and blame is placed directly on state centralization, the Cuban political system, and its leaders.

Ernesto Riol, vocalist of the band Helgrind (amateur): Logically, the first problem is the dependence on a state facility or institution for artistic development in general [...]

Fan: The question of why [the Maxim] isn't full is very obvious.... That place is a reflection of this dictatorship.

Fan: [...] it's clear that part of the solution lies in an independent movement, but who's going to bell the cat? These things are

forbidden in Cyprus...

Emigrated musician: These are the owners of Maxim... [inserts photo of Raúl Castro and Miguel Díaz-Canel] Now do you understand why it doesn't work and why it's not going to work?

Amateur musician: My God, you keep eating shit with the Maxim. Get it into your heads once and for all: the Maxim isn't yours, it belongs to Raúl and Canelo, and they're the ones who decide what goes on there. Worry about serious things and your own lives [...]

Another interesting pattern is the tendency for users to reinforce the opinions expressed by others with additional comments, creating a "feedback" effect in which complaints or frustrations reinforce each other. This type of interaction strengthens the idea of the group as a safe space to express concerns that, outside the digital realm, might be more risky to voice.

On the other hand, posts are usually composed of text messages, and images (videos are not used) are complementary to this. In the comments, however, the use of images is more common, either to illustrate an opinion or as a message in itself, in the form of GIFs or memes (Illustration 1). Usually shared by trolls and anonymous profiles, the latter often satirize the Agency's executives and musicians aligned with the institution. According to one troll user:

I use memes to make fun of everything. To make people laugh and purists angry, because they take social media personally when it's just groups for posting and debating" (interview via Messenger, October 25, 2024).

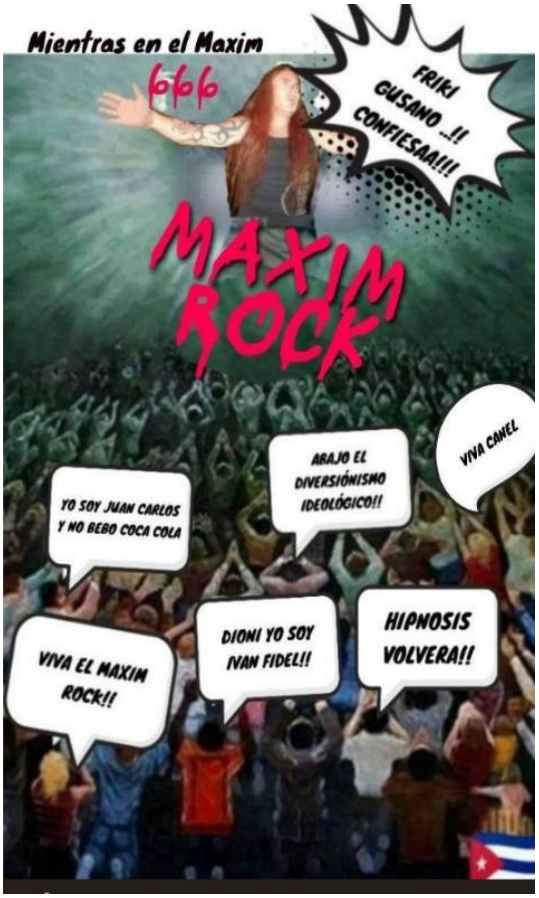

Figure 1. Meme "Friki Gusano, ¡¡¡Confiesa!!!"

In the example I share, singer Dionisio Arce, the current director of the Agency, appears at the top shouting: "Friki Gusano, Confiesa!!!" (Confess, you geeky worm!). In official political discourse, opponents have been called "worms," while "geek" refers to rockers and metalheads. "Confess," on the other hand, is one of the most iconic songs by Dionisio's band, Zeus, so its message is reinterpreted to represent the singer as an ally of power.

Similarly, several messages and slogans from the official discourse have been placed or referenced in the audience, or these slogans have been mixed with actors from the scene itself (for example, the band Hipnosis migrated to the US, and the idea that "They will return" is played with, a slogan referring to the government campaign for the return of the five Cuban anti-terrorist spies, "the five").

This satirical device used by several members, as well as the comments differentiating between the community and the "others" (the authorities, the electronic music, reggaeton), also speaks of a collective identity construction of the Facebook group as a "tribe" in opposition to those "others," in that "it is essential that there be an us and a them. The others are fundamental in founding and consolidating the us, that is, they are a constituent part of the us".[15]

Key actors, censorship, and self-censorship

In the publications analyzed, the most active actors are mostly fans, amateur musicians, emigrants, and trolls. In general, two main patterns can be observed in terms of participation: those of the aforementioned actors, who frequently share more acute and confrontational criticism of cultural and political institutions, and professional musicians, whose participation is usually less frequent and whose tone is more moderate and reflective.

The key actors who stand out tend to position themselves as members committed to preserving the cultural space that Maxim represents, either through subtle or explicit demands on the authorities. Although some members maintain criticism of institutions, others make an effort to avoid direct confrontation. Regarding this passivity on the part of some users and the reason for the participation of amateur bands, an amateur musician and a troll comment:

Today there is too much alienation in the scene with regard to everything that is happening. And of course those [amateur] bands participate more and complain more, because they are not going to go to the Cuban Institute of Music. They have to complain in a medium where everyone can see their opinion, and professional musicians do not use that opinion. Only when it affects them directly, for example, when amateur bands don't want to play with them. Ahhhh! That's when things get dangerous, that's when it gets bad (Ernesto, interview via WhatsApp, October 25, 2024).

The critical aspect to bear in mind is that many of the Agency's current bands have direct or indirect links to institutions or family members. That's why they try to be politically correct, or play songs that aren't serious so as not to stand out... there's no social meaning (Troll, interview via Messenger, October 25, 2024).

In addition to this behavior of professional bands with regard to criticism, which suggests an instinct for self-preservation over commitment to the rest of the scene, there is both subtle and direct evidence of self-censorship and careful use of language by some participants. They tend to use moderate language and, instead of direct criticism, opt for indirect phrases, irony, or general allusions. This moderation suggests that they are aware of the limits of what they can say without exposing themselves to possible reprisals. Some opinions even indicate or promote silence, both because of group rules and the actors' own self-preservation:

Amateur musician: There are always people who take advantage of any topic to talk about politics. Anyway, I'm not even going to mention it. I've seen brothers talking about the system, communism, etc., and in part they are right, and I respect their comments, but here we are talking about why Maxim isn't filling up, not about political issues.

Fan: I'd better not even talk about it, because there are things that are so strong that they could hurt people's feelings.

On the other hand, there is also censorship by administrators of political posts and some memes. In an interview with a troll user, he states that he has been sanctioned several times and his posts have been deleted because they were offensive or subversive (interview via Messenger, October 25, 2024).

Following Scott's[10] notions of infrapolitics, it can be observed that public discourse within the group tends to be more moderate and controlled, probably so that posts are not censored, as has happened to the troll user. Meanwhile, in interactions within the comments, some users show a more frank and critical tone[16,17,18] This suggests that—even within what could be understood as a discourse that is hidden in person but public in virtuality—there is a division between what is openly expressed in posts and what is discussed in smaller spaces or subgroups (the comments) [19,20]

Thus, infrapolitics in *Mundo Rock Cubano* manifests itself, above all, in veiled criticism and allusions to institutionality, bureaucracy, and lack of support; subversive humor through memes and mockery that undermine authority, the use of memory about censorship as an interpretive framework for the present, and the discursive declaration of no longer participating in institutionality (in the case of the public and some bands).[21,22] The latter is particularly interesting, since even though the digital space does not manage to articulate a significant movement of protest or collective action, it does influence micro-decisions such as the refusal to participate in and attend concerts in state-owned venues and the search for alternatives beyond regulatory frameworks.

CONCLUSIONS

The analysis of the *Mundo Rock Cubano* group shows that, even in a context of crisis and cultural regulation, the metal community deploys a digital infra-politics that guarantees its identity continuity. Far from constituting an open confrontation with the state, these practices function as forms of negotiation and symbolic resistance that allow subjects to maintain spaces of agency amid material precariousness and surveillance.

In this case, infrapolitics arises from the shift of metal from physical spaces to virtual spaces, driven by the effects of the crisis, an institutional framework perceived as failed, erratic cultural policies, and an asymmetry of power in which subaltern subjects understand that there is probably not much to be done through official channels. Faced with this, they migrate to the digital space, where they can at least express creativity, catharsis, and community cohesion.

It is important to note that this infrapolitics does not respond to a specific agenda or a concrete political position, but rather takes the form of a set of reactive and circumstantial ways of facing an adverse context and circumventing the limitations that exist around political activity and dissent. Thus, it is an eminently pragmatic practice that seeks to sustain cultural and community life in the face of precariousness and surveillance.

The findings allow us to nuance and expand on the levels of infrapolitics described by Scott. Hidden discourses can be recognized within the group, present in veiled criticisms of institutionality and cultural bureaucracy, which avoid directly naming the state but point to its structural responsibility for the precariousness of the metal scene. Similarly, practices of discursive negotiation are identified, in which users demand changes by appealing to the language of the ruling party itself, such as when they remind the Cuban Rock Agency that it should respond to its founding mission in accordance with cultural policy.

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As for the politics of disguise, this is manifested in the widespread use of memes, irony, and the reinterpretation of official symbols, which allow for questioning without direct exposure. Within this same logic, anonymous troll and " " profiles become relevant, operating as digital masks to channel more incisive criticism, parodic exaggerations, or mockery that would be difficult to express with a recognizable identity. In this way, comedy, dark humor, and ambiguity function as safeguards against surveillance and catalysts for collective criticism.

Added to these three classic levels of infrapolitics is a practice of internal risk management, expressed in the censorship by administrators themselves of content or users that could endanger the collective's existence. This finding suggests that, in contexts of high surveillance, infrapolitics is not only directed outward—against the dominant power—but also inward, as a strategy of containment and self-protection that guarantees the continuity of the common space.

From a broader perspective, the case of *Mundo Rock Cubano* shows how digital spaces in Cuba are not mere extensions of the offline world, but scenarios that influence, albeit with limitations, other forms of cultural resistance. The experience suggests that infrapolitics transcends the idea of a remnant of formal politics to become a mode of action that ensures the reproduction of subaltern worlds with a certain margin of state power.

CONFLICT OF INTEREST

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AUTHORSHIP CONTRIBUTION

Conceptualization: Junior Hernández Castro.
Research: Junior Hernández Castro.
Writing – initial draft: Junior Hernández Castro.
Writing – review and editing: Junior Hernández Castro.

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