



“Black Sheep” in Search of Identity and Integration

Sandal Bhardwaj

Assistant Professor in Italian, Department of Hispanic and Italian Studies The English and Foreign Languages University Hyderabad - 500007

ABSTRACT

The present article focuses on the aspects of identity and the representation of the otherness, with particular reference to the short humorous story *Chicken Curry* (*Curry di Pollo*) by Laila Wadia. *Curry di Pollo* is one of the stories from the anthology *Black Sheep*, (*Pecore Nere*). There are eight stories, two by each author: Laila Wadia, Gabriella Kuruville, Ingy Mubiayi and Igiaba Scego. Their protagonists are the reflection of the issues of alienation and identity in crisis. The theme of pluralism and diversity are characterized by the protagonists of these stories.

The Indian cuisine *Chicken Curry* (*Curry di Pollo*), in the story with the same title, has played a vital role in the projection of hybrid, fluctuating and multicultural identity. It plays a role of a tool in protecting one's own identity and in highlighting the need of maintaining its originality in order to know oneself. The urgency to locate oneself in the new society is marked by the sense of the food left behind and through its sacredness. The story is depicting the food as a cultural index that has the power to heal or construct the split identity.

KEYWORDS

migration; identity; otherness; conflict; generation gap; food; cultural index;

Eastern Europe, Latin America and majorly Africa and Asia have manifested an immense output of literature by migrant writers in the last two decades. Since the 1970s, and with significant spikes till the 1980s, Italy has been one of the centers of global immigration. In this very social context, in the early 1990s, originated the literature of migration in Italian language. Since then, migrant writers have enriched the Italian culture and language with their contributions, documenting the frescoes of their experiences and facts with their complaints.

When the children of immigrants, born and raised in Italy, try to set permanently within the Italian society, they are considered as a foreign group, and are defined as immigrants. This is one of the great difficulties encountered by them.

The immigrant Italians of the older generations faced the trouble of alienation, about which they already had some notion before their arrival in Italy. For the sake of being considered Italians in all respects, they broke the bond of blood from the traditional indigenous communities. In this regard, Maurice Ambrosini's analysis of the challenge to the integration of the children of immigrants' says: "This institutionalized inequality, however, is increasingly difficult to maintain against new generations born or grown within our societies, which have no other country to return and have developed life experiences, social ties and cultural trends within the context in which they are reared... they have absorbed a number of elements of the system of values of host societies, such as the importance of eating for social inclusion" (Ambrosini, 2005). But their presence is perceived as an abusive occupation of territorial and symbolic spaces.

He continues: "children of strangers are not accepted as full members of the imagined community that is the nation" (Ambrosini, 2005).

It needs to be made clear, however, that the interaction problems and discrimination are not produced only by the receiving company, but are also enhanced by the internal dynamics of the same immigrant populations. The first point to address is the different speed of integration. The young children of immigrants learn long before the parents not only the language but also the habits, behaviors and leisure time practices. Kids

see their parents not much able to move within the society and develop prematurely a certain degree of autonomy with respect to parental authority. An extended family network for a constant emotional support in the growth of the child is another issue for them to tackle. Gender dimension is yet another complication. Within the immigrant families there is the huge concern for social, intellectual and personal development of women and female children. There is the fear that young females may opt for too liberal, autonomous lifestyles, similar to those that are practiced especially by their native female peers in receiving society.

Through the literature of migration, new authors not only highlight their identity that is divided between two worlds --- a transnational identity that goes beyond cultural differences but also tells about the receiving, in this case the Italian, society as well.

In this connection Clarissa Clò says: "While illuminating the impact and flaws of the current immigration and citizenship legislation, these authors offer an alternative, multiethnic, and multifaceted representation of Italy through astute aesthetic choices rooted in hip hop and popular culture. They are "experts" who transfigure their "street knowledge" into literature and art and are perhaps the best suited to critique the legal system because, unlike Italian (white) citizens, they have a firsthand knowledge of its workings and material consequences" (Clarissa, 2012, p 275).

In their stories, these authors narrated about the journey they started from their own country, civil wars, poverty, and the decision to leave their homeland in order to secure freedom. Then this journey of hope, however, turned into a journey of sudden death and crowded rubber dinghies; before their final arrival in Italy where their clash with reality was to take place. The dream of wellness, autonomy and development faded away on their arrival to the destination. Life was deprived of human warmth and affection, of the very dignity of the human being, and also of the sort of 'welfare' which they could have enjoyed even at home. Here begins the pleasurable vision of distant, rustic and unspoiled homeland. In contrast to the ugliness of western society, full of its vices, pollution, the metropolis, a melting pot that erased the identity of the individual and raised the problems of racism and discrimination.

Though it is difficult to confine the birth of a literary movement within any fixed dates, the year 1990 is regarded as the official start of the literature of migration in Italian language, with the first publication of two autobiographical novels or fictionalized autobiographies, which turned to be the heralds of the narration of migratory adventures in Italy: *Immigrant* of Salah Methnani, an Algerian, and Mario Fortunato, and *I, Vendor of Elephants: A Life for Power between Dakar, Paris and Milan* by Pap Khouma, a Senegalese, and Oreste Pivetta .

The writings by immigrants' younger offspring display perhaps the most committed approach towards intercultural Italian literature. In this new generation of Italians, systems of cultural, social and linguistic exchange are condensed. Unlike the previous generation, that of their parents who were the guardian of a monolithic, sure and indissoluble identity, the new, young Italians are confronting a fluid and veritable existential problem, with an uncertain identity that continually oscillates between two poles.

The intent of this article is to underline the issue of split identity of the female children of migrants, as reflected by the title *Black Sheep (Pecore Nere)* used for them, with special reference to the story entitled "Chicken Curry" (*Curry di Pollo*) by Laila Wadia.

It is essential to explain here that *Pecore Nere* is a completely women based anthology: the authors of these stories and the protagonists are exclusively women.

The choice of the title *Black Sheep (Pecore Nere)* is meant to represent the black color of the animal. Black is associated here with the dark and dusky skin complexion of the female authors and characters. Just by naming the word sheep, an image of the animal captures our mind which is domestic, homely, naïve, frightened, coward. The metaphor of sheep is associated here with women who are generally thought as resembling a sheep in nature. The irony and brilliant humorous remarks made by the authors accompany the readers throughout, providing them a constant understanding of the "other."

In her research on feminine writings, Sonia Sebelli affirms that the focus on the literary creations produced by women "allows seizing the opportunity to look at the themes like gender and cultural difference from a new perspective, which requires a comparison between female writing and literature of migration. In either case the starting point is an action of repression and exclusion from the literary historiography. Therefore there in condition of alienation in relation to their social and cultural context". (Sebelli, 2004, p 3)

Women authors, via their protagonist-narrators, display their pain and agony of being different, their estrangement, inner division, caused by their location within the hybrid Italian society and as these characters reach at the level of certain maturity by accepting and valuing their diversity within the Italian cultural panorama, the authors along with them "come to the acquisition of a thought of the complexity and multiplicity, and the construction of a new plural identity within the Italian culture" (Sebelli, 2004, p 3).

"Dismatria" and "Sausages" (*Salsicce*) are stories by Igiaba Scego in the anthology. The term *dismatria* designates the feminine dis-patrio, a departure from their nostalgic mother earth, which is constantly present in the life of the protagonist through the stormy relationship with her mother, who becomes the embodiment of traditional Somali values. In this regard the beginning of the story is significant; here the protagonist claims: "In Rome people always run, in Mogadishu people don't run ever. I am a bridge between Rome and Mogadishu: a supported walk step" (Scego, 2006, pp 23-26) .

Psychologists and sociologists affirm that there is a strong impact of food on the human psyche: "We are what we eat" (Gabaccia, 2000). This salient feature is the nucleus of the short story "Sausages" (*Salsicce*) by the same author. Further-

more, it's essential to mark in the story *Salsicce*, a reciprocal flow. It's the zeal of the protagonist to be called an Italian that leads her to consume by force what she has never eaten before. There is a sense of forced disgust towards the pork, felt by the Muslim protagonist who cooks it, and somehow swallows it more than eating it. "I have to eat the sausage with vomiting to prove that I don't have a guilty conscience? To prove that I am a sister of Italy with all the chrism? To get the imprint of *Made in Italy?*" (Scego, 2006, pp 23-26).

The consumption of sausages for the first time in life is like furnishing the proof of the self – integration, embracing the culture where she is currently living. It's the protagonist's perception that this step would help her in two ways: to feel to be an inherent part of this new soil and to demonstrate others that she is not an alien who behaves and eat different. This is how she believes to find the key of her identity problem. Though the feeling of guilt was always there in her subconscious, eating a product derived from the pig would mean renouncing its Muslim goal, the fundamental part of oneself for achieving new identity.

Ingy Mubiayi deals with the topic of immigration through the delicate bond that unites immigrants with the Italian bureaucracy and other institutions. Stories like "Documents" (*Documenti*) and "Please" (*Prego*) talk about the adventures of a family struggling for the stay permits. Obtaining the citizenship right is the fundamental and primary condition to be free, not only legally but especially emotionally.

Ingy Mubiayi lists three parameters of discrimination through her protagonist of the story "Competition" (*Concorso*). The first parameter is of gender discrimination: being a woman is not easy at all while staying away from the world where you are born. The second parameter of discrimination consists of an ethnic base. The presence of immigrants at workplaces irritates the feelings of a majority of Italians who feel deprived of at least some of their privileges and rights.

The third parameter of discrimination is constituted by religious affiliation: confronting Islamophobia is not at all simple.

In her stories, Gabriella Kuruvilla has taken the opposite direction from Igiaba and Ingy who talk about their struggle to show to be Italians to the society. Unlike them Gabriella reinforces her identity to be Indian. Though this reality doesn't belong to her, it is felt very vital in order to achieve the absolute identity and this inner requirement is expressed through her story "India."

The search of Indian roots is manifested in the relationship with the father, who tries to re-establish the tradition by offering his daughter an arranged marriage with a young Indian man. This was a father's outlook for a strange and awkward union between the West and the East --- by wearing a shirt and a gold watch above his *lungi*.

The stories mentioned so far are, in all respects, parts of the Italian literature and not of the literature of migration. They are penned by Italian authors and not by foreigners who are either born or brought up in Italy. Hence their eagerness for the acceptance within the Italian framework before the reader becomes more urgent. By broadening the linguistic and social horizons that they offer to the entire society, they seek to retrieve their own individuality and diversity in multiculturalism.

"Curry di Pollo" and "Carnival" (*Karnevale*) are two stories written by Laila Wadia from the same collection.

Laila Wadia (Lily-Amber Laila Wadia) was born in Bombay in 1966 and moved to Italy when she was twenty years old. However, her relationship with the Italian style has roots much deeper, In fact, it was Laila's mother remarriage to an Italian that changed everything in her life. Regarding the Italian language, she reveals in an interview that her mother was trying to gain the sympathies of the new family acquired by learning

Italian language.

Gradually with time Laila came closer to Italy. It was a winding road full of obstacles, which eventually gave a precious gift: self-enhancement. So now she started feeling more to be an Italian.

In an interview Laila expresses her reasons of her liking for Italy. According to her Italy has the smog of so many other nations, but clouds of pheromones, push a person to make love with everything: food, music, architecture.

Some of her major contributions in publications include fiction work like 'Friends for the Skin' (*Amiche per la Pelle*), a collection of short stories title 'World Pot' (*Mondo Pentola*) and the 'Puppet Master' (*Il Burattinaio*), and a world famous anthology of short stories *Black Sheep (Pecore Nere)*. The last one 'How to Become an Italian in 24 Hours' (*Come Diventare Italiani tra 24 Ore*) of Barbera Editore, is an ironic, comic and unpredictable book that deepens with grace and comic stereotypes of our society.

The protagonists of "Karnevale" not only represent two different generations --- the young Rima and her Indian parents --- but also the clash between Rima and her cousin Nandini who has recently arrived from India.

In *Curry di Pollo*, Anandita, the protagonist is juggling while organizing an at-home dinner that would be attended by her (secret) boyfriend. The story stakes on an uncertain balance, established moment by moment, and that results in hilarity. Laughter comes due to Anandita's Indian father who is scrupulous about his habits, schemas and Indian traditions, and a young man, parents of whom vote for that political party which is against the migrants. According to Anandita he is bearing incredulously all "Indian peculiarity" for the sake of her love only. The meeting between the two creates strong anxieties in the mind of this young Indian girl, due to the difficulty of predicting the reactions of the father and those of her boyfriend.

The existential theme of integration into the recipient society assumes connotations of the generational and cultural clashes among parents on one hand, who are the first generation immigrants, and a teenage daughter, born and raised in Italy. The Indian tradition is represented by the chicken curry; vegetables cooked in oil, by the father's yearning for the purity of the India and the description of costumes of the women of that land, e.g. by gaudy *saris* worn by the Anandita's mother. The Italian actuality, however, is expressed in the desire for freedom of the teenage girl, in the lies she tells to her parents like hiding the outings with her friends, and the subterfuges she resorts to in order to spend some time with her boyfriend.

Though Laila's Italian was imperfect and initially she felt it cumbersome as the means of conveying the meaning of what she actually wants to say, to those who misinterpret her in the kaos of the meta-language of the translation. Yet she decided to write in Italian only, in order to tell her feelings via her stories directly to the Italians. *Curry di Pollo* and *Karnevale* provide glimpses of a changing society, here the Italian one, which is cooped between two opposite feelings --- fear and enthusiastic acceptance of 'different'. Laila narrates the stories with irony, graceful comedy and simplicity. This simplicity and her immediacy are underlined through the kind of language she chooses. There is a consistent reflection through her narrative style: adoption of morpho-syntactic and lexical structures by the writer; images, speed of remarks and cultural references. Overall, a colloquial register has thus been created; a language that is very similar to what is spoken on quotidian basis in informal ambiances, like with friends and within one's family.

Here the conflict with parents is exacerbated not only due to the remoteness between two linguistic and cultural systems, but also because of the particular adolescence age of the pro-

tagonist. The difference of her parents is not understood and accepted by Anandita and this thing causes tension and embarrassment for her. She thus expresses her discomfort: "My parents are Indian Flintstones who think they still live in a mud hut in the obscure village of Mirapur, in central India, with their two cows and three goats. But for over twenty years now they've lived here in downtown Milan. Still, for them nothing has changed. In their minds, they still live surrounded by the stench of cow dung, the nasty humidity of the monsoon rains... They almost bemoan the fact of not having to go to a well to get water, getting up at dawn to feed the chickens, and toiling under the baking sun in the fields". (Wadia, 2006, pp 39-52)

The constant repetition of a word, or group of words, especially negation of something at the beginning of one or more statements, reinforce on the fact that is not acceptable by the parents of a girl of Indian origin and present a sort of rebel from the counter side. Anandita says: "I'm sixteen and I live in Milan, dammit! I can't not go to the club, I can't not get a piercing, I can't not have a boyfriend—these are things that all my friends do and have" (Wadia, 2006, pp 39-52)

Anandita, a girl born in Italy to Indian parents who are deeply embedded to their culture, by contrast, wants to get assimilated as an Italian at all costs. Though she is an Indian, in order to prove to be more an Italian, she needs such statements that may highlight the characteristic of being an "Indian." However, this is not to show her attachment to her Indian roots or her patriotic feelings for India, but in fact her desired detachment from it. The utmost requirement for her to get implanted in foreign soil is to maintain her 'Italiandity.' She heightens this feeling by adding: "Despite all of her time spent in Italy, Mom still dresses Indian-style—parading around in one showy sari after the other, she always does her hair in the Indian way, she always cooks Indian, she always speaks Indian. I bet that if there were some Indian way to snore she'd do it" (Wadia, 2006, pp 39-52).

Shortness and speed of the rhythm carry an intensity of feelings and the urgency of expression on the part of these writers: writing becomes a confession, a sort of a platform to talk about themselves to the world. Maintaining a conversational style is also achieved through the choice of authors as they want to recreate the places within the writing itself where they may satisfy their need for communication. This becomes apparent by the startling opening of the same story: "Sometimes I wish I were an orphan. It is a terrible thing to say, I know. It's not that I am ungrateful, maybe that just came out wrong I voted wrong. It's just that I'd like it if they were different. Normal" (Wadia, 2006, pp 39-52).

Further, "My mother is an Angel. I'll make a monument for her. I will bring flowers for her every day for the rest of her life. I swear I'll put coconut oil on my head every day (or at least at night)" (Wadia, 2006, pp 39-52).

In the stories penned by Laila, dialogical parts are deliberately inserted where the errors of interlingua are exhibited. In some examples from the tale *Curry di Pollo*, attention is diverted towards the interlingua of Anandita's mother, who, though she attended a course of Italian language for foreigners, lacks the possibility to practice the language constantly. This is evident from the following words of her daughter: "I request you try to talk in a correct Italian. How the course of Italian has been helpful to you that you attended at the People's University" (Wadia, 2006, pp 39-52). This interlingua becomes visible before the reader through a grammatical, syntactic mode, when she calls Anandita's (boy)friend 'Makku' or 'Makko', instead of 'Marco', a very common masculine Italian name.

In this context Maria writes: ".....the sentences begins to be organized around a verb, generally not inflected, produced in a basic form (usually the infinitive or the present). The grammar is still (almost) absent. One may observe telegraphic style, scarcity of prepositions and conjunctions, parataxis, system-

atic use of endings and dominance of unmarked forms (such as the use of masculine singular for all adjectives of Italian)" (Chini, 2005).

"*Magiare pronto. Venire. Veni Makko, tu sedi qui. Samantha vicino suo Pappa*". (LW49) "*Niente. Finito curry. Solo pasta pomodoro*". (LW50) "*Anandita passa Pappa vassoio con peperoncino e spezie per mettere su pasta. Così lui brucia bocca e sta zitto poco poco*" (Wadia, 2006, pp 39-52)

"Eat fast. Come. Come Makko. You sit here. Samantha near to her father". (LW49). "no curry is left. Its finished. Only pasta with tomatoes". (LW50) "Anandita pass the vessel of pepper and spices to papa to put on the pasta. In this way he burnt his mouth and remain quite a little little" (Interpretation of the previous quotation from Italian).

In this another example of interlingua, the sound "*magiare*" in place of the verb "*mangiare*" is incorporated in order to give a command "eat." The verb "*venire*" is used in the infinitive form, that meant only "*to come*" rather than "*do come*." The word "*pappa*" is pronounced with a stress on the middle syllable, whereas the correct pronunciation would be "*papa*" with the stress on the last syllable. This effort made by the mother, is to imitate the rhythm, to make the sound more lyrical as Italians do while communicating in Italian language.

The adoption of syntactic structures and style of speech is configured, in terms of a search for immediate expression, and to create a direct relationship with the reader. The author creates such a climate of the tales for the recipient in order to create a predisposition that is favorable for considering a common reality from a different perspective: to manage to bring out parallel strengths and weaknesses of both, the foreign migrant community and the Italian one.

In the case of Laila, an immigrant, the problem was to integrate in a society that is completely opposite to the one of her origin --- due to which a conflict emerges between children and parents. However, the disagreement that we see in the case of Igiaba, Gabriella and Ingy, Italians of a new generation, in *Curry di Pollo* and *Karnevale*, the point of this question lies in the difficulty to integrate the two halves that naturally belong to them but that generate an inner condition of conflict.

Perhaps Laila is the only writer whose productions have a major share of the voices from her language of origin, and those voices refer to food, religion, clothing, and all the aspects of which strongly characterize her culture of origin. Here the choice of juvenile-adolescent language implies a willingness to penetrate the new society. The presence of a high percentage of voices in Hindi indicates the strong attachment to the homeland.

The portrayal of cultural contrast is sketched through the emblematic title *Curry di Pollo*: an Indian dish that Anandita's father is proud of, and the recipe for which was handed over to her mother by her grandmother. According to the father, she was known as one who made the best chicken curry throughout the district of Mirapur.

The presence and use of words borrowed from a foreign language enhances the beauty of the language and enriches it. The word "curry" of Indian origin is used here to depict the blend of an Indian flavor with an Italian term "pollo" which means chicken. It's the effort of the author to provide gusto to *pollo* by providing it an Indian touch. We may add here that a sort of responsibility has been assigned to Indian curry to enhance the savor of *pollo* by dissolving it into itself. This is how the chicken curry, or better to say "curry di pollo," becomes a symbol of representation of the identity of the parents who resent being melted down in the Italian culture. In fact they prefer to mix *pollo*, a foreign object, in their own culinary heritage, the curry, rather than losing its original taste. Taste can be seen here as a mark of identity.

Curry di Pollo is the depiction of a drama that is just opposite to that in the story "Sausages" (*Salsicce*). The repulsion and disgust felt by the Muslim protagonist can be visualized through the sausages that she cooks in a pan. The act of consumption of this foreign food, especially made of pig's meat, is a reflection of the crisis one's identity faces when caught between two diametrically opposed cultures and religions. Consumption of pork, or even its touch, is prohibited in Islam and considered as equivalent to committing a sin. In *Curry di Pollo* the gastronomical habits of Anandita's parents serve as an instrument to project their strong attachment to their roots, for example in the episode of the meal when the father begins to praise the magnificent chicken curry which his wife often prepares, and this affirms the common aphorism "What we eat and wear is what we are." On the other hand, the pasta prepared by the mother to make her daughter content, is trying to make the two poles meet, which she feels is essential for her daughter to mingle with the world in which she is presently residing and where perhaps she will have to continue to live.

The jingoistic feelings of parents and their Indian identity has been canvassed not only through the culinary art of preparing Indian style chicken curry, but also by drinking Indian tea with milk, by applying coconut oil on the head, by wearing a *sari*. At the same time, this leads Anandita to believe that her parents are not able to become a part of the society wherein they are living and working. Referring to her father, she says: "...even if he speaks comprehensible Italian, he reasons like an Indian farmer (Wadia, 2006, pp 39 - 52). All this leads her to brood: "Sometimes their stubborn longing drives me crazy" (Wadia, 2006, pp 39-52). Her father is not accustomed to pasta or to eating it with fork and knives. But his father flags his culinary origin with pride by enunciating that "we don't like this stuff; we like curry. And we eat with our hands" (Wadia, 2006, 39-52). This is the fidelity of the father for his cradle, but it also makes the daughter feel uprooted and locates her in her amalgamation with her Italian friends.

Some books (for example, Sereni 2005, Bongarzoni 1996) illustrate how cuisine can be an index of human psyche, especially in case of migrants. The way of preparation of food, choice of ingredients and the ways of eating, including the dining table, can be the reflections of the moments of communication, bonding, and pleasure of spending time with each other.

As a matter of fact, Laila has through her literary-culinary creations put forth the flavor of difference: difference between the rapport of daughter and parents, difference between two separate worlds, one, where they are actually living and another where they actually belonged to, the two worlds which are reluctant to compromise.

Laila doesn't see the difference as an obstacle; rather she takes it as an opportunity for her characters to identify themselves through it. According to the daughter, her parents are orthodox, old-fashioned and still not suitable for and not adaptable to her community. Here the author's viewpoint is in harmony with that of Anandita's parents. Laila craves to be token that the trail to achieve an inner balance is by refining the insight that penetrates into the heart and that is enlightened by experiencing the strangeness to discover oneself. One may call this attitude an inflexibility, stubbornness or rigidity; or one may consider it perhaps as the cowardice of her parents, saying that they are afraid of the westerns, because of the latter's better and upgraded life style. But we would see it as willfulness on their part, as something in which they have found the solution. They see this dissimilarity as a technique to avoid a compromise with an alien culture and alien values. Rather than hiding their non-compromising attitude, they prefer to remain what they are and experience the joy of living with differences. This is probably the secret of their long survival in Italy --- if not with much of wealth then with utmost satisfaction at least. They have learned to accept the differences and contrasts as a boon, and by retaining the diversity

they find the route to multiculturalism. This is indeed evident in their behavior. They are always firm on what they say and feel; on the contrary, it is Anandita who oscillates between two opposite poles, which is what leads her to frustration and a conflict with her parents.

We intend to conclude this paper with the remarks Laila Wadia made in yet another work of fiction titled "World Pot" (*Mondopentola*). The very title offers the reader the aromatic flavor of the blend of variant languages and cultures that we have tried to bring to the reader through a translation. She says: "*Amo le contaminazioni. Senza mescolanze non esisterebbe alcuna forma di vita, perché non ci sarebbe né acqua da bere, né aria da respirare, né fuoco per scaldarci e per cucinare [...]. Senza meticcio la lingua italiana non si sarebbe arricchita di magici neologismi... E senza l'abbraccio geografico, linguistico e culturale fra le genti, non esisterebbe l'interessantissimo filone della letteratura di emigrazione.*" (Wadia, 2007 a, p 9).

And now follows a translation: "I love contamination. Without mixtures neither there would be any form of life, because there would not water to drink, or air to breathe, nor fire to keep us warm and to cook...Without interbreeding the Italian language would not have been enriched of magical neologisms... and without geographical, linguistic and cultural embrace among the people, there would not exist the interesting strand of the literature of emigration" (Wadia, 2007 b, p 9).

This phenomenon is well expressed through a short poem by T. Ndjock Ngana, a Cameroonian poet who lives in Rome.

Vivere una sola vita,	Living only one life,
in una sola città,	In only one city,
in un solo paese,	in only one country,
in un solo universo,	In only one universe,
vivere in un solo mondo	Living in only one world
è prigioniera.	is prison.
Conoscere una sola lingua,	Knowing only one language,
un solo lavoro,	Only one work,
un solo costume,	Only one custom,
conoscere una sola lingua è prigioniera. Knowing only one language is prison.	

(All the translations from Italian, unless otherwise mentioned, are by the present writer.)

References

- Ambrosini, Maurice. (2005): *Sociologia delle Migrazioni*. Bologna: Il Mulino.
- Chini, M (2005): *Che cos'è la linguistica acquisizionale*. Roma: Carocci .
- Clo, Clarissa (n.d.) (2012): *Postcolonial Italy: Challenging National Homogeneity* (Cristina Lombardi-Diop and Caterina Romeo, Eds.) . New York: Palgrave Macmillan, pp 275-291
- Gabaccia, Donna R (2000). *We are what we eat: Ethnic food and the making of Americans*. Cambridge, MA: Harvard University Press.
- Kuruvilla, G (2006): "India," in: SCEGO, I, et. al. (eds.): *Pecore Nere*. Roma-Bari: Laterza.
- Scego, I (2006): "Salsicce," in SCEGO, I, et. al. (eds.): *Pecore nere*. Roma-Bari: Laterza, pp. 23-36.
- Sebelli, Sonia (2004): *Scrittrici eccentriche. Identità transnazionali nella letteratura italiana*, dottorato di ricerca in *Storia delle scritture femminili*, XVI ciclo, Università di Roma "La Sapienza," p 3
- Sereni, Clara (2005): *Casalinghitudine*. Torino: Einaudi.
- Wadia, Laila (2006): "Curry di pollo," in Capitani, F. and E. Coen (eds.). *Pecore nere*. Bari: Laterza, 2006, pp. 39-52.
- Wadia, Laila (2007 a): "Il segreto della calandracca," in Wadia, Laila (ed.). *Mondopentola*. Isernia: Iannone, pp. 131-138.

Wadia, Laila (2007 b): "Introduzione," in Wadia, Laila (ed.). *Mondopentola*. Isernia: Iannone, pp. 9-13.

Web References

- www.ndjock-nganayogo.com/content/ndjock-ngana-yogo
<http://donna.immigrazioneoggi.it/25062011/primopiano/wadia.html>
http://dspace.unitus.it/bitstream/2067716/1/edandrea_tesi_ii.pdf

Online Journal

- www.smith.edu/metamorphoses/issues/links/wadiachicken.html
 Wadia, Laila. "Chicken Curry." Trans. Monica Hanna. *Metamorphosis*. Web

Following may also be consulted: –

- Fortunato, M., & Methnani, S. (2006). *Immigrato*. Milano: Tascabili Bompiani
- Khouma, p., & Pivetta, O. (1990). *Io, venditore di elefanti: Una vita per forza* Dakar, Parigi e Milano. Milano: Garzanti.