

Mother May I?: Female Genealogies in Cristina García's *Dreaming in Cuban* and Ana Veciana-Suárez's *The Chin Kiss King*.

By Graham Ignizio

In many Cuban-American works, especially when written by women, there tends to be an emphasis on mother-daughter relationships and experiences. In Ana Veciana-Suárez's *The Chin Kiss King* and Cristina García's *Dreaming in Cuban*, the relationships span three generations, forming a grandmother-mother-daughter triangle. This situation allows for an even more powerful examination of the family dynamic and perspective. Both of these stories trace the family's maternal genealogy back to Cuba; however, the primary focus is on the formation and development of the hybrid identity of the Cuban-American woman. This article draws on feminist psychoanalytical theory about identity formation to argue that the multi-generational relationships in the novels play a significant role in the characters' understanding of their own hybrid identities.

Theoretical Framework

Feminist theories with foundations in female genealogies and the mother-daughter relationship, in particular feminist psychoanalysis, speak directly to the intricacies of the relationships portrayed in Veciana-Suárez's *The Chin Kiss King* and García's *Dreaming in Cuban*. Nancy Chodorow describes a framework that is based on neo-Freudian psychoanalytical and social thought. She theorizes that the relationship between mother and daughter involves a more intimate interaction than does the mother-son relationship. Chodorow argues that women are more prone to retaining aspects of their primary relationship with their mother. Her sociological study traces the differences between male and female children as they reach young adulthood. Chodorow suggests

that a woman first identifies with her mother and then, through association with her own daughter, she “re-experiences” herself as a cared-for child. She explains:

The development of a girl’s gender identity contrasts with that of a boy. Most important, femininity and female role activities are immediately apprehensible in the world of her daily life. Her final role identification is with her mother and women, that is, with the person or people with whom she also has her earliest relationship of infantile dependence. [...] Identification with her mother is not positional—the narrow learning of particular role behaviors—but rather a personal identification with her mother’s general traits of character and values. (51)

Although Chodorow does acknowledge possible contingencies where mother and daughter oppose each other, she argues that a girl cannot nor does not completely reject her mother. She claims that the daughter will ultimately continue her relationship of dependence with her mother due to the strong “personal” identification between the two (59).

Similarly, Luce Irigaray’s compilation of lectures entitled, *Sexes and Genealogies* includes a transcription of a talk she gave in Montreal in 1980 entitled “Body Against Body: In Relation to the Mother.” In this speech, Irigaray argues that there is a need for a woman to recognize and appreciate her specific female genealogy to maintain her personal identity and claim a history that is rightfully hers:

If we are not to be accomplices in the murder of the mother we also need to assert that there is a genealogy of women. Each of us has a female family tree: we have a mother, a maternal grandmother and great-

grandmother, we have daughters...it is easy to forget the special quality of the female genealogy...Let us try to situate ourselves within that female genealogy so that we can win and hold on to our identity. (19)

Like Chodorow, Irigaray agrees that the mother-daughter relationship is, in fact, more complicated than once previously assumed by Sigmund Freud and his followers.¹

As Irigaray and Chodorow argue, female genealogies and mother-daughter relationship are essential factors for the creation of a woman's identity. In each of the following novels, I examine how these particular relationships are tied directly to the constant examination and affirmation of the female characters' identities as Cuban-American women. Throughout this analysis, I address the notion of living in the diaspora and identifying as part of a growing transnational community residing in the United States. Unquestionably, there exists a special shared bond between female characters, be it grandmother-daughter-granddaughter or mother-daughter.

The Chin Kiss King

Set in the mid-1990s, Ana Veciana-Suárez's *The Chin Kiss King* tells of the hardship of loss and longing shared by three women, Cuca, Adela, and Maribel. This emotional story develops from the strengthening bond formed between grandmother, mother, and granddaughter due to the sickness of Maribel's infant son, Victor Eduardo. Veciana-Suárez's novel can be read as a testament of the importance of the Cuban-American female genealogy. The combination of three generations of women captivates the reader's imagination, creating a vibrant novel that gives voice and agency to the female protagonists.

¹ Feminist psychoanalytic work about the mother-daughter relationship tends to draw on the Freudian oedipal paradigm and neo-Freudian theory, especially object-relation psychology.

Cuca is a complex character who calls on the spirits of deceased family members for advice and counseling. From the beginning of the novel, Cuca maintains a close relationship with her lost loved ones, such as her maternal grandmother, Mamá Cleofe. More than ever, Cuca serves as a cornerstone for the entire family; she is connected to both the past and present of the family's maternal genealogy in Cuba and the United States. Cuca is the head matriarch who not only represents the importance of female genealogy, but its connection to Cuba and Cuban identity.

Cuca's intimate relationship with Mamá Cleofe reminds her of what she desires for her own daughter and granddaughter. She strives to maintain many facets of this particular relationship with her daughter, and ultimately her granddaughter:

Cuca longed to develop a similar relationship [like the one with Mamá Cleofe] with her granddaughter. (She had tried, at various times and with varying degrees of success, with Adela, but there were lessons her daughter learned better and more quickly than others, unfortunately.) Cuca wanted to be teacher and guide, scout, heroine and escort, mistress and equal. And Maribel had so much potential! (70)

As an example of this dedication to Maribel and Adela, Cuca composes a small, handwritten list of advice that seeks to instill her ingenious ideas and wisdom in her daughter and granddaughter. In these eight rules, she believes she has found the recipe to survive all that life throws at her. Imparting this knowledge remains a daunting task for the head matriarch, especially since Maribel and Adela tend to brush her off and fight amongst themselves over frivolous disagreements. As the reader learns, Maribel's dependable disposition towards responsibilities is always methodical and meticulous and

is in stark contrast to Adela's free-spirited attitude towards almost everything, including her love life and quotidian chores.

Undoubtedly, Cuca, Adela, and Maribel's relationship is complicated; however, the birth of Victor Eduardo is the catalyst that begins a reevaluation of the relationship between these three women, brought on by a shared common goal: the caring of a sickly infant boy. Moreover, the more resilient bond as mother and daughter serves as an opportunity for Maribel and Adela to examine their own national identity and their connection to Cuca's Cuba.

Similar to Cuca, Adela claims Cuban roots for herself, Maribel, and her grandson, who all have a special connection to the island. At the same time, she knows that she does not belong in Cuba with Victor Eduardo, but believes they should visit the mystical country. She explains to her grandson:

Yes, we would go somewhere cool. Ah, chico, for sure, I would take you back to Cuba. *Not to live, no. For a visit.* Now, that is a real country. The sand in the beaches is sugar, *Tesoro*, pure sugar. Imagine building sugar castles with your pail and shovel, eh? (182, my emphasis)

However, her description of Cuba seems somewhat idealized, in contrast to Cuca's experience of living there. This is a common characteristic of Cuban-Americans, according to Andrea O'Reilly Herrera. In fact, the critic proposes that for many, "Cuba is a romantic, almost mythopoetic 'idea' or space, a 'lost paradise' simultaneously tied to and un-tethered from historical events or, for that matter, an actual physical place" (189). Clearly, there are no sugar beaches in Cuba, but actually a short supply of the substance

for residents to sweeten their coffee.² Conversely, Cuca's memories of Cuba are vivid and realistic, such as the description of the arduous housework without electric appliances:

Cuca used her hands against a washboard in a tin tub filled with water carried from the well. Life was very rudimentary then, and though others speak longingly of those simple times, their retrievals of the past as ignorant as they are innocent, she knows progress has had its definite benefits, chief among them a woman's knobby knuckles and old calluses on her hands, badges of past labor and triumph. (230)

There is a distinct difference between Cuca and Adela's Cuba. This is understandable, since Cuca grew up on the island and Adela left as a young child. Nevertheless, Jorge Duany argues that the reoccurring theme of diaspora within Cuban and Cuban-American texts serves as a cornerstone for the reexamination and reflection on Cuban identity. He asserts that:

The artificial dichotomy between Cuban culture on the island and in exile is subverted by the constant flow of people and ideas across geopolitical borders. [...] Today, a hyphenated Cuban-American culture flourishes along the interstices between Havana and Miami, above the air bridge that connects the two spiritual centers of *lo cubano*." (36)

Although Duany bases his proposal on his sociological and anthropological study of Miami and Havana, his approach is applicable to Veciana-Suárez's novel. Adela and Maribel seek an identity that embodies characteristics from Cuba and the United States.

² In his book, *This is Cuba: An Outlaw Culture Survives*, Ben Corbett argues that there has been a steady decrease in sugar production in Cuba due to the growing tourist industry and "Crisis" years of the Special period when Cuba was forced to return to the ox and plow for harvesting (235).

Their strengthened bond between mother, daughter, and granddaughter, initiated by the care for Victor Eduardo, aids in the re-evaluation of their Cuban-American uniqueness. Raised in south Florida, the mother-daughter duo can only reflect on memories passed down from the female genealogy. In the end, they rely on Cuca's stories and advice since the cultural and national realities of Cuba are no longer available for the two of them. Yet, they still feel connected to the island, employing a maternal "air bridge" that serves as a central link between the two countries. In many ways, they embody a transnational, hyphenated identity that theorists such as Gustavo Pérez Firmat, Isabel Alvarez Borland, Ruth Behar, and Eliana Rivero describe in their research.

Additionally, we can consider Irigaray's suggestion that it is this closeness between their family's female genealogy that reaffirms personal and national identity, even if the relationship is always in a state of flux. Irigaray calls for women to situate and reaffirm their female genealogy, to cherish and appreciate this "special" relationship. Towards the end of the novel, Maribel speaks to the importance of this connection. Even though she has always had her mother and grandmother around, she realizes that she has never just accepted them for who they are. More importantly, by involving herself in her extended family and allowing her female family members to partake in her life, Maribel is given the support she needs to understand that even though she is different, she is still part of her female lineage:

During those first sweltering days of summer, Maribel found herself cleaving to her mother's company, her grandmother's wisdom...As she spent more and more time with her mother and her grandmother, she began enjoying their stories, their idiosyncrasies, the very fact that their

brains, illogical, circuitous, never worked the way she expected them to, certainly not the way hers did. (269)

Maribel surprises herself by enjoying the idiosyncrasies of her mother and grandmother that once bothered her so much. As she slowly becomes aware of her powerless situation with her infant child, Maribel must pay more attention to her grandmother, whose stories tell of past female family members in Cuba. Towards the end of the novel, she not only acknowledges the importance of her mother and grandmother's company, but also accepts Cuca's eight lessons of life, which she finds endearing. In many ways, this provides the connection Maribel needs to come to terms with her hybrid identity.

The Chin Kiss King reveals an intimate account of the relationship of three women who confront the ties that make them a family. The novel uncovers the intricacies of the grandmother-mother-granddaughter relationship and is a testimony to the resilient spirit of women. Furthermore, the re-building of Cuca, Adela, and Maribel's relationship allows for a history that examines the national identity and the representation of the diaspora for Cuban-American women.

Dreaming in Cuban

Of all the Cuban-American novels, the one that has received the most attention is undoubtedly Cristina García's *Dreaming in Cuban*. Critics such as Mary Vásquez, Rocío Davis, Adriana Méndez Rodenas, and William Luis have focused on the mother-daughter relationship in this particular novel. Vásquez's article, "Cuba as Text and Context in Cristina García's *Dreaming in Cuban*," argues that Cuba is both part of the text and context within the novel. She claims that the island is figuratively moving further away from the United States and that, within this context, the mother-daughter relationship

between Celia and Lourdes grows more distant. In the article, “Back to the Future: Mothers, Language, and Homes in Cristina García’s *Dreaming in Cuban*,” Davis suggests that García’s novel depicts struggles specifically within mother-daughter bonds across three generations. She further points out that there exists an urgency of appropriating one’s own history as part of a “process of self-affirmation” (61). Hence, as her study’s title indicates, there is a need for a return back to Cuba (for Pilar and Lourdes) so that they may come back to the United States with renewed lives. In *Dance between Two Cultures: Latino Caribbean Literature Written in the United States*, William Luis draws from Gustavo Pérez Firmat’s analysis of the one-and-a-half generation and applies this theory to Pilar, the youngest of the three women. Luis traces the unique interaction between Lourdes and Pilar suggesting that “although Pilar wants to stay away from her mother’s interpretation of Cuba’s internal situation, in some strange way, she comes back to it” (217). While these critics tackle the mother-daughter relationship, I focus on the overall importance of female genealogy and how it relates to Pilar’s search and construction of her national and cultural identity. I concentrate on Pilar’s process of forming her own identity and how her relationship with both her mother and her grandmother is an integral part of this development.

Within the novel, García centers the action and narration mainly on the relationships between women, especially mother-daughter and grandmother-granddaughter interactions. When asked particularly about *Dreaming in Cuban*, García responded:

I realized I wanted to create very specific characters and chronicle their obsessions, while at the same time exploring the trickle-down effects of

the Cuban revolution on their lives and relationships. I also wanted to focus primarily on women. So much of history is written by and about men. I hoped to explore the more personal repercussions of a big political event. (250).

Within the novel, the reader is able to highlight three women who are integral to the plot of the story: Celia, Lourdes, and Pilar. Throughout the story, the multiple narrators describe the interactions between these three characters, allowing the protagonist to evolve and form her own national and personal identity.

The sociopolitical atmosphere in *Dreaming in Cuban* is more or less a dichotomy between the world of capitalism of the United States and the socialist economy in Cuba. As an adamant supporter of the Castro regime, Celia represents Cuba's socialist agenda and, throughout the novel, Pilar expresses an interest in her grandmother's political leaning. On the other hand, Lourdes rejects her mother's leftist goals, constantly reaffirming her love for capitalistic ventures.

Clearly, Pilar is stuck in the middle, caught between two separate worlds both culturally and politically. For example, Lourdes hopes that her daughter will embrace and support her successful bakery business in New York City and Celia aspires to have her granddaughter back in Cuba, maintaining the Revolution. Bridget Kevane emphasizes this point, affirming, "García develops Celia as a staunch supporter of Castro's revolution, Lourdes as a vehement anti-Castro American immigrant, and Pilar as the granddaughter caught between two extremes" (87). In the end, Pilar must ultimately choose what is right for her, as a product of both Celia and Lourdes's economic and national perspectives.

Throughout the novel, Pilar and Abuela Celia's relationship serves as a link between the island and mainland. They communicate by periodically writing each other, but mainly via telepathy. Abuela Celia recounts stories of her life and the conditions of the sea as her granddaughter falls asleep in New York City (29). In a way, speaking to Abuela Celia allows Pilar to separate herself from her own mother; Lourdes is excluded from their special connection. Pilar explains, "I wonder how Mom could be Abuela Celia's daughter. And what I'm doing as my mother's daughter. Something got horribly scrambled along the way" (178). Casting her own mother to the wayside, Pilar seeks solace in her mother's mother. Abuela Celia's calming descriptions of Cuba and her constant affection encourage Pilar to begin painting classes and eventually incite her desire to return to the island: "I imagine Abuela Celia's surprise as I sneak up behind her. She'll be sitting in her wicker swing overlooking the sea and she'll smell of salt and violet water" (26). Even though Pilar's first attempt at visiting her grandmother fails, sending her back to Brooklyn with her "fucking crazy mother," the yearning to return to Cuba does not subside (64).

As Pilar matures, her telepathic communication with Abuela Celia diminishes along with her memories and connection to Cuba: "Every day Cuba fades a little more inside me, my grandmother fades a little more inside me" (138). However, she adamantly defends her grandmother's silence, reaffirming her confidence to do what she believes and trusting her own perceptions. Towards the end of the novel and after numerous days of bathing in a botanical concoction, Pilar notifies Lourdes that they are heading to Cuba.

On the island, Pilar reconnects with Abuela Celia after seventeen years of physical separation. Her grandmother clutches her hands, feeding her stories of Gustavo,

and Pilar knows it is her responsibility to remember. García allocates the task of maintaining the history of the del Pino family to the female protagonists, specifically from Celia to Pilar. Thus, Pilar preserves her connection (and the family's) to Cuba, even after Celia's death.

Nevertheless, Pilar's visit to her birth country is not without controversy. Just as Adela struggled between the real and imagined Cuba, Pilar is forced to confront the realities of the island nation and ultimately decide where she belongs. During her time in Cuba, her once idealized versions of her birth country begin to dwindle:

I have to admit it's much tougher here than I expected, but at least everyone seems to have the bare necessities. I wonder how different my life would have been if I'd stayed with my grandmother. I think about how I'm probably the only ex-punk on the island, how no one else has their ears pierced in three places. It's hard to imagine existing without Lou Reed. (234)

Pilar's encounter with the Cuba of her parents and grandparents unleashes conflicting feelings that she seeks to unravel. She recognizes that even though she loves her grandmother dearly, Cuba is not where she belongs, a realization she struggles to admit to Celia (236). This personal crisis is clearly represented by the protagonist's willingness to let Invanito escape through the Peruvian embassy – a clandestine plan orchestrated by Lourdes. Pilar's unlikely approval of her mother's actions not only marks her allegiance to Lourdes and provides yet another example of Chodorow's "personal" identification, but also illustrates the betrayal of Abuela Celia.

Without a doubt, Pilar's process of creating her own identity is tied heavily to the relationship between her mother and grandmother. García presents these two characters with dynamic and conflicting personalities. In short, Lourdes is quite conservative politically, yet rejects the social norms for a woman of her times. Lourdes works as a police officer and, as I mentioned before, opens her own bakery; neither job was as common for women in the early twentieth-century as now. Celia appears to be Lourdes's polar opposite. Although very progressive in her political opinions, Celia is much more conservative in the social sense. Her conventional relationship with Jorge exemplifies this notion very clearly. Through her traditional marriage, she is trapped in her house and on the island. In one of her letters Celia confesses, "If I was born to live on an island, then I'm grateful for one thing: that the tides rearrange the borders. At least I have the illusion of change, of possibility" (99).

Lourdes often compares her life in the United States with her mother's life in Cuba. While walking her beat as an auxiliary policewoman she ponders, "In Cuba nobody was prepared for the Communists and look what happened. Now her mother guards their beach with binoculars and a pistol against Yankees" (128). However, she does not reject her mother completely. Just as Chodorow acknowledges possible conflicts between mother and daughter, she maintains that a daughter cannot separate herself from her mother entirely. In fact, Marianne Hirsch argues that the notion of the woman as a singular and transparent category must be reconsidered. She states that "[t]he multiplicity of 'women' is nowhere more obvious than for the figure of the mother, who is always both mother and daughter" (12). Perhaps because of the strong personal identification shared between the two women, Lourdes continues her relationship with Celia. After

returning to the island, Lourdes's quick response in washing Celia speaks to her need to care for her mother, even after many years of separation and anger. Returning to Cuba is an overwhelming experience for Pilar, who watches her mother and grandmother interact for the first time in seventeen years. While on the island, Pilar finds it hard to rest, saying, "I think Mom envied me my rest. But tonight it's different. I'm the one who can't sleep" (221).

Although Pilar feels a special connection with Abuela Celia, she also knows that Lourdes is a significant part of her female lineage. The unveiling of Pilar's mural in the Yankee Doodle Bakery illustrates this mother-daughter conflict. Pilar's punk version of New York's famous statue with a safety pin through Liberty's nose invokes a hateful reaction from the Brooklyn audience. Even though Lourdes is appalled by Pilar's work, she defends her daughter by hitting a man who criticizes it. At this moment, Pilar affirms her love for her mother (144).

Dreaming in Cuban seeks to show another perspective of the Cuban revolution, as told by the women of the Del Pino family. One of Adriana Méndez Rodenas's latest studies tackles the mother/daughter plot in Cuban-American fiction, including García's *Dreaming in Cuban*. Méndez Rodenas effectively emphasizes that there is a unique female development and coming to womanhood that "coincides with crucial turning points in the island's history" (48). The critic argues that protagonists, such as Pilar, are in fact "engendering the nation" by giving voice to the "underside" of the country and telling the story of mothers and daughters who have been present at every phase of Cuban history, but "silent and *silenced*" (57).

It is crucial that we mention how García reveals the “silenced” female voice as a form of writing within the text. Whether the entire novel is Pilar’s diary or not, does not undermine the fact that, at certain moments, we are reading Pilar’s writing. In addition, Celia’s writing appears in the text in the form of letters, which Pilar has inherited. In this case, we are able to see a link between grandmother and granddaughter with the passing of written text from Celia to Pilar. The opportunity to read Celia’s letters allows Pilar to reevaluate her perspective of the Revolution and her national identity, as it presents the internal history of the family. By sharing these intimate experiences, García lets the reader observe the personal development and reaffirmation of identity of these women, especially Pilar.

Just as Benedict Anderson believes that members of a nation can only “imagine” how their community is, Pilar creates her own community, where she can begin to feel comfortable and accepted. She reconsiders her identity by realizing she is a combination of both Cuban and American heritage. Her construction of her national identity is directly related to her relationship with Lourdes and Celia. As the novel advances, she begins to foster a new identity, not one of her mother’s or of her grandmother’s, but one of her own which is original, exclusive, and separate from her family members.

Conclusion

In *The Chin Kiss King* and *Dreaming in Cuban*, there exists a unique female genealogy that is central to each narrative. Veciana-Suárez’s work highlights the strengthened bond among Cuca, Adela, and Maribel as they struggle to come to terms with Victor Eduardo’s birth and death. Even though all three of the women reside in the United States, Cuca remains a central link to Cuba, which allows her daughter and

granddaughter to reflect on their hyphenated national identity as women. Similarly, García's novel also tackles the delicate relationship between three women: Celia, Lourdes, and Pilar. Unlike Cuca, Celia still lives in Cuba, and Pilar and her mother must visit her (both physically and telepathically) in order to renew their relationship and reformulate their Cuban-American identity.

In both novels, the grandmother-mother-granddaughter relationship serves as a foundation from which the Cuban-American woman can better situate herself. These female genealogies are an essential part of the female psyche and aid in the development of the female characters. The link between the protagonists acts as a traceable map that reveals the variety of national and political identities to which the younger, Cuban-American female characters can compare themselves. In most cases, this reexamination of self does not harm the preexisting relationships with family members. Moreover, this special bond between women, reflected in theories from both Chodorow and Irigaray, adds to the overall experience that Cuban-Americans share living in the diaspora. Since a daughter cannot completely reject her mother, due to her unwavering "personal" identification, the reader witnesses a powerful connection between women that bestows voice and agency to the female protagonists in each novel. This multi-layered and multi-generational kinship allows a woman to rightfully claim and articulate her authentic history and shifting national identity.

Works Cited

- Alvarez Borland, Isabel. *Cuban American Literature of Exile — From Person to Persona*. Charlottesville, VA: University of Virginia Press, 1998. Print.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983. Print.
- Chodorow, Nancy. "Family structure and feminine personality." *Woman, Culture and Society*. Stanford, California: Stanford University Press, 1974. 43-66. Print.
- Corbett, Ben. *This is Cuba: An Outlaw Culture Survives*. Cambridge: Westview Press, 2002. Print.
- Davis, Rocío G. "Back to the Future: Mothers, Language, and Homes in Cristina García's *Dreaming in Cuban*." *World Literature Today* 74:1 (2000): 60-8. Print.
- Duany, Jorge. "Reconstructing Cubanness: Changing Discourses of National Identity on the Island and in the Diaspora during the Twentieth Century." Eds. Damian Fernández, and Madeline Betancourt. *Cuba: The Elusive Nation: Interpretations of National Identity*. Gainesville: University of Florida Press, 2000. 17-42. Print.
- García, Cristina. *Dreaming in Cuban*. New York: Knopf, 1992. Print.
- Hirsch, Marianne. *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism*. Bloomington: Indiana University Press, 1989. Print.
- Irigaray, Luce. *Sexes and Genealogies*. New York: Columbia University Press, 1993. Print.
- Kevane, Bridget. *Latino Literature in America*. Westport, Connecticut: Greenwood Press, 2003. Print.
- Luis, William. *Dance between Two Cultures: Latino Caribbean Literature Written in The United States*. Nashville: Vanderbilt University Press, 1997. Print.
- Méndez Rodenas, Adriana. "Engendering the Nation: The Mother/Daughter Plot in Cuban American Fiction." Ed. Isabel Alvarez Borland. *Cuban American Literature and Art: Negotiating Identities*. New York: State University of New York Press, 2009. 47-60. Print.
- O'Reilly Herrera, Andrea. "'Inheriting' Exile: Cuban-American Writers in the Diaspora," *New Waves in U.S. Latino/a Literature*. Ed. Lyn Di Iorio Sandín and Richard Perez. NY: Palgrave Macmillan Press, 2007. 183-205. Print.

Pérez Firmat, Gustavo. *Life on the Hyphen: the Cuban-American Way*. Austin: University of Texas Press, 1994. Print.

Vasquez, Mary S. "Cuba as Text and Context in Cristina García's *Dreaming in Cuban*." *Bilingual Review* 20:1 (1996): 22-27. Print.

Veciana-Suárez, Ana. *The Chin Kiss King*. New York: Farrar, Straus & Giroux, 1997. Print.