Name

Course

Instructor

Institution

Date

**The Resonance of Memory: Identity and Nostalgia in Dreaming in Cuban**

**Introduction**

Memory is not only a storage of our past that has shaped us but also a dynamic force that is a source of our identity. Memory and nostalgia emerge in Dreaming in Spam as a permanent factor in the book's non-linear plot, and the author develops multifaceted characters to do so. This paper considers García's use of memory as a central theme and a structural device to show how people's identity is made and sometimes distorted by memories, historical facts, and all the canonical breakthrough events. The analysis will be centered on the book by García: plot structure, the particularities of elders' relations with their memories, and their emergent state of being.

**Narrative Structure and Memory**

Through her book, Cristina García employs a non-linear narrative, an experimentation that denotes both the riskiness of the medium and the quality that is untamed of human memory. The plot is constructed to enable the reader to go through the story in a manner that will resemble how people recollect memories, which surface randomly but not necessarily in an orderly way. For example, the reader may meet the character being evocative about their past in one sentence, and the following sentence may bring us abruptly back to the harsh realities of their present. Through this method, one matches the echo of his character's inner voice, indicating that these are traveling somewhere back in time and that the current can be noticed.

The success of García in the fragmented narration is highlighted by Samantha L. McAuliffe (2011) that the narrative in Dreaming in Cuban 'takes form in chunky pieces within which the characters' complex relationships are being constructed.' García achieves this by exploring individual memories and depicting the collective memory of the Cuban diaspora, including the shared experiences and the many different experiences among her characters. Memory is a peculiar thing, maybe even a fickle one, and thus becomes an indispensable tool of this narrative when showcasing how it can retain, fade, and, or get distorted over time and how that affects people's self-perception. In this way, the story is put together in a way somewhat like a puzzle, and this engages the readers because they try to see the hidden meaning of the narrative, much like people are trying to discover the meaning or the events out of their memories.

**Characters' Struggles with Memory**

Every character in García's book faces their own memories, transferring into diverse aspects of how personal and cultural history turns into individual identity. Pilar faces an identity crisis as both a Cuban-American and a product of the culture inherited from her granny. Celia tries to hold on to the only thing she has ever known – Cuba. This phenomenon, my hand-me-down memories, is rather vivid and meaningful to me by proving that one can have a strong sense of identity even indirectly. While Celia directly writes Gustavo in letters she never sends, Kate imagines dreams with Marceline, only to wake up and be left alone. This act of remembering does both - she keeps her memory of the past love and her way of fighting the present chronic painful reality. Con vey, Andrea O. Herrera enumerates Gonzalez's strategy to "study the implication of the political and individual chaos for the individual" (Herrera 2003). Through these characters, García explores the profound effects of memory on personal development and decision-making.

**Impact of Memory on Sense of Self**

The Cubans' dreams in Dreaming in Cuba are not just passive emotions; they mobilize their level of attention and keep in touch with the memories. To illustrate, Celia's high allegiance to the communist ideals and her reemerged memories of the days of revolts serve as the bedrock of her support for the Cuban government that, in turn, makes her discourse with her family, mainly her daughter Lourdes, whose thoughts are from the side of the opposing diaspora far more extreme. The picture of Celia standing by the sea simultaneously calls to mind the past from which she is distanced and the river of her granddaughter that bisects them. Thus, it symbolically illustrates how memory can ground one's identity and create emotional and ideological chasms. Moreover, García and Adrian Alexander Alea went further in the film. They looked at how the characters' growth in the theatrical representation led to worsening their personal and political predicaments. In this way, the film "highlights the dramatic tensions born out of historical memory" (García and Alea, 2018).

**Conclusion**

In conclusion, Through Dreaming in Cuban, Cristina García artistically incorporates memory into her storytelling and creation of characters by offering an exciting study of how memories are not always true to reality or help define who we are, but sometimes they do otherwise. This paper has shown that in how García disrupts the traditional narrative structure by introducing fragmentary narratives and multiple perspectives, we can see his mastery in how he illustrates memory as a powerfully multi-facet (complex) element in the process of forging personal and collective identity. Through the Cuban-American experience described in the novel, the readers delve deep into the matter, not forgetting to reflect on their individual lives and what makes our understanding of personal and communal pasts. Investigating other diasporic literature on memory is possible, and it is essential to consider whether these narratives contradict or contribute to the findings seen in Garcia's work.

**Works Cited**

García, Cristina and Adrian Alexander Alea. "Dreaming in Cuban, the play (excerpt)." *Chiricu Journal: Latina/o Literatures, arts, and culture* (2018): 2(2), 145-154. https://muse.jhu.edu/article/697741/pdf.

Herrera, Andrea O'Reilly. "Cristina García, Dreaming in Cuban." *Reading U.S. Latina Writers* (2003): 91-102. DOI:10.1057/9781403982254\_10.

McAuliffe, Samantha L. "Autoethnography and Garcia's Dreaming in Cuban." *CLCWeb: Comparative Literature and Culture* (2011): 13(4), 1-9. http://docs.lib.purdue.edu/clcweb/vol13/iss4/11.