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Loyalty and Identity in Two of Vittorio Rossi's Plays

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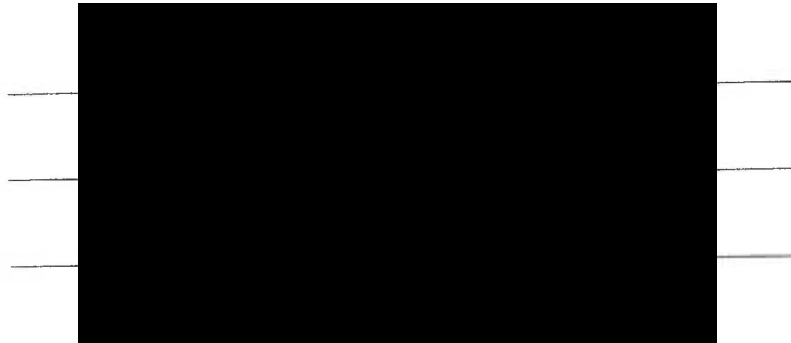
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ABSTRACT

Both of Vittorio Rossi's plays, *The Chain* and *The Last Adam*, are about individual versus family survival, which is deeply rooted in the notion of loyalty.

The main characters in the plays are caught between loyalty towards oneself and loyalty to the family of which they are intrinsically a part. The children (the young male adults in the plays) and their parents (mostly the father) rely on mutual loyalty to remain alive, for loyalty to the family not only secures membership for its participants, but guarantees the future of the next generation which relies on the characters' adherence to the cultural tradition to survive. At the same time, for the younger characters' loyalty towards themselves is necessary for the development of their identities. Survival for the children therefore implies that all the younger characters remain loyal to their own selves as much as to the parents to whom they owe their lives, for they cannot become individuals unless they discover their private selves. That is the universal conflict in most of Rossi's plays.

The family's identity in Rossi's plays is based on the south-Italian culture of which the father is the cultural representative: it is his total being. We might say he is uni-cultural. On the contrary, even though they have been inculcated with the precepts of the father's culture, the sons have also been influenced by the Western culture of their new country, since they have lived amongst the French and English inhabitants of a suburban area in Montreal. They are therefore not merely bilingual, unlike the fathers, but bicultural. This pull in opposite directions results in intergenerational clashes which are brought about by the cultural conflicts between father and sons as each tries to maintain, preserve and retain his loyalty to his self-definition. Each side is also aware

that the safeguarding of the family's identity is also threatened in the process, for, when parental authority is questioned by the sons as a means of winning back their identity, this jeopardises their membership in the tight family unit. Through these conflicts, a struggle for power takes place between fathers and sons which can be resolved in different ways, some beneficial, some tragic.

Taking a close look at two of Vittorio Rossi's works, *The Chain* and *The Last Adam*, the reader soon discovers that each play is identical in looking at these themes of survival, loyalty, identity, and problems of communication, for all of the interpersonal relationships take place within the tight unit of first-generation Italian-Canadian households in Montreal. The conflicts in the plays arise out of the main characters' dichotomy between self and group survival, between self and group loyalty, in which identity plays a significant part. Communication barriers are created when the younger characters are unable to express their need to retain their self-definition without seeming uncommitted to the rest of the group to which they belong and are emotionally and psychologically attached.

Inter-character communication in the plays is affected as characters try to preserve their identity without losing their sense of belonging within the family circle, one in which loyalty is constantly challenged. As the old generation confronts the new, intergenerational clashes become unavoidable as the traditional values of the fathers are contested by the sons who do not completely identify with these same values which are remote from their life experiences derived from Western culture. As a result, the interpersonal exchange between the protagonists takes place within this context; that is,

as the fathers raise barriers to protect their and the family's self-definition, they also erect walls which hamper communication between themselves and their sons.

In order for the conflict to be resolved between the fathers and their sons, the fathers must compromise, which means accepting change and breaking the wall that separates them from their sons. Only then can the father-son relationship be re-established. Consequently, this also means that they accept their sons' need to attain their self-definition and they come to realise that loyalty to the family is not necessarily hampered in the process, thus ensuring at the same time the survival of the family and the well-being of its members. If there is compromise, as is the case in the play *The Chain*, there is the means of achieving a resolution of the conflicts which challenge the protagonists' loyalty to each other as participants in group solidarity.

However, in *The Last Adam*, the father's refusal to change has the opposite effect. If there is disagreement, then it leads to the potential destruction of either one of its members or injury to the group as a whole. Since the father's focus is placed on a value in which loyalty to the family prioritises loyalty to self, he rejects his sons' attempt to defy him. While the eldest son chooses to accept his father's outlook at the cost of his own identity, in order to keep the mutual trust and loyalty that binds them together, the divergent son chooses to defy the father since his survival depends on his being loyal to his self-definition. As a result, the father denies the divergent son's need to recognise his self-definition and, by maintaining the wall that separates him from his youngest son, compromises his chances of re-establishing the father-son relationship. In this respect, as the conflict is unable to be resolved between the father and the divergent son, it inevitably

leads to destroying the rejected son and to injuring the family despite the father's (and mother's) attempt to survive the previous death and loss of another son. The two plays chosen to be studied present these two contrasting outcomes.

Chapter 1 will examine how the existence of the family and its protagonists, namely the fathers, relies on loyalty and on the old culture to survive in the adopted country, and how their resistance to change is nothing less than a means of securing their identity in the new culture. It will also look at the father- and- son relationship in terms of this contextual framework, especially concerning the fact that the sons partly identify with Western culture.

Chapter 2 will discuss how loyalty conflicts between fathers and sons are at the root of the intergenerational clashes between the protagonists in the plays. The sons' need to differentiate from their fathers' and from their families' identities is perceived as a threat and as an act of defiance by the fathers, who rely on the old ways to ensure the survival of the families as well as the maintenance of their own identities established within their families. The need for change is upheld as a determinant factor in affecting the characters' interpersonal relationships as well as in impinging on the survival of the protagonists' and the family's identities. It is shown that loyalty to the self as well as mutual loyalty and trust amongst the family members can ensure survival, and that flexibility is a key factor in protecting and preserving the protagonists' identities as well as in re-establishing the interpersonal relationships. In contrast, resistance to change hampers the opportunity for compromise, thus hindering the protagonists' and the family's survival.

Chapter 3 will show how in *The Chain*, the conflicts come to be resolved on account of the father's acceptance to compromise and to salvage the relationship with his sons by allowing them to differentiate while preserving his own identity, and maintaining the mutual trust and loyalty that ensures the family's survival. It will also demonstrate how in *The Last Adam*, the father's refusal to change results in compromising the survival of the divergent son's life by preventing him to differentiate, thus being loyal to his self. Consequently, the father-son issue remains unresolved and the family reaches its downfall as loyalty and trust which secure its survival have disintegrated.

The conclusion will sum up the analysis of the present work. It will confirm that, despite the fact that both plays share similarities in dealing with common themes important to Rossi, their divergent outcomes nonetheless show the playwright's conviction, that without loyalty to self, the individual's survival is compromised. However, Rossi also argues that it does not necessarily mean that loyalty to self cannot be reconciled with loyalty to the family.

RÉSUMÉ DE SYNTHÈSE

Les deux pièces de Vittorio Rossi intitulées *The Chain* et *The Last Adam* traitent de l'opposition entre la survie de l'individu et celle de la famille, cette dernière étant profondément enracinée dans la notion de loyauté.

Les principaux personnages de ces pièces sont déchirés entre la loyauté envers eux-mêmes et envers la famille dont ils font partie intégrante. Les enfants (les jeunes hommes dans les pièces) et leurs parents (particulièrement les pères) dépendent de leur loyauté mutuelle pour rester en vie, car la loyauté envers la famille, en plus de renforcer le sentiment d'appartenance de ses membres, assure l'avenir de la prochaine génération pour qui la survivance est fondée sur l'adhésion des personnages à la culture traditionnelle. Cependant, la loyauté envers eux-mêmes est également essentielle aux personnages les plus jeunes pour assurer le développement de leur identité. Pour survivre, les enfants doivent donc rester autant loyaux envers leur propre individualité qu'envers leurs parents, à qui ils doivent la vie, car ce n'est qu'en découvrant leur propre moi qu'ils pourront devenir des personnes à part entière. Ce conflit universel représente le fondement de la plupart des pièces de l'auteur.

Dans les œuvres de Rossi, l'identité de la famille repose sur la culture du sud de l'Italie dont le père est le représentant: cette identité constitue son être entier. On pourrait dire de lui qu'il est l'homme d'une seule culture. Par opposition, les fils, même s'ils ont reçu les préceptes de la culture du père, ont également subi l'influence de la culture occidentale propre au nouveau pays, ayant vécu parmi les habitants francophones et anglophones d'une banlieue de Montréal. Ils sont donc non seulement bilingues, contrairement à leurs pères, mais biculturels. L'attirance qu'éprouvent les personnages

pour ces deux mondes opposés se traduit par des conflits de génération provoqués par les désaccords de nature culturelle entre pères et fils, chacun tentant de sauvegarder, de maintenir et de protéger sa propre individualité. Les pères et les fils sont aussi conscients que la sauvegarde de l'identité de la famille est menacée par leur opposition, car lorsque les fils remettent en question l'autorité parentale pour retrouver leur identité, ils mettent en jeu du même coup leur appartenance à la cellule familiale aux liens serrés. À travers ces conflits, une lutte de pouvoir s'établit entre les pères et les fils, dont la résolution peut prendre différentes formes, certaines bénéfiques, d'autres tragiques.

Lorsque le lecteur examine avec attention deux des pièces de Vittorio Rossi, *The Chain* et *The Last Adam*, il se rend compte rapidement que chacune d'elles traite de manière identique des thèmes de survivance, de loyauté, d'identité et de difficulté de communication, car toutes les relations interpersonnelles ont pour cadre le milieu « tissé serré » des familles italo-canadiennes de première génération à Montréal. Les conflits présents dans ces œuvres, dans lesquels l'identité joue un rôle de premier plan, naissent de la dichotomie à laquelle sont confrontés les personnages principaux et qui oppose la survivance de l'individu à celle du groupe, la loyauté envers soi à celle du groupe. Des obstacles à la communication surgissent lorsque les jeunes personnages sont incapables d'exprimer leur besoin de conserver leur propre identité sans paraître rejeter le reste du groupe auquel ils appartiennent et auquel ils sont liés sur les plans émotionnel et psychologique.

La communication entre les personnages se détériore lorsqu'ils tentent de préserver leur identité sans perdre leur sentiment d'appartenance à la famille au sein de

laquelle la loyauté est constamment mise en doute. La confrontation entre les générations entraîne des conflits inévitables, car les valeurs traditionnelles des pères sont contestées par les fils qui ne s'y identifient pas totalement, ces dernières étant éloignées de leur propre expérience associée à la culture occidentale. Il en résulte que les échanges interpersonnels se déroulent dans un contexte où les pères mettent en place des barrières pour protéger leur propre identité et celle de leur famille et érigent du même coup des murs qui entravent la communication entre leurs fils et eux-mêmes.

Pour résoudre le conflit, les pères doivent faire des compromis en acceptant le changement et en abattant les murs qui les sépare de leurs fils. Ce n'est qu'à cette condition que la relation père-fils pourra se rétablir. Cela signifie également que les pères acceptent de reconnaître les besoins qu'éprouvent leurs fils de trouver leur propre individualité et qu'ils finissent par se rendre compte que ces besoins ne remettent pas nécessairement en question la loyauté envers la famille, ce qui assure à la fois la survie de cette dernière et le bien-être de ses membres. S'il y a compromis, comme cela se produit dans la pièce *The Chain*, celui-ci devient un moyen de résoudre un conflit mettant en question la loyauté de chacun des protagonistes envers l'autre en tant que participants à la solidarité du groupe.

Toutefois, dans *The Last Adam*, le refus du père de changer produit l'effet contraire. Lorsqu'un désaccord se produit, il entraîne la destruction potentielle d'un des membres du groupe ou des blessures au groupe dans son ensemble. Comme le père accorde la priorité à la loyauté envers la famille par rapport à la loyauté envers soi-même, il rejette les tentatives de ses fils de le défier. Alors que le fils aîné choisit, au prix de sa

propre identité, d'accepter la vision de son père pour conserver la confiance mutuelle et la loyauté qui les lient, le fils rebelle choisit de défier son père, sa survie étant liée à sa loyauté envers lui-même. Il en résulte que le père nie les besoins du fils rebelle de reconnaître sa propre identité et, en maintenant le mur qui les sépare, compromet ses chances de rétablir la relation père-fils. Ainsi, l'impossibilité de résoudre le conflit conduit inévitablement à la destruction du fils rejeté et au déchirement de la famille, malgré les tentatives du père (et de la mère) de survivre à la perte antérieure d'un autre fils. Les deux pièces choisies présentent ces deux issues opposées.

Dans le chapitre 1, nous observerons comment la famille et ses protagonistes, et plus particulièrement les pères, s'appuient sur la loyauté envers l'ancienne culture pour survivre dans leur pays d'adoption et comment leur résistance au changement ne constitue rien d'autre qu'un moyen de protéger leur identité dans la nouvelle culture. Nous examinerons également la relation père-fils dans ce contexte, et spécialement en regard de l'identification partielle des fils à la culture occidentale.

Dans le chapitre 2, nous verrons comment les questions de loyauté qui opposent les pères et les fils sont à l'origine des conflits de génération auxquels doivent faire face les principaux personnages des deux pièces. Les besoins des fils d'avoir une identité différente de celle de leurs pères et de leurs familles est perçue comme une menace et un acte de défi par les pères pour qui la survie de la famille et le maintien de leur propre identité au sein de celle-ci repose sur la culture de leur pays d'origine. Le besoin de changement est considéré comme un facteur important ayant des répercussions sur les relations entre les personnages et qui menace la survie des protagonistes et l'identité de la

famille. Les deux œuvres montrent que la loyauté envers soi-même, associée à la confiance et à la loyauté entre les membres de la famille, peut garantir la survie et que la souplesse est un facteur clé dans la protection et la préservation de l'identité des protagonistes, aussi bien que dans le rétablissement des relations interpersonnelles. Par contre, la résistance au changement diminue les possibilités de compromis, ce qui empêche la survie des protagonistes et de leur famille.

Dans le chapitre 3, nous montrerons comment, dans *The Chain*, le conflit est finalement résolu par le père qui, tout en préservant sa propre identité et en maintenant la confiance et la loyauté mutuelles essentielles à la survie de la famille, accepte de faire des compromis et de sauvegarder la relation avec ses fils en leur permettant d'être différents. Nous verrons aussi comment, dans *The Last Adam*, le refus du père de changer compromet la survie du fils rebelle en l'empêchant de devenir différent, et donc d'être loyal envers lui-même. En conséquence, le conflit père-fils demeure irrésolu et la famille se désintègre, car la loyauté et la confiance qui assuraient sa survie ont disparu.

Dans la conclusion, nous ferons un résumé de l'analyse du présent travail. Nous y confirmerons que même si les deux pièces comportent des similitudes en ce qui a trait aux thèmes chers à Rossi, leurs issues opposées démontrent tout de même la conviction de l'auteur que l'absence de loyauté envers soi-même menace la survie de l'individu. Toutefois, Rossi montre également que la loyauté envers soi-même n'est pas nécessairement inconciliable avec la loyauté envers la famille.

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I dedicate this thesis to my late father.

Chapter 1

Survival and Loyalty: The Italo-Canadian Immigrant Family

Prologue

Vittorio Rossi was born to Italian immigrants in Montreal in 1961 and raised in the district of Ville Emard. A graduate of Concordia University with a BFA specializing in theatre performance, Rossi established himself in the Montreal theatre scene with his plays *Little Blood Brother* and *Backstreets* in 1986 and 1987, both of which won Best New Play Awards at the Quebec Drama festival. These plays were produced off-Broadway in New York City and in Toronto with much acclaim.

In 1987, *The Chain*, his first full-length play, opened the Centaur Theatre Company's twentieth anniversary, the year in which he also became playwright-in-residence. The play was also produced at the National Arts Centre in Ottawa and was given a staged reading at Circle Repertory Company in New York City. Other plays by Vittorio Rossi include *Scarpone* (1990), *In Pursuit of a Cow* (1992), a work commissioned for The Dome Theatre of Dawson college, *The Last Adam* (1994), *Love and Other Games* (1995), and *Paradise by the River* (1998). Rossi held the position of writer-in-residence at Concordia University during 1990-1991; he has taught playwriting and is an actor in both television and film. Rossi still resides in Montreal and continues to write for stage and screen as well as to act. (Centaur Theatre Company programme).

Rossi's success and a few literary awards have also earned him acceptance from his family. His father Silvio, a carpenter, came to Canada from Isernia in central Italy in 1956, while his mother Carmella, a seamstress, arrived a year later with Vittorio's three older sisters and a brother. Rossi, the only child to be born in Canada as well as to go to university, had family pressures to pursue a traditional career such as engineering or

business; instead he chose the theatre, for which he felt obliged to support himself (Alastair Sutherland, *Maclean's* [January 17 1994]: 55).

Living most of his life in Ville Emard, Rossi states that the English group believed his neighbourhood to be a prevalent Italian sector, with its appearance of bars, cafés and Italian stores, but in reality it has always been truly French. He admits that he always felt he was part of a minority, identified as an Italian, even though he attended an English school in a predominantly French community. This feeling was accentuated by Rossi's father as well, who told him that he was Italian, despite the fact that he was born in Montreal and spoke English, which confused him.

Ville Emard had a strong but not necessarily positive influence on Rossi. He says he would like to detach himself from Ville Emard but finds it difficult to do so because of his past. He states that there were many conflicts in his life with friends, Italians and Francophones, and moreover with parents who were still living with old mentalities. It was a negative environment, yet this conflictive atmosphere was the source of inspiration for his plays. Another positive aspect which is reflected in his works is the sense of friendship, which is extremely strong and important to him. (Liana Marà, *Corriere Italiano* interview, [March 28 1990]: 28).

Rossi states that in *The Chain* and *The Last Adam* "the essential drama is between men: fathers and sons" and that "all writing is somewhat emotionally biographical". When asked which character in *The Last Adam* he identifies the most with, he refers to Grace. He explains "To me - her function in the play is one of protecting and keeping peace, and I could say that I am the one who plays that role. What Grace goes through emotionally, I identify with very, very clearly". (Margaret Hamilton, *The Centaur Scene*

2.3. [March 1995]: 1). Rossi's fears are that critics will label him as an ethnic writer, but he admits that trying to write about people and events outside his experiences have proven to be disastrous. (Constance Droganes, *Flare* [January 1988]: 34).

When I first became acquainted with Vittorio Rossi, he did agree to an interview, but, when the time came to make an appointment, no phone calls were acknowledged or answered by him, nor through the Centaur Theatre or fellow cast members over a two year period. It would have been valuable if the writer who is the subject of this thesis could have been interviewed in the very midst of his career. Private insights, reactions to my approach, and background to his plays would have proven useful. This opportunity however, appears to have been ignored by the writer which is a loss not merely to my thesis, but to the study of Canadian drama. [A.C.]

Recent theatre critics (mostly from the media) have alluded to the importance of the family in Rossi's plays. It is evident that Rossi's drama discusses family loyalty and resentment and conflicts between the old and the new generations and between family expectation and individual choice. However, no critics have provided an in-depth analysis of the causes behind these conflicts.

The aim of this thesis is to locate the source of conflict in two plays by Rossi within the framework of the Italian immigrant culture. I will demonstrate that the conflict is generated primarily because of certain factors present in the Italian immigrant culture, as, for example, family expectation versus individual choice, or tradition versus change. Furthermore, I will show that the characters in the plays are caught in the dichotomy between family loyalty and their sense of self as they question their identity in a predominantly French society in which they are a minority and English-speaking. All

these factors produce resentment, which in turn creates obstacles to freedom of expression. As a result, communication between the characters in the plays is hampered. These interactive difficulties are experienced not only inside, but also outside the family circle. I will show how the ethnic, cultural, and socio-political components found in the Italian-Canadian culture generate these conflicts amongst individuals in real life and how they appear or reappear in each of Rossi's plays under study.

Very little significant biographical or literary material is available on Rossi and his plays, because his works are still fairly recent. However, I will rely on standard sociological and psychological studies, particularly from texts dealing with the historical background of Italian immigrants, in order to locate his plays in their social context and to understand the playwright behind the creative process of the plays under study. I will also use information provided by theatre critics, the media and Rossi's own statements from interviews granted to the press, to get a comprehensive insight into his plays. I will use studies pertaining to the Italians so that I may define the ethnic, the cultural and the socio-political ground of his plays. Lastly, being an Italian-Canadian and a contemporary of Rossi, I will use my own experience in order to provide some insight on the Italians of Montreal as exposed in the plays.

I have examined the source of conflict found in Rossi's plays, and I have looked for its causes in the Italian mentality. I have focused on the Italians of Montreal because that is the matrix out of which Rossi comes: it is a trilingual environment, in which the Italian is an outsider to the French versus English conflict, resulting in generational conflicts and clashes of world view pertaining to old versus new country, which are particularly exacerbated in Montreal.

There are no studies which include an in-depth socio-psychological analysis of Rossi's plays, thus leaving open the opportunity for me to explore, investigate and analyse them with reference to the Italian culture of Montreal and to the specific issue of a conflict between loyalty and identity.

A. Survival: Old versus New Culture

The purpose of this chapter is to set out the sociological background of typical Italo-Canadian cultural and economic values, for it is only against this ethnic backdrop of shared attitudes and beliefs common to all immigrant Italian families that the conflicts in Rossi's plays can be properly appreciated. In Rossi's works, survival is a major theme and is conditional on loyalty to ensure the maintenance of the existence of the family and its protagonists. As we shall see, the main reason behind the father's emigration to the New Country is to ensure not only his survival, but also the survival of those to whom he is affiliated by a blood relationship. Similarly to his peers of Italian descent, the father has left his homeland for the betterment of the family. Like them, he shares a history in which his survival and that of the group under his protection has been threatened by economic difficulties in the New World and they have suffered much under the duress occasioned by the situation. They have managed to survive as the preceding generation did by maintaining ties of solidarity and by their loyalty to a way of life which was exported to the New Country where new challenges arose.

In both *The Chain* and *The Last Adam*, the father's arrival in the New Country has entailed a confrontation with the prevailing culture. As the new culture differed

extensively from his own in term of values and roles, it created potential threats to the family as well as to his own identity as protector of the household. Consequently, he has retreated to the safety of the familiar, that is, to his old culture with its tradition and values, and to his family, where he found refuge and strength in overcoming obstacles. Clinging to the old ways signified for the father a resistance to change, a mistrust of the new culture, and the creation of boundaries as a defensive measure. In contrast, in the New Country, both their father's and the Western culture with its values and roles have influenced the sons. The Western culture brings other values which do not necessarily conform to the father's tradition. Thus, the father desperately holds to the old ways as a means of preventing his sons from being attracted to Western culture and consequently losing them to it, despite the fact that in a dynamic society change is inevitable.

B. Resistance to Change

In the New Country, change is perceived by the father as a threat, a threat to the existence of his cultural and social identity as it is challenged by the stress brought about by a new culture with its own sets of values and roles. Confronted by the new culture, the father clings to the old ways as a means of guarding himself against a society which feels itself threatened by the arrival of outsiders. As a result, he is ostracised and marginalized both in his cultural and social identities, and mocked in his role as leader of the household. Feeling rejected by the inhabitants of the new culture, the father retreats to the family as a means of fighting disheartenment and finding the support needed to

enhance his chances of escaping the economic and social exclusion faced in the New Country.

Regarding the family, sociology researchers Daniel Bertaux and Paul Thompson define a family system as "an interpersonal unit of two or more persons with a continuous contractual relationship" (Bertaux and Thompson 8). They specify that the organisation of the family "is examined in terms of the relationships and the assumptions which underlie them" (ibid). The plays under study pertain to the Italian family structure. The family is organised so that it can maintain old values focused on protecting the family and ensuring its survival. It concentrates its energy on ensuring that all the members of its group will live up to the ideal image of the family, one which is based on the past. The Italian journalist Luigi Barzini notes that Italian families exhibit an "urge to conform to ancient precepts" and feel a "deep sense of remorse when they violate them" (Barzini 193). He adds that they "manage to be as faithful to the perfect pattern as possible" as well as to "preserve the traditions almost intact" (ibid). Thus, the father in both plays adheres to the family and to the old ways as a means "to overcome the difficulties of adjustment to an American environment" (Covello 279). However, "this manner of adjustment acted inevitably to hinder the process of accommodation to the American milieu and often resulted in open hostility to American patterns" (ibid).

It is perhaps necessary before proceeding further to point out the relevance of Bertaux and Thompson's definition of a family system as one characterised as "an interpersonal unit of two or more persons with a continuous contractual relationship". This contractual implication is particularly important in Rossi's plays, for the characters' interpersonal relationships revolve around fulfilling the group's expectations while

occupying a particular role within and outside the family walls; conforming to expectations secures their membership in the group from which they derive their social and cultural definition. Even though the Italian culture of the New World contains sets of expectations for its members to follow, this thesis focuses on loyalty as the basic group requirement, which is at the heart of the "contractual" relationship between the characters in the plays.

C. Loyalty

The word "loyalty" is never overtly mentioned in Rossi's plays. It is instead implied and it is the invisible link that chains one individual to the other, if not to the group as a whole. Luigi Barzini explains the importance of loyalty in the Italian family structure and the necessity for members to bind together. Through allegiance the group becomes a powerful unit against the advent of tribulations which may menace the family and jeopardise its survival and identity. He states:

The family extracts everybody's first loyalty. It must be defended, enriched, made powerful, respected, and feared by the use of whatever means are necessary, legitimate means, if at all possible, or illegitimate. Nobody should defy it with impunity. Its honour must not be tarnished. All wrongs done to it must be avenged. All enemies must be kept at bay and the dangerous ones deprived of power or destroyed. Every member is duty-bound to do all he can

for its welfare, give his property if needed, and, sometimes, when it is absolutely inevitable, sacrifice his life...The family should by every means be safeguarded from runs of bad luck, the disastrous effects of political mutations, and economic crisis...A well-run family must...be made to prosper for generations, possibly till the end of time. There must be children, of course, lots of children, especially sons who can carry on the name. (Barzini 193)

Based on this value, the characters in the plays are expected to surrender their self-definition for the benefit of group identity and survival. The parent's task is to educate his child in the loyalty principle as had been done through the generations in the Old Country.

Through his older characters, Rossi provides some brief historical background aimed at informing the reader or audience of the father's culture and values as it existed in the homeland prior to emigration and of his dedication to these same values in the new land. Loyalty, the most prized, and solidarity remain significant values in ensuring the family's protection as prioritised in the Italian culture. Consequently, the father relies on the sons' loyalty and ties of solidarity as a means of protecting the family and the traditional culture, one he specifically identifies with.

In *The Chain* and *The Last Adam*, the father's youthful memories are drawn from events in which loyalty has proven to be a reliable means of protecting the group in times of adversity. In this respect, loyalty becomes synonymous with group survival and the essence of the intergenerational transmission. It becomes also the main component of the

group's mentality as well as the first obligation set on the individual who is part of the group system. The stories the fathers tell to illustrate this standard are aimed at inculcating the loyalty value in each succeeding generation so that it will ensure the survival of the group as well as its culture, and transmit its tradition.

In *The Chain* and *The Last Adam*, the fathers have recapitulated tales from the Old Country unrelentingly. In both plays the notion of survival and loyalty is verbalised by the fathers to their sons, and is evidently a part of the family's legacy. The stories are told to Armando's sons, Marco and Salvatore, and to Tullio's boys, Joe and Massimo. What the parent communicates is that without loyalty survival is impossible. Also, survival is conditional on the future of the next generation. What is also stated is that group survival precedes individual survival and that self-sacrifice is a sign of loyalty. Thus, they are invited to surrender their self-definition for collective identity. This is the nature of the contractual relationship presented to them and rooted in consanguinity.

In *The Last Adam*, Armando, the father, transmits the loyalty value to his eldest son Marco in a personal recounting of an event which occurred when he was a boy. Armando's narration is one which involves his mother and how a photograph of his brother's political allegiance to the German party saved the family during World War II. His story focuses on loyalty and how family solidarity, self-sacrifice, and action for the benefit of the group has ensured the survival of all. He tells the following story:

Let me talk. I have tried all my life to keep this family
alive. That is the only reason why your mother and I live.
Knowing that we have a family to care for. I move from
point A to point B because of my children. Back in Italy,

during the war, growing up...Our village had been taken over by the Germans, and to this day I can still remember them patrolling the area. Food was scarce, and what little there was, went to the Germans. Your own grandmother was almost killed once, my mother, for hiding a little pig from the Germans. They were ready to kill her. But she pleaded for her life. For my life. None of it worked. What finally stopped them was showing them a picture of my brother as a Fascist, who had been captured and imprisoned by the British. A picture. A picture saved her life. And mine. All the begging in the world would not have convinced those Germans that my mother was saving that pig for her family. She put her life on the line to save her family. Can you understand that? Does any of this make any sense to you? (*MARCO nods.*) You've heard me tell these stories about the old country many times, and I keep reminding you and everyone else here because there is a reason. Knowing Where We Come From. Is that clear?

(43)

Armando emphasises that it is loyalty, not emotion, nor the basic need for food, which guarantees survival. He carries this thought a step further by suggesting that self-sacrifice and group interest have its rewards in allowing all members to remain alive. As a result of the boys' grandmother's gesture, it has allowed Armando and his family to

remain alive and he mentions this in the next statement: "She put her life on the line to save her family". Armando verbalised that one member's life depends on another for survival, which is based on nothing less than allegiance. It is not the pig nor pleading that saves lives, but loyalty in the guise of self-sacrifice, as the next statement indicates: "But she pleaded for her life. For my life. None of it worked". However, it is one member surrendering his identity, as proof of his affiliation to the group, which rescues and preserves one's clan. By so doing, one member is linked to another to a point where they become, figuratively speaking, one entity, as the next statements suggests: "A picture saved her life. And mine". The picture becomes a symbol for the remembrance of the applied value; it is intended to keep the memory alive of those who prioritised the welfare of the group over their own lives so that others may live, and, most importantly, as a reminder of their loyalty.

Armando's brother's image, seen with a group of Germans soldiers, communicates his affiliation to the Fascist movement. Thus, the insinuation is that group identity and allegiance to the group secure everyone's continued existence: this is done through the exclusion of one's self-identity. The survival of the group is more important than individual survival. Allegiance provides the necessary power to ensure the group's welfare; it also implies that one is linked to another, that one shares a common distinctness with others who have the same belief system. This becomes implemented in the intergenerational link as the value is passed on from father to son, from one generation to the other.

In *The Chain*, loyalty is again an important familial value passed on to the sons by their father. Tullio is no different from Armando in his role of conveyor of the family

values to his eldest son Joe, and to Massimo: Tullio has lived his life by dedicating himself to his family, and has observed the loyalty precept. He expresses his commitment to his family, to Michael, his niece's husband, in the following quote: "All your life you do nothing but for your family. You work, you talk so maybe your sons can learn something" (163). The notion of self-sacrifice is hinted as he relates that his family has come first in his endeavours. The next statement "Daddy fucks us all over with his fucking culture stories" (148), given by Massimo to Joe, is indicative that Tullio's effort to communicate the values of his culture to his sons in the hope of transmitting to them a sense of identification is not well received by his youngest son. Along with loyalty, the preoccupation with survival is also an issue for Tullio, and Massimo articulates the sons' displeasure at that in the next statement:

...some culture? This is it; this is a different country. You can have two bits on a steak and throw it out. Big deal. Tomorrow we get another one. This is how this country works. But to sit down at every meal and be told the waste I leave on my plate, what is that? He lives in the past.
(148)

The above quotes show that the loyalty value and the survival concern are important elements in the familial context of the characters and are an integral part of their daily lives, but that the younger generation does not adhere to them as strongly as their fathers do. Sociologist Anne Muxel states the importance of memory in the intergenerational transmission of identity: "Functioning as a living link between generations..., it is with and through memories that the identity of a social subject pieces itself together." (Bertaux

and Thompson 193). She cites sociologist Françoise Zonabend who writes: "This perpetually recreated family experience introduces man to his social role" (ibid). Thus, the fathers' memories are used to pass on to the sons their cultural and social identities as well as to stress the importance of loyalty in the maintenance of that identity. It is when these values are or seem to be questioned that trouble arises.

It should be kept in mind that, as a newly-arrived individual in the New Country, the Italian immigrant was confronted by the challenges of a world for which he had had little or no preparation. While in Italy the family and to some extent the village had controlled the actions of an individual; in the New World, it was otherwise. Since most of the time the Italian immigrant arrived alone, he "faced a situation in which he was suddenly compelled to 'live his own life', to act and think and to believe in his own way. His social training in Italy had not prepared him for such a drastic change" (Covello 280). In order "to achieve a state of adjustment in which his 'subjective personality' could survive the hostility of his new environment, he needed first of all a familiar tradition; not as a cherished memory - for that would only increase his conflicts - but as an overt manifestation of his traditions that would represent to him a concrete mooring" (ibid). As a result, he resolved to replicate a "common pattern of family life, entrenched in tradition... which conditioned every member... so that he had a clear conception at all times of what he and the others must be and do in their society" (ibid). As Covello remarks, this old-world cultural inheritance was "[transferred] upon the American-born generation" (Covello 281). It can be added that on a deeper level this replica of the old-world family life provided the individual with a "safeguard against personal disorganization and insecurity" (Covello 279).

In both dramas, it is evident that each father feels threatened by the New Country's culture as he is antagonistic to its influence, which translates into a resistance to change. This resistance to change is seen throughout the plays as the father retreats to the old ways as a means of securing his identity as it is established in his old culture. The psychoanalyst Erik H. Erikson defines identity as a " 'process located' *in the core of the individual* and yet also *in the core of his communal culture*, a process which establishes, in fact, the identity of those two identities" (Erikson 22). Thus, the individual's self-definition is not dissociated from his culture. Clinging to the old ways is a means by which the father can maintain, preserve and retain his self-definition as established in his traditional culture. In this respect, the father's survival implies that he remain loyal to his self-definition. Since, in the Italian family structure, the father's identity is linked to the family, and extends particularly to his sons, then, as he safeguards his household, he also protects his self and social definition.

Sociologists Claude Painchaud and Richard Poulain explain that, within the Italian family structure, ties of solidarity are powerful in binding its members together to the extent that they become undifferentiated from the group to which they are attached and bonded by a blood relationship. They state the following from their observations:

L'idéologie familiale, tissée par les liens de parenté, consiste à sacraliser et diviniser la famille, c'est-à-dire à rendre l'individu tellement solidaire de celle-ci qu'il fait bloc organique avec sa parenté face à "l'étranger", à l'autre, celui qui n'a aucun lien sanguin. L'individu s'efface au profit du groupe, accepte l'autorité d'un membre du groupe

et se plie aux exigences de celui-ci. (Painchaud and Poulain 168)

They also mention that, despite the fact that the Italian immigrant has long been established in the New Country, he remains nonetheless faithful in keeping his conception of the family intact and his traditions unchanged. To this effect they underline Yvan Bordeleau's observation who, states that "l'immigrant italien établi depuis longtemps a une conception du rôle de la famille similaire à celui qui est arrivé récemment. En fait, cette conception semble peu varier avec le temps" (Painchaud and Poulain 167). In this respect, they agree with Luigi Barzini and Leonard Covello's findings. As mentioned earlier by Barzini, most Italian families exhort an urge "to be as faithful" to the ideal prototype as one can and are tenacious in keeping the traditions unaltered, or in other words, unchanged. (Barzini 193). Covello reports that "The southern Italian immigrant in America naturally sought to perpetuate [the] traditional family pattern in his adopted country" (Covello 238).

In both of the preceding quotes, each of the father's efforts is also aimed at trying to maintain his authority and status in the family. Both of these factors are linked to identity and to survival. To maintain it, they need to rely on their sons' loyalty and on solidarity. Painchaud and Poulain explain the origin of the importance of collective effort in securing the group's existence:

L'entraide avec les membres de la famille...témoigne d'une vision particulière de la famille et de la place de chacun à l'intérieur de cette cellule. L'entraide mutuelle est liée à la relation d'autorité et à la hiérarchie familiale.

Cette entraide est aussi une illustration d'une forme particulière de solidarité née des conditions matérielles d'existence de la très grande majorité des immigrants italiens d'origine paysanne et ouvrière. Cette solidarité est celle des démunis qui doivent s'unir tant pour produire leurs moyens d'existence que pour assurer la survie du groupe dans les conditions particulières de leurs régions d'origine. C'est une solidarité qui force l'entraide et resserre les liens entre les membres d'une même famille. Elle persistera même après que les conditions matérielles d'existence auront changé. (Painchaud and Poulain 179-180)

An important element of this family dynamic is mutual assistance, which emanates from group solidarity, a solidarity that is meant to continue through time and is beneficial to those that conform.

Painchaud and Poulain explain that, in this family ideology, the Italian male has a pre-determined role to play. He must fulfil obligations pertaining to his status in the group, one in which honour is central. As head of the household, he controls decision-making concerning the group under his authority, and is responsible for ensuring its financial and material well-being.

In the New Country, the father's role pertaining to his gender becomes also a source of threat to him. The resistance to change is a means by which the father can protect his role as head of the household, one from which he derives his self-definition

and social status. Consequently, faithfulness to the old ways signifies protecting his self-definition and role as prescribed by the traditional culture. In *The Last Adam*, the father makes a reference to the hard times experienced upon his arrival in Canada, which not only involved the stress of migration, but also the encounter with a new definition of maleness and gender role. Armando verbalises to Marco the discrimination he has encountered in the New Country as a result of his identity and the role he played as caretaker of the family:

...And they would all laugh at me. There goes the wop.
 The wop who worked to keep this family alive. The wop
 who never put himself in the way of bettering his family.
 Never....I took a chance on a new country where I knew
 nothing of its laws, its ways, its language.... And I did what
 I had to do to build a family. To build a life. We have
 obstacles and we over come (sic) them....And still we
 survived. (44)

In the above quotation, the father reiterates his conviction in the old value system, in loyalty and solidarity, as being effective enough to ensure survival, and to overcome economic and social marginalization and deprecation of his Italian identity and gender role as head and protector of the household. It is intimated that loyalty to one's identity is a powerful value in overcoming obstacles when confronted by new challenges, and is also a contributing factor in ensuring survival.

The father's preoccupation with identity linked to his gender role and social status is obvious in the plays, for the father's greatest threat comes from his insecurity in seeing

his sons attracted to Western culture. In the new culture, gender roles are defined differently, affecting the father's mirror image. Consequently, he fears that his sons will abandon their cultural identity for the Western one and most of all project an image contradictory to his own cultural expectation. It would be interpreted as a failure on his part.

Losing the sons to Western culture also presents a threat which involves a break in the ties of solidarity on which the father is dependent for maintaining his own status and from which he derives his power. Social status is dependent on economic power and in the plays it is acquired through family solidarity. To escape marginalization in the New Country, ties of group solidarity are imperative. By the same token, the whole group's economic status is also strengthened and survival maintained. It becomes on the one hand necessary for the father to orchestrate the means to improve the family's economic and social condition, and on the other hand his success or failure becomes a reflection of his own identity and power. Covello relates that:

The assumed obligations of the family head consisted also of the supervision of the behaviour of the members of the total family; because their adherence to community mores insured for the *capo di famiglia* a standing in the community. Deviation from the accepted norms undermined not only the prestige of the particular household, that is, the one which indulged in breaking the family traditions, but also affected the status of the *capo*.

(Covello 157)

This implies a mirror image that the father depends on his sons to reflect in the community. Lack of supervision from the father means that he has failed in his role as protector of the household, damaging the status of the family, which affects its identity, perhaps even through generations; that is, he has failed to pass along his cultural heritage.

In *The Chain*, the father makes numerous references to the negative influence of Western culture on his boys. This fact denotes that he believes in the potential of the old value system and thus still lives by it. One of these examples is given by Tullio as he expresses his disagreement with the New Country's handling of its teenagers. Tullio tells his nephew Enzo: "Work tells a lot about a man. But in this country, you are still considered young" (114). The comment pertains to the idea that in western culture the youth's insertion into the adult world is delayed, thus manhood is postponed which also defers the economic and social advancement of the family. The criticism applies to both of his sons and shows the father's expectation of having the two of them fulfil the prescribed male role in the traditional culture. As indicated by sociologist Anne Muxel, "Family memory is also expressed differently according to sexual identity" (Bertaux and Thompson 195). Referring to sociologist Isabelle Bertaux-Wiame's studies, she points out that "work is an ever-present reference for men while for women family life is given priority. This differentiation has a social and not a biological basis" (Bertaux and Thompson 195). She also cites sociologist Anne-Marie Devreux who arrives at the same conclusion in stipulating that "gender-specific memory is not just a product of the cleavage between masculine and feminine identity but also of the role played by the subject's fathers and mothers in their lives" (ibid). Thus, Tullio's statement "work tells a lot about a man" denotes as much a social implication as a concern with maleness. After

all, the economic and social status of the family are subject to the competence of the male or father; he is the one entrusted with ensuring the survival of the household as well as ascertaining the future of the next generation financially, socially and culturally. Since it is the "sons who can carry on the name", the father cannot allow himself to fail in his role, otherwise he would be perceived as less than a man, according to Tullio's reasoning.

Thus, in both plays, the fathers use the loyalty principle as a means of controlling their sons' attraction to Western culture. By the same token, the fathers ensure their self-definition as well of that of the group from which they are undifferentiated. Not surprisingly, the fathers become vigilant in distinguishing those who may menace the family's identity, including their own sons (through defiance and usurpation of his authority) and those who may contribute to the process of identity- weakening. Insiders and outsiders will be differentiated on this basis.

To sum up, the fathers' mission is to transmit, as the preceding generation did, the loyalty value to their sons and to stress the importance of allegiance in ensuring group and individual survival. In so doing, the group's identity is maintained in the process. However, it is when these values are questioned by the sons that trouble occurs. In both dramas, the fathers feel threatened by the New Country's culture as they are antagonistic to its influence on their boys. They fear that the sons will abandon their cultural identity for the Western one, and that they will project an image contradictory to their own cultural expectations which would be interpreted as a failure on their part. Furthermore, losing the sons to Western culture presents a threat which involves a break in the ties of solidarity, jeopardising the father's status and power. Thus, the fathers' perceived threats

emanating from Western culture justifies his resistance to change in the New Country.

D. Mistrust of Outsiders

This dedication to the old values means not only a resistance to change, but also a mistrust of outside influence which may interfere with the established values of loyalty and solidarity, and affect family cohesion and group identity. As stated by sociologists Frederick Elkin and Gerald Handel: "Outside of his immediate family and ethnic group, the child experiences the new American society and culture with their different customs, loyalties, and prejudices" (Elkin and Handel 2nd ed. 91). In both plays, the father is aware that his sons are vulnerable to the New Country's customs and ideas, which are susceptible of being in contradiction with his tradition and have some impact on the family. Consequently, the father becomes wary of alien influences and exhibits a distrust of outsiders who can corrupt his younger generation with modern notions incompatible with the old ways and traditions.

In an effort to preserve the old-world family life, to protect themselves "against personal disorganisation and insecurity", and to ensure that they can transmit the "old-world cultural inheritance" to their sons, the immigrant fathers develop an antagonism toward the Western world, as they perceive it as tampering with the traditional family system.

Western culture is seen as interfering with the established family patterns, threatening family cohesion and leading to a potential break in the ties of solidarity. Furthermore, it is threatening to the father's status and role as head of the family and a

menace to his position of authority. The Western culture with its different sets of values and roles is threatening in so far as the sons reflect behaviours manifestly derived from the outsiders. This situation leads the fathers to believe that their sons may be shifting their loyalty to the Western culture, consequently prioritising self over family.

It is noteworthy to mention that the fathers' perceptions of their sons are culturally-based as they evaluate the signs the sons are emitting, signals reflecting their sons' cultural allegiance which affect the boys' gender and social image. By their behaviours and utterances, the sons are sending mixed messages to those they communicate with, and especially their fathers. On the one hand, they want to prove to their parents that they are faithful to the old ways, and that they identify with their Italian background. On the other, their double cultural identity betrays a Western side. In this respect, they exhibit two realities taken from their milieu, in which there are two sets of roles, one ethnic and another western. Furthermore, being socialised in two different cultures, the sons inevitably have allegiances to both identities. Sociologists Frederick Elkin and Gerald Handel report the child's dichotomy as he finds himself to be the product of two cultures: "The child lives on the margins of two cultures, has loyalties to both, but does not fully and exclusively identify with either" (Elkin and Handel 3rd ed. 105).

In both plays, the sons display their ethnic and nationalistic allegiance by acknowledging their Italian identity. Massimo and Joe use the term "catenaccio" or "chain" as the symbol of their mutual solidarity and identify strongly with an Italian soccer team that has won the World Cup. Salvatore displays his nationalistic allegiance to the Italians by getting into a brawl with a French Canadian waiter in a café. He

identifies himself to the waiter by saying "Listen, Paesano, I'm Italian" (12). However, he also acknowledges his Canadian origin to Marco. While recounting the incident in the café, he says "Then, of course, he starts to pretend he don't understand me. Like I'm a foreigner or something. I WAS FUCKING BORN HERE!" (ibid). His brother Marco, on the other hand, was born in Italy and has chosen to project his Italian identity and to negate his Canadian citizenship. Marco answers defensively to his brother: "Don't call me a Canadian. You're the one who was born here" (16) when confronted with Salvatore's attack on his negative attitude "That is so fucking negative! That is so Canadian!" (16). Marco does not appreciate Salvatore's criticism which is qualified as pertaining to Westerners, and since he is reluctant at first to embark on the business venture with his brother who has a poor credit record. Marco wants to dissociate himself from his brother and Western identity. Similarly, Marco criticises the Western culture's educational system as being detrimental to the minds of children. He objects to a structure which encourages its youths towards independence. He tells his father, after getting irritated by a child who displays assertiveness on the phone, "What are they doing with education?" (6). As Armando asks who he is referring to, Marco answers "A child of a loser" (ibid). This reference is also indicative of the place the son occupies in relation to his father, and a comment that the image of one reflects the other.

The reference to the Quebecois socio-political situation is not coincidental. It alludes to Salvatore and Marco's need to protect their inherited cultural identity, which is threatened in the larger society. The "we" and "they" intimation mentioned by Salvatore is a reference to their need for solidarity and allegiance in protecting their cultural identity, one which involves also economic and social discrimination, as he says in

reference to the Quebecois: "They get richer and we stay the same" (15). This quote also suggests that there is a need for change and action that are vital not only for financial and social advancement in the community, but also for the positive recognition of one's ethnic identity. In fact, these needs are also relevant for the boys in *The Chain*.

In both plays, the sons have been ostracised because of their fathers' cultural identity and have felt discrimination, a situation they want to change by reflecting a positive image of themselves in the community, a community that has an ethnic and a western side. However, the young protagonists experience inner contradictions as a result of their double cultural identity. Massimo tells his father of the duress of being negatively projected as an outsider by Westerners whom he partly identifies with. He says: "- what do you think they call us wops for? You don't mix!" (156). He blames his father's legacy as a result of his refusal to change or to become assimilated into the new culture, which creates cultural misunderstanding between the groups. Salvatore expresses a similar inner contradiction in his discussion with Marco which revolves around the question of identity, as he says "You wanna work all your life for these no-good-fucking-bastard-Canadian-cock-sucking-Quebecois-bullshit-migrants?...And you know what their final report says?...That we have blended into their society" (15). Both protagonists' inner contradictions would best be explained by sociologists Shibutani and Kwan, whose observation is reported by Elkin and Handel: "When a man lives in two social worlds, each of which is a moral order, he cannot live up to all his obligations. Where standards are inconsistent, he will be wrong in the eyes of one of the groups no matter what he does" (Elkin and Handel 3rd ed. 106). Thus, as they identify with two cultures, the young protagonists also reflect two images of themselves, which may

confuse or threaten the fathers who do not or only partly recognize themselves in their sons.

Covello explains the father's difficulty in adjusting to the new culture and the latter's perception as the result of limited exposure to the outside world:

The strong family solidarity was conducive to a narrow social outlook. The *contadino* did not develop any wider outlook, since he could only obtain his ideas from the sphere of his experience, which was extremely limited through lack of activity outside the circle of his family life. Social solidarity did not transcend these boundaries. (Covello 152)

Thus, his limited knowledge of the larger society creates a natural mistrust and becomes intimidating.

The father's hostility to the new culture is seen in his disagreement with the manner in which it considers its youths, as it encourages them to a life of leisure which consequently pushes them away from their economic participation in the group's advancement and disengages them from family solidarity. Furthermore, the sons' potential endorsement of Western culture with its modern ideas is perceived as threatening to an already pre-established family pattern, one in agreement with the old ways and with the father's "desire to entrench them in parental ways of thinking and doing things" (Covello 288).

In *The Chain*, Tullio the father is opposed to new ideas unless they forward the family economically and socially, yet these should not intrude on the familial values and

structure. Tullio gives Massimo advice centred around maintaining the old value system and advises him to be wary of any influence which may corrupt and alter the family's identity; he tells his son "many people come to you with ideas. Including your brother. It is up to you to decide what is right, what is wrong" (18). The recommendation further indicates that Tullio is asking Massimo to differentiate between people who abide by the old value system and those who do not. Tullio refers specifically to his elder son Joe. As opposed to Massimo, Tullio feels that Joe has been influenced by Western culture, and, as a result, the latter's ideas are incompatible with the family's traditional values. Joe wants to change the company name from "Testa Landscaping" to "Chain Landscaping", and Tullio is opposed to it, saying to Massimo "That's why I put you in charge of the books. You study, and you make the decisions. I keep Joe in charge of the road. Am I right?" (ibid). To be right means to conform to the father's old ways. Joe's idea of replacing the family name implies changing the father's and the group's identity. Tullio asks Massimo for support for his demands and a confirmation that the latter is following his expectations, as is suggested by the question following his recommendation: "Am I right?" With Massimo's affirmative response, Tullio re-establishes his firm position on the matter regarding both sons and their role in the family business. He says: "Those should not be his ideas. I want you to understand that" (ibid). Tullio warns Massimo not to be influenced by concepts from the Western culture that may delude him and to concentrate instead on ideas that are in harmony with the old culture. He asks him to prioritise faithfulness and solidarity to the family, despite proposals that may come from his brother. In other words, Massimo's loyalty should be to the family as a group, and not to Joe as a brother.

In *The Last Adam*, Armando refuses any modification to a pre-arranged familial setting. The death of a son, named Adamo, has disrupted and scarred the familial setting some twenty-seven years past. Consequently, the parents have (on the surface) adjusted to the tragedy by counting on the old ways, which have been equally reliable in helping them deal with the anxiety caused by their arrival in the New Country. As mentioned earlier, Armando's childhood story and his account of his experiences upon his arrival in the New Country were aimed at instigating the loyalty principle in his children, but to some extent, the stories were also intended to make certain that they did not go astray from their familial obligations. The discrimination that Armando faced in the New Country was defeated by applying the loyalty precept and by prioritising family over self. As family was prioritised over self, solidarity and allegiance were maintained, and the group's survival could be ensured. Thus, the loyalty precept became a prized value in overcoming obstacles threatening individual and familial survival. To this effect, the parents have faithfully maintained their dead son's religious ritual as a sign of loyalty and have ensured that the other siblings respect it as well. The old ways have allowed the parents to cope with and survive the hard times as well as the tragedy. Thus, Armando as head of the household continues to rely on the old ways by trying to control changes which may threaten the group. Since the old ways include an important value such as loyalty to the remembrance of those who gave their lives so that others may live, any modification would also entail a betrayal of the memory of the dead Adamo. In this respect, change is inconceivable for the father as well as for the mother. In the following quote, Armando shows his loyalty to the family by acknowledging Adamo's death, saying to his children Marco and Grace:

This is what your mother wants. I can't change what we've been doing for twenty-seven years. Twenty-seven years! I expect you both to understand this! That I don't have to explain this every year!...His twin brother died a baby, and he lived. He knows what's right. Do you both understand? (8)

Armando expects the family to conform to the old ways as a sign of faithfulness and show their solidarity. The father anticipates that the children will celebrate and attend a mass in Adamo's memory on the day of the twin's birthday as has been done devotedly throughout the years. Salvatore must conform as well despite the fact that his twin brother's death eclipses his birthday as pointed out by his sister Grace, who says "Every year we have a special mass in memory of Adamo. Every year it's the same thing. Don't you think Sal would appreciate just once if we remember his day as well? Just once" (ibid). Despite the fact that Grace speaks on Salvatore's behalf as she requests the acknowledgement of her brother's birthday, it is rejected by the father who refuses to modify a pre-arranged family ritual. For Armando, doing "what's right" is to follow the old ways and not have his authority questioned in the process. They must respect the family's traditional pattern.

As Salvatore proposes an idea which may financially advance the family, he also threatens the family's structure system: his proposal means going to Italy and obtaining help from an uncle who has betrayed the family. It therefore means a change in the family's self-definition. More than that, Armando fears that Salvatore's trip means discovering the secret surrounding his twin brother's death which has been kept hidden

by the parents. Most interestingly, the secret is linked to the notion of identity. Consequently, the dead son's identity is linked to his progenitor, thus his father, and this directly affects the group's identity as well; that is, the secret if uncovered has the potential of bringing disgrace to the family's identity, which include the dead son, and of tarnishing the family's lineage. Therefore, the parents feel justified in their opposition to deny Salvatore's plans for it is detrimental to safeguarding the family's identity, honour, reputation and legacy.

The audience or reader is informed that Armando's brother-in-law had abandoned the family at a time of crisis, thus breaking the bond of solidarity and consequently betraying the group by his flight to Italy. But, most importantly, he took with him a family secret potentially capable of harming it again. As Gates, Rosalia's nephew, returns from his trip to Italy where he has met the uncle, the father panics at the thought that he may reveal the secret which has been kept hidden from the children and which the uncle is familiar with. The secret involves the tragedy surrounding Adamo's death in which both parents and Salvatore (unknowingly at this stage) are involved. As a child, the parents witnessed Salvatore's temper as he pushed Adamo down the staircase, causing his death. The boys were "fighting over a toy" (84) and, as the phone rang, Armando left both boys unattended for two seconds, giving Salvatore enough time to display an impulsive gesture of pushing his twin brother down the staircase. The parents have kept the tragedy undisclosed in order to protect the family from dishonour. In an attempt to preserve the family intact and its name untarnished, Armando seeks solidarity with Marco and Grace. He fears that Salvatore is incapable of handling the truth if it emerges either by Gates' revelation or by his son's initiative in going to Italy.

In the following quote, Armando reveals his anguish as he tries to control a situation in which he suspects Gates is holding information capable of compromising the family under his authority. To prepare for an eventual crisis, he resorts to loyalty and solidarity as a means of safeguarding the family by asking Marco and Grace for support. He tells his daughter in a few words "You keep things in order here. You have to help me" (7). Armando also asks Marco for aid by telling him to discourage Salvatore's business transaction which would result in sending the latter to Italy and in his learning about the secret. Marco is placed in a position in which his loyalty to his brother is compromised since he is not totally opposed to Salvatore's business transaction. He tells his father the conflict he is in by uttering three words "He's my brother..." (46), which despite the brevity of the answer, are full of significance. Marco is being asked to be disloyal to his brother, to betray his own blood. Furthermore, Armando's offer of giving his oldest son all his assets complicates the matter. Armando explains that his demands are based uniquely on the ground of loyalty to the family by responding "And he's my son. And it's for his benefit that I offer you this. Refuse this business deal with Salvatore? Say no to him, and the rest is yours" (ibid). By the same token, Armando wants to protect Salvatore from the truth by maintaining his son's ignorance of the matter. He says to Marco "But you have to understand, when we lost Adam, we were afraid for Sal. And we did all we could to keep him happy" (ibid). Similarly, by keeping Salvatore contented, Armando feels that he can control him, that is, by assuring that he will not look outside the family for gratification. However, he knows that he has failed in this respect, as he concedes to Marco "I admit my mistakes. In many ways I

have failed with him. But now this has gone too far" (ibid). Thus, he acknowledges his limitation as a father.

Armando's demand has a cultural basis which is linked to family identity and which is what the secret is about. By adhering to the father's wants, Marco would be protecting the household from dishonour, thus its name and its identity, since Salvatore has been demonstrating behaviour which seems to be drifting from the family, that is, not in concordance with the group's expected orientation. He has been absent, much to the displeasure of the family, from the group's activity which consists of carrying bushels of tomatoes in view of preparing and storing them in Mason jars; instead he has been engaging in talks with "outsiders," discussing business ventures. His job instability has contributed to his reputation of "drifter" in the family. His past business dealings have failed and he has accumulated considerable debts which have been re-repaid with money borrowed from "outsiders". All these behaviours and his tenacity in wanting to go to Italy to see his uncle and wanting answers regarding Adamo's death are seen as acts of defiance as well as betrayal of family solidarity.

As Salvatore plans to meet his uncle, he also verbalises that he is linked to him and wants to establish a financial relationship with the latter. He says to Marco "We have an uncle in Italy. He's done something for himself. He's my link" (16). He has also links with Cano, a disreputable individual unrelated to the family, but his intention to link with an uncle who has betrayed the family makes Armando resort to drastic action as a means of safeguarding the family's identity. In an attempt to retrieve his youngest son, Armando ask the latter's support by asking him to cancel his trip and notably to discard the idea of meeting and engaging in a potential business transaction with the uncle. He

says to Salvatore "If you do this, you are failure to me. To the family. And to yourself" (28). Interestingly, Armando's words reflect the cultural belief that one's identity is directly linked to the others in one's group. The word "link" is particularly important to denote an affiliation with someone else. In Salvatore's case, the affiliation is with others outside the family circle or at least considered strangers, like his business connections with Cano and his estranged uncle. The business situation has to do with a contractual implication with "outsiders" and not within the accepted boundaries with the family.

Even though it appears that Armando is able to tolerate Cano, he cannot deal with his son's relationship with the uncle. In a discussion with Marco regarding Salvatore's plans, Armando reveals his anger at the prospect of seeing his youngest son overstepping the family boundary, saying "I don't want Salvatore to go to Italy.... He will lose your ten thousand dollars, and that will cause more tension within the family" (46). Thus, the father is unable to accept Salvatore's desire to link up with a family enemy described by Armando as a betrayer. He expresses to his son the following: "Your uncle doesn't know you. You're wasting you time! And your money!.... Now you want to bring your brother down with you!.... Your uncle doesn't care!.... He's a coward! The way he left us here! Un farabutto!" (28). Armando intimates that the uncle would not acknowledge Salvatore's identity if he were to go to Italy. From Armando's view-point, the link has been severed, and thus the uncle is no longer part of the family. The uncle has been designated as an outsider; he has betrayed the group by choosing self over family, such as his flight to Italy would indicate. He has lost the family's trust and loyalty.

Armando's concern is that his son is pursuing an avenue which is derogative of the established principle of family loyalty and solidarity. Armando's words denote that

he believes that Salvatore's interests are self-serving if he pursues his idea of doing business with the uncle, but most importantly if he aspires towards finding the truth about Adamo's death. By his financial involvement with either Cano or the uncle he would also implicate the rest of the family, notably his son Marco who has been obedient and has followed the father's rules. Armando wants to safeguard Marco and the next generation. His offer to Marco has been given with this in mind. However, Salvatore's seeming defiance of his father's order makes Armando want to protect the family's inheritance not only financially, but, most importantly, in terms of its identity. The words "you want to bring your brother down with you!" (ibid) and "I don't want him experimenting with your money" (46), are a clear indication that he is concerned with what would come after Salvatore's failure: not only financial degradation of the group, but also the dishonour accompanying the defeat, as has already been mentioned in his words "If you do this, you are a failure to me. To the family. And to yourself" (28). One's decision compromises everyone's status in the group as well as affects the familial legacy, whether past, present or future. In this respect, loyalty is a value which must be taken seriously. Salvatore's defiance of his father's request would be interpreted as a sign of betrayal of his heritage. Armando's admittance that he has failed Salvatore suggests that he has not succeeded in this area. He has failed to make Salvatore respect his cultural heritage, as is stated in his words to Marco who blames his father for Salvatore's lack of guidance which subsequently has contributed to his "directionless life" (18) and deviance: "when we lost Adam... we did all we could to keep him happy" and "In many ways I have failed with him" (46). Armando concedes that he has wronged his youngest son by his absence of leadership. However, Armando feels that he

must resort to the cultural means of defending the family by keeping outsiders out in order to safeguard the rest of the family. Salvatore's behaviour is disrupting the family's structure system, affecting group solidarity and cohesion. Armando has lost control over his son's actions. His actions are compromising his own status in the family.

Since undifferentiation exists in the Italian culture, (that is, one's identity is directly linked to the others'), Salvatore's intention to meet with his uncle is a means by which he can have access to his own identity. In a discussion with Grace on the question of self versus family identity, Salvatore expresses his need of finding his identity, which is related to his dead brother. He wants to appropriate his identity, which has been in the shadow of Adamo. He cannot move on unless he has a point of reference, which is linked to the past and to preceding memories. He tells Grace of the necessity of knowing where he comes from before he can proceed further in his life, saying "You've taking charge of your life. For the future. Good. What is that if not facing the truth? It is the truth. Truth as you see it. As you want it" (35). Similarly, he refuses to abandon the idea of investigating Adamo's mysterious death to which the uncle holds the answer. He says "Why must I be denied this opportunity?...Why shouldn't I be able to see it through?" (36). And "I should know the truth before I move on" (ibid). He suspects his father of jeopardising his search for the truth, stating "Daddy does not want me in Italy. He can't afford our uncle telling me the truth. That's why my business deal is a failure to him" (37). Thus he interprets his father's motivation as a means of preventing him from having entry to his true identity.

Since the secret is linked to the notion of identity, Salvatore feels that, to understand who he is, he must first discover who Adamo was. Thus, to find the truth also

requires that he remain loyal to himself, which entails taking risks by defying his father's authority, consequently compromising his own position in the tight household unit as well as disrupting the family system. As verbalised by Armando, his expectation that Salvatore conforms leaves no space for negotiation, as the next quote implies: "I don't want to hear one word of it in this house" (28). This reveals that he makes no compromise when it comes to prioritising family loyalty over self. Consequently, Salvatore is put in a conflictual situation with his father, as he must choose between loyalty to self or to the family.

With loyalty as it is expressed, the fathers have managed to defy intimidation and the family has survived threats in the guise of poverty or/and potential famine in the country of origin, the devastating effects of war bringing subsequent life-threatening situations, and the flight to a new country where discrimination awaited the newcomer ignorant of its language, customs, and laws. Other envisaged threats are the ones compromising the survival of the family legacy in which it is the male's role to protect the group's honour and its name, and this throughout the succeeding generations. As mentioned, loyalty to the family which promotes ties of solidarity and constancy in following the tradition were means used to overcome the obstacles threatening the survival of the group in the New Country. As opposed to loyalty, the betrayal of that principle becomes a source of menace to the family's existence and affects the group's identity. The family relies on loyalty for its survival and on ties of solidarity for its power; consequently the family "must be defended...All enemies must be kept at bay and the dangerous ones deprived of power or destroyed" (Barzini 193). Barzini explains the necessity of protecting the family by saying that "Everybody's status, security, and

welfare, depend [sic] on power. The first source of power is the family. The strength of the family is determined...above all, by its inner cohesion and ramifications" (Barzini 202). Thus, as protector of the household, the father is on the lookout against anything or anyone who may threaten it.

In both plays, it is established that Western culture is perceived as a threat and in both plays the emergence of an uncle, Tullio's bother and Armando's wife's brother, who has betrayed the family presents another kind of risk to be dreaded. This I think is intended to show that the threat may come from either the outside or within the family circle and that in both cases it can disrupt the family unit. The outsider from the foreign culture and the uncle share a distinctive characteristic in that they are threats to the father's and the family's identity. The uncles have dishonoured the family name. By their betrayal they have broken the ties of solidarity and weakened the group. In both cases, the father has erected walls as a protective measure to keep the outsider out. The mistrust of outsiders and the need to have some control in ensuring that strangers will not have access within the family perimeter has a historical basis that becomes instinctive to the fathers as they erect walls for protection.

E. Boundaries

In *The Last Adam*, the father's use of boundaries is introduced early in the play and is metaphorically represented by the word "wall". It becomes clear from the beginning that it is the father who establishes the demarcation between who is allowed in the family unit and who must be kept out of it. The father for family protection

constructs walls and none are erected unless he has a justification. He must first learn about the nature of the threat, and, secondly, identify the intention of the individual behind it. In the following quote, Marco informs his father that a neighbour wants a brick wall put up in her backyard. Armando provides an answer typical of his understanding of the situation, one embedded with cultural significance:

What kind of wall does she want? To keep people out? To keep her family in? Does she want brick, stone, blocks...how can I build a wall if I don't know what she wants? - Keep the door closed! - How many times do I have to say this? (4)

As a father, Armando's role is to safeguard his family against any threats and his response shows that he has integrated this concept and conforms to it. He respects the cultural significance attached to this value.

This metaphor may serve to distinguish a divergence in disposition between the two characters. Unlike his father, Marco's values are unconventional as he is apt to open himself up to others outside his immediate group and is capable of flexibility, which is indicated as he leaves the door ajar, despite the unsuccessful attempts of his father who wants to keep it closed. Armando's demand to keep the door shut is intended for security reasons which involves protecting the family from outside threat; this concern is verbalised immediately following the request to build the wall in order to "keep people out" and to "keep her family in" (4).

To some extent, a feature of Marco's personality is exposed by the manner in which he handles the neighbour's request and his father's inquiry on the matter. His

compliance to both reveals how he handles his interpersonal relationship with his father. Even though Marco's neighbour asks him to build the wall, Marco delegates the task to his father, an indication that he understands the "reason" behind the necessity for establishing perimeters, one which is cultural and which agrees with his father's mentality as well as with that of his neighbour's. Even though he does not necessarily agree to build it himself, he does not oppose it either. This also reveals that he understands his father's belief about where he "comes from" and that he shows his loyalty by not contradicting the latter's actions and authority within the family sphere. To do otherwise, Marco would be crossing the line between his father and himself, an act in which his loyalty to the family would be questioned; he would be threatening to the patriarch responsible for the safeguarding of the group and family solidarity.

Furthermore, Marco's attitude shows that he respects the contractual deal controlling the household. Marco's greatest fear is to be shunned by the family and he is aware that his father has the power to do so. He reveals his preoccupation to his sister Grace in the next quote, as she criticises the parents' mourning ritual, which has been followed for more than two decades, one to which the whole family must conform:

Let me tell you something about family, Grace. Family is based on what? What We Care To Protect. When you stop questioning my motives, maybe we can understand each other better.(8)

Marco is on the defensive since his identity and status in the family has been offended. The possibility of exclusion is threatening to Marco. Firstly, prior to speaking to Grace, he is scolded by Armando for not comprehending his motive for seeing a notary.

Armando keeps his son in the dark and does not provide him with an explanation. Armando intimates that his motivation is obvious, and that only a father or head of a family could understand. Armando's behaviour towards Marco is meant as an attack on his son's sexual and social identity. He insinuates that his son is not fulfilling the cultural expectation attached to maleness in the community, and that his own status is affected by it, that is, one of progenitor and leader of a family. Marco feels rejected for not being a strong father and there is also evidence in the play which shows that he has little authority over his wife Lina, thus his leadership of his own family is questionable. Secondly, Grace informs Marco that their mother has been having recurring nightmares of their dead brother Adamo and that she has noticed that their father has been increasing his intake of wine. As the older brother of the household, Marco feels ostracised by both his father and sister by being left out regarding familial information. Marco needs to be acknowledged by the other members in the family, for it is through them that he can self-define his role in the group. As a result, to protect his identity and status in the family, he evokes in his dialogue the need for family solidarity, since this measure secures his self-definition. He says "Family is based on what? What We Care To Protect" (ibid).

Marco's preoccupation with group exclusion is again verbalised to Grace as he complains of the manner in which his wife and himself were greeted during the family activity by the latter. His fear is articulated by the following words: "Me and Lina come in here and you give us this look, like we're out of place" (9). Marco wants to be included in the group and benefit from solidarity. His involvement in the family provides him with recognition, which is confirmed in Grace's following statement to her brother: "I find myself alone. You want me to give you and Lina a proper greeting. No. Give it

to Ma. Give it to Pa. They would appreciate it. Can You Protect That?" (ibid). Grace confirms that she too is excluded from the group, but, unlike the males in the family, she is secure in her identity by the mere fact that she does not derive her identity from group solidarity. She has been differentiated from birth by her sex. Her survival has depended on self-loyalty and she has secured her identity in the process. That is, despite her father's lack of support in her career choice to become a designer, Grace went ahead, making decisions regarding her own life, despite her father's disapproval. Her independence from the father's wishes has allowed her to actualise herself as she reveals to Salvatore "You think I'm studying design - to become a designer - to prove Daddy wrong? I'm doing it for myself regardless of his opinions" (35), and "I spend two years working office jobs so I can pay my school. Daddy said no, I said it's my life. And I moved on. For me. For me. Not him" (ibid). Despite her position in the family, Grace is an active family member, helping with group activity at the expense of a busy school schedule, thus showing signs of solidarity not opposed to the loyalty value. She says to Marco "I've been up since six this morning helping Ma with the tomatoes....I have home work that'll keep me busy for the rest of the year. I have a design presentation for Monday....We all agreed to come here early and help out with the tomatoes" (9). Grace's loyalty to herself, as she accepts to lead her life, is not made at the expense of family loyalty and solidarity, which is indicated by the mere fact that she puts aside her school work to participate in the group activity. The group activity is important to the parents because it gives the evidence that the family is combining their efforts to promote the welfare of the family. Armando's pride in showing his family's solidarity is expressed to Grace when she asks him where he is going with two tomato jars in his

hands. Armando answers that he is going to the neighbours to "give them something [he's] proud of" (8). The family that works together in preparing the tomato jars participates symbolically in the growth and the prosperity of the group and thus ensures its survival and preserves the family's identity. However, the family is threatened and its survival is at risk when Rosalia drops a tomato jar and tells Grace that all the tomatoes have fallen on the floor: "I dropped a jar" (30) and "Ho tutti i pomodori per terra" [I have all the tomatoes on the floor] (ibid), hence foreshadowing the end of solidarity. As we shall see later in the play, Rosalia and Armando will play a significant part in upsetting that solidarity and putting at stake the family's survival which they desperately try to protect.

Boundaries are created as a protective measure against a perceived threat. In another passage, Armando repeats the necessity of knowing the specifics before he can actually install a barrier for the use of protection, saying "I don't just build walls. I have to know the reasons" (4). The need for a reason before establishing boundaries to distinguish between insider and outsider, between oneself and others, becomes significant in the play. Armando needs to be able to evaluate between what and who is a threat to the family unit, as opposed to what and who can advance that same unit. Thus, Armando is setting the ground for the eventual conflict that is to arise between his son Salvatore and himself in the play.

As opposed to the rest of the family, Salvatore is absent from the family activity, that is, he is not taking part in the chores with the tomatoes. As mentioned by Grace earlier, "all agreed" to "help out", thus Salvatore by his non-attendance is not respecting the agreement. From the father's perspective, his younger son's behaviour is interpreted

as a sign of defiance. Salvatore's priority seems solely directed towards his own self-interest by engaging in exchanges with outsiders and neglecting the household responsibility, a gathering symbolising family cohesion and loyalty.

Following her husband's attitude, Rosalia the mother reiterates the boundary situation to Salvatore. She sets him straight on the importance of family solidarity and urges him to be wary of shifting loyalty to outsiders. In this case, the outsiders are Salvatore's uncle from Italy and Cano his friend. Rosalia warns her son about the risk of being relegated to the position of outcast, facing group exclusion and compromising mutual loyalty by his association with outsiders, specifically those who may harm or dishonour the family; this fear also extends to the living memory of the dead son Adamo. She says to him "What you do outside is none of my business. Stop this deal or you find yourself another house to live in. Solo questo volevo dirti" [This is all I wanted to tell you] (61). The warning is clear and sanctions follow the one who tampers with the family.

Similar to her husband, Rosalia's concern is to protect the family. Like him, safeguarding the family signifies taking whatever steps are required to ensure its survival, even building an emotional wall. This warning is explicitly verbalised in the following statements: "Don't, don't play with my family. Lascia stare. [Leave it alone] Or you will learn the hard way. Just like when I was a little girl" (ibid). Rosalia's reference to her childhood memory is one based on immediate survival which affected also the succeeding generation. As a child, she had learned to control her emotions by watching her uncle Luigi kill a rabbit, as he was teaching her the meaning of loyalty. This is what Rosalia means by "the hard way". Emotion as well as self-interest must be excluded

when the family faces threats. In some respects, Rosalia's childhood experiences resemble Armando's. Both have received similar cultural teachings in conjunction with the adversities particular to the times of their childhood.

Through their teachings, the protagonists have learned that one must sacrifice the self in order to allow the group to maintain its existence, so its identity can continue to live through time. She is telling Salvatore that, unless he withdraws his plans of dealing with either the uncle or Cano, which will inevitably affect the whole family, she will withhold her affection towards him. He will lose her loyalty. Similar to Armando, who does not "want Salvatore to go to Italy" and to be "experimenting" with Marco's "money", that is, to jeopardise the family's financial status and identity (46), she will not compromise the family's position and survival by accommodating Salvatore's needs. Thus she is asking Salvatore to put his wants aside as a sign of loyalty to the family. In return, he will have mutual trust and loyalty. He cannot deal with outsiders and insiders alike. He must choose between loyalty to the family or to others or to himself.

In *The Chain*, the words "wall" and "fence" metaphorically represent boundaries. The need for a fence in Tullio's backyard is for privacy, but also to keep others out. Similarly, a wall would serve the purpose of preventing insiders and outsiders from interfering with Tullio's desire of doing things his own way. In the advent of interference, defences are built as a reaction to the need for protection against threats from the outside. And against the decision or choice to resist change.

The wall is given a "nickname", meaning by the young protagonists who call it "il catenaccio," which Massimo says stands in Italian for "the chain". For the sons, the chain symbolises group solidarity as the means of defence against outsiders who want to

destabilise the unit; the team spirit provides them with the energy to fight back outsiders. Massimo and Joe's cousin Enzo agree with the chain's definition by saying "It's a good name. It means power; it means defense" (54). Furthermore, the youths identify with an Italian soccer team which has won the World Cup. The success of the team relied on the group's solidarity but also on its potential to overcome others who appeared invincible. This is clearly an allusion to the father's position and power. The sons feel that they can overthrow the powerful because of their youth and physical vitality. As Massimo verbalises, behind the team's success was the fact that it was "Physically stronger, and offensively more powerful" (52). However, their success also depends on the strategy developed to win the game, as expressed by Enzo: "Our whole game plan was based on defense. Score a goal. Then hold tight" (ibid), and then by both himself and Massimo as they further elaborate:

ENZO Simple. You build a wall.

MASSIMO A defense.

ENZO So strong.

MASSIMO Nothing penetrates.

ENZO That wall...

MASSIMO Yeah...

ENZO That wall...

MASSIMO Yeah...Enzo, please...

ENZO It was...

MASSIMO It had a nickname.

ENZO Il catenaccio.

MICHAEL What?

MASSIMO Catenaccio, which is slang for catena, which is Italian for...

ENZO The chain. (53-54)

On another level, the soccer team represents the need for the boys to protect their Italian identity and cultural heritage, one associated with their father. The boys have plans to change the company name, which carries the family appellation. For the boys the change represents a means of appropriating their self-definition, which is built on a double cultural identity. However, by changing the name they also give it a new definition to which the father is strongly opposed. Massimo tells his father that Joe has taken down the company's sign in order to replace it with a new name. Tullio strongly manifests his disagreement with his boys' plan. By taking a business card out of his wallet on which the words " 'Testa Landscaping. Tullio Testa. President.' " (19), are inscribed, he reiterates his leadership position and social status in the company and in the household as well. For Tullio changing the company name means changing the family's identity as well as his own and the one of the next generation. The idea is strictly in opposition to the one he has transmitted to his sons and in it he sees defiance and disloyalty. Despite the fact that Massimo agrees with Joe's idea, he prefers to set aside his own choice to avoid a confrontation with his father on the subject.

There is no doubt that the communication difficulties in the plays, especially between fathers and sons, are cultural in essence and are the results of the creation of boundaries. On the one hand this emanates from the fathers' resistance to change as they cling to the traditional values, to preserve, protect and maintain their identity as they

confront the new culture. On the other, the sons' need to retain their uniqueness, being products of two cultures, interferes with the fathers' cultural expectations. As a result, interpersonal exchange is affected, as characters want to be recognised for their own selves without losing or affecting the loyalty that binds them together. As the fathers raise barriers to delineate insiders from outsiders, they also create a demarcation and a distance between their sons and themselves.

In both plays, the creation of boundaries fosters communication problems. As the fathers stick to the old ways, they hold to the values associated with their male role and status within and exterior to the family. This is combined with their "narrow social outlook", as they have been little exposed in the country of origin to others outside the realm of the family. The strong family solidarity which characterises the group and in which the father is the authoritative figure is "strengthened also by a sentiment of family honour (*onore della famiglia*), which complemented all other behaviour patterns and relationships and which made the family a still more inclusive social world of its own" (Covello 152). Furthermore, the fathers' need to avoid "personal disorganization and insecurity" in the New Country is also a factor influencing their exchange with their sons, thus creating unavoidable intergenerational clashes.

In both plays, the fathers struggle to maintain their position in the family by imposing their authority on the family, but more so on the sons who because of their need to be recognised challenge them. As the fathers are being defied, their role is threatened as well as their power. Fences and walls are constructed not only to establish boundaries between insiders and outsiders who may menace the family, but also to create a protective shield for the fathers to protect and defend their role and identity inside as well

as outside the family. Hence, these means provide them with enough latitude to safeguard their identity and follow tradition. As a result, these measures prevent dialogue, because they are used as a defence mechanism by the fathers to protect their self-definition. The fathers are unable to see any alternate point of view such as those advocated by their divergent sons. A gulf is created which is then difficult to cross.

In *The Chain*, Michael describes to Joe the communication problems existing in the Testa family and points to culture as a source. He says "In my family we do a lot of talking. We talk about feelings, but the expression of them - you know?...you get that wall. I come here... (*Pause.*) Things are different" (164). He is referring to the cultural differences between his own family which is English and the Testa's. Michael comments that the "wall" created in the Testa household limits the exchange of ideas and creates interactive difficulties between its members as they hold back articulating what they feel.

As Tullio is made aware that his estranged brother will be in town, he delineates his position towards the latter by asking Joe to paint the fence around the house. Joe understands the message which is set up by the fence as one of communicating to the uncle that a boundary has been established as a result of the latter's betrayal. Joe knows that raising barriers also means that communication is hampered between people. He says to his father "We paint fences so people will notice. There's no talking to you anymore, Pa" (117). Similarly Massimo comments to Tullio that barriers foster isolation within the family: "You have your garden. Joe has his work. Ma has her house. BUT NOBODY TALKS! NOBODY LISTENS! You do your thing! But not me. You and your talk of family....There is no such thing as family" (157). The seclusion is due to Tullio's limited exposure to outsiders which leads to cultural misunderstanding as

expressed in his words "- what do you think they call us wops for? You don't mix!" (156). His restricted knowledge of other cultures is responsible for the misunderstanding existing between father and sons as he misreads the sons' intentions as a lack of loyalty in their desire to be their own selves and to be recognised in their double cultural identity. Consequently, the father rejects that which he does not recognise. Furthermore, Tullio's limitation of other cultures creates mistrust, which hinders dialogue, or cuts it completely; either way, it makes negotiation impossible. For compromise to happen, change must take place, which means breaking the barriers of mistrust and misunderstanding between fathers and sons.

Similarly, in *The Last Adam*, communication difficulties arise as a result of the sons' inability to articulate openly their desire to be recognised for their own selves because of their fear of group rejection which the father can control. As mentioned, boundaries are created to safeguard the family, but also to protect the father's own self-definition within and outside the familial border. Armando's authority and refusal to discuss Salvatore's plan, to some extent with Marco who sides with his brother, is expressed in the following statement as he forbids his youngest son to pursue his business deal in Italy: "I don't want to hear one word of it in this house. Nothing. All I want is silence. Silence!" (28). Thus, he withdraws his support as it represents a risk compromising his and the family's honour and identity under his responsibility. However, Armando understands that recognition comes from exposure to others, that is, one's identity cannot be acknowledged by closure, as he relates in the following statement: "If you want to keep your neighbours close, give them something you're proud of. Building a wall won't do it" (8). Even though he realises that "no social role exists

in isolation" (Hartley 119), he relies on family solidarity to maintain the power that ensures survival, and which also depends on "Everybody's status, security, and welfare" (Barzini 202). As protector of the family, he handles the situation by severing the channels of communication as a means of keeping his sons from potential defiance, but also from fear of losing the source of his pride that comes from family solidarity, and with which he identifies.

The next quote reveals Armando's preoccupation with the need to protect one's household, as well as to protect oneself, against threats that may cause perturbation, and it also discloses his failure to listen. When Marco tells his father that the neighbour wants a brick wall, Armando asks "Does she want brick, stone, blocks...how can I build a wall if I don't know what she wants? - Keep the door closed!" (4). Even though, Marco specifies in his statement to his father that the neighbour wants a brick wall, Armando does not listen as his mind is more focused on "closing the door", metaphorically speaking; that is, in closing the channels of communication instead of finding alternatives to resolve the source of tension. In fact, the previous quote indicates Armando's need to "avoid personal disorganisation and insecurity" as he struggles to maintain some hold on his family. Again, he fights to impose and gain some control in order to bring some stability to what he feels is escaping his power. He says "I can't leave the house for one minute without something breaking" (ibid). As he feels that his authority is weakened and that chaos might be in view, he relies on his daughter's strength to assuage his fears and stabilise the situation, as he says "You keep things in order here" (7). Armando admits in the next statement that changes in the family have occurred which escape his understanding: "Ma io non capisco questa casa come cazzo

funzione!" [But I don't understand how this house fucking works!] (5). This last sentence indicates that he reacts to fears which are caused by his lack of knowledge of what is exterior to the familial boundary, thus he is dominated by a "narrow social outlook." As his children are from the second generation, and influenced to some extent by Western culture, they reflect behaviours pertaining to the current times which are thus divergent from the standpoint of the old ways. This results in a clash between the generations.

Chapter 2

Loyalty Conflict and the Need for Differentiation in Rossi's Plays

In the two plays under study, we shall now see how loyalty conflict emerges as the father favours one son over the other, creating a conflictual situation in which the non-favoured son's divergent loyalty is questioned because it compromises family solidarity, thus threatening the group's survival. In both instances, the father's preference or rejection of a son is based on his interpretation of his boy's behaviour. Firstly, his inclination centres on his son's dedication to the old values, one in which an individual's identity is fused with that of the group. Secondly, since the old ways emphasise the traditional male role, this involves his son's ability to faithfully replicate the prescribed male role of the father's culture. Thirdly, it involves his son's regard for the father's authority as decision-maker. What happens, as a result, is that the favoured son gains the father's trust and allegiance, while the rejected son is viewed with distrust and loses the father's loyalty.

Consequently, both father and divergent son employ defence mechanisms as a means of protecting, maintaining, and preserving their different self-definitions. For the father, erecting the familial boundaries is a means of protecting his self-definition as established in the old culture. For the son, self-definition is achieved by differentiating from the father and group in order to retain his uniqueness, as he is the product of two cultures.

A battle for survival arises as each clings to his identity. Survival implies that each remains loyal to his own self. Each son needs to have his identity recognised and validated by his father and by others in the community. As a result, intergenerational clashes arise as the divergent son challenges the familial values in which loyalty is the most prized value. By the same token, he questions the father's authority within the

family's structured system. A struggle for power takes place between both parties.

The father's identity finds its credentials in past memories. In *The Chain*, in reference to Tullio's attachment to his old truck, a symbol of his humble beginning in establishing the family business, Massimo tells him "We hang on to things, Pa. But sometimes you have to let go" (17). Massimo refers to his father's clinging to the past through memories and holding back the sons from being faithful to their true selves. Holding to the past prevents flexibility and change. This is reflected in Tullio's treatment of Joe as he refuses to acknowledge his maturity by treating him as a boy. Joe gets blamed for failing to supervise his brother who is making mistakes in his decision-making new role, and to punish him, Tullio withdraws his privilege to drive the company's truck. He says to the latter: "And to teach you, you will not drive the truck tomorrow. Gaby will drive. You will be driven. I want to hear no more talk. Basta! Finished!" (82-83). In reality, Joe is being punished for not being the man his father wants him to be, that is, he does not conform to the father's cultural image of maleness. In the Italian tradition an older brother's role is to protect members of the family and his "superior position... entails his supervision over the behaviour" of related ones "as a form of familial duty and responsibility" (Covello 358). Tullio confirms this line of thought in the next statement to Joe: "A real man would find a way" (82); that is, despite the fact that Joe has been placed "on the road" by his father, he is expected as Massimo's elder brother, to look after the latter's business decisions and paperwork. As mentioned, Joe is being criticised for overlooking Massimo's decisions which has put at risk the family business. Regarding this matter, Tullio feels betrayed by Joe's neglect. He tells his son Joe "You know the business; you're supposed to take care of him" (82). Tullio's attack

on Joe's "failure" to be "a real man" reflects the fact that he rejects Joe's Western side and that he feels that his son's behaviour is due to the latter's misplaced loyalty.

By his attitude towards Joe, Tullio is also seeking control over his sons by using his authority to prevent his divergent son's movement in a direction which displeases him, that is, toward the Western one. Joe has a Trans Am, which the father interprets as a car reflecting the youth's fitting into the Western identity. As one of the company trucks has broken down, and Joe tells his father that he has walked home, Tullio asks his son: "Why didn't you take your fancy car?" (23), to hint sarcastically that Joe's loyalty is one predisposed toward the Western side. To this effect Tullio puts Joe "in charge of the road" (24) while Massimo is put "in charge of the books" (18). This way he can control Joe's direction, while Massimo can take any lead as he gets control of the books, thus being the chosen one to forward the family's status. In contrast to how he sees Joe, Tullio perceives Massimo as complying with the old ways as he sees the latter pursuing an education to forward the family's social and economic advancement. In the next quote, Massimo is conscious of his father's trust which is due partly to the fact that he is getting an education; however, as he tries to impress and to prove to his father his willingness to go in the same direction the latter is going, he also reveals that he does not share his father's past or values symbolised by the truck. He says: "Pa - I go to school, my summer courses, I think of ways to make money. For example: Take this old truck - on sight you say; so? But it's here for what?...decoration? It's scrap. We sell it to a junkyard" (17). Tullio disapproves of his son's intention to sell the truck by responding "That was my first truck" and therefore "I want to have it here" (ibid). Tullio's truck symbolises how far he has come to bring the family business to where it is presently, that

is, through hard work and sacrifice, and how the family has achieved its present status as a result of his being loyal to the old ways and committed to the family. He expects his sons to do likewise and respect tradition. Reacting to his father's displeasure, Massimo submits to the latter's desire to hold on to the truck and past memories, which is interpreted by the father as a sign of loyalty and compliance with the old ways. Massimo says to Tullio "Then you know what, Pa? Let's keep it" (18). As Tullio confirms the new family-business arrangement to Massimo and shows him the business cards in which the words "Testa Landscaping. Tullio Testa. President" (19) are printed, Massimo says "We are going places, Pa" (ibid), to express his enthusiasm at the prospect of the company's growth in which he is directly involved. However, Tullio's answer "When?" (ibid), denotes the differences in direction between father and son, as revealed by Massimo's explanation to his father: "No I'm saying...it's a thing we say" (ibid), which indicates a cultural misunderstanding between perspectives. That is, a gap is created between father and son as a result of the father's hostility to the New Country's culture which limits his understanding of the broader culture and of the sons' exposure and influence from the dominant society's way of life. In this case, Tullio's unfamiliarity with the New Country's language expression gives evidence that he has remained bonded to the traditional culture while his son has moved forward with the broader one.

Similarly, in *The Last Adam*, Armando's holding on to the past through memories prevents him from recognising his son Salvatore's identity. He acknowledges only his dead son and this is articulated by him to his children Grace and Marco on the day of the commemoration of Adamo's death: "When we had the twins we thought for sure we were blessed. Instead it's been a curse. His twin brother died a baby, and he lived. He knows

what's right" (8). Holding on to past memories prevents Armando from acknowledging the blessing of having his son Salvatore alive. Instead, he canonises the pain of Adamo's death.

Gates, Armando's nephew, tells a story which parallels his uncle's inability to focus on life in the present and to receive the blessing that comes from life. Gates recounts a story to Grace on his return from Italy where he first heard the tale: "At the moment of the monkey's second scream, the baby fell off. The scream alerted the horse below and suddenly stopped. The father looked up towards the scream, and saw his child falling right into his hands. The light on the roof is a remembrance of that blessed moment" (22). The story is a comment on the celebration of the living. As opposed to the father in the tale, Armando celebrates the departed. He concentrates on the past and on the pain of the tragedy, instead of on the present and on the joy of having Salvatore alive. Armando and his wife Rosalia live in darkness because of loyalty to the dead, instead of the living. On the twins' birthday, the candles are for the dead and not the living. Gates' story points to loyalty being distorted, that is, the parent's loyalty is focused on Adamo and not Salvatore as they continue to carry on a ritual which has lasted for twenty-seven years, one which Grace considers unfair to Salvatore, since his birthday is overshadowed by Adamo's memorial day. Armando expresses to Grace his inability to be loyal to both sons simultaneously, as he says to her: "You want I should celebrate a birth and remember a death at the same time?" (8). Since Armando can only acknowledge one son's identity and not the other, this suggests that Salvatore's position in the family is non-existent, a situation Erikson would illustrate as one in which "there is

enough identity only for one, and that the other seems to have made off with it" (Erikson 178).

By assigning all his possessions to Marco, Armando is transferring his and the family's identity (the male being the carrier of the family name, thus its identity and social status in the community) to his eldest son. The father's identity finds its symbolic representation in the following words to his son as he hands over his name and his belongings through his will: "Everything I own, to my name, this house, my land, and my money" (44). As Bertaux and Thompson explain, "the objective content, whether a piece of land, a genealogical tree... is loaded with psychological meanings: with projections and identifications, love and anger, symbols and desires" (Bertaux and Thompson 7). Thus, by removing Salvatore from the will, Armando is in fact stripping his youngest son of his familial identity.

Since Salvatore has no memory of his brother's death, and since his own identity is linked to Adamo who has "made off with it", he feels that, to retrieve his identity, he must first use his dead brother as a reference. This need to find who he is is verbalised to his sister Grace as he tells her that he is "looking for a story", one in which his uncle in Italy is the link to his and his brother's past, thus to remembrances that can tie him to his own identity. However, access to it is complicated by his parents' apparent refusal to give him entrance into the narration of his childhood.

Boundaries are also established by memory. Loyalty is also expressed in remembrance. Solidarity is demonstrated as the family respects the mourning ritual for Adamo, one that is unlikely to change because the familial loyalty is embedded in the parent's contractual relationship with their dead son which surpasses time. Salvatore's

birthday is sacrificed for the benefit of Adamo's death. Salvatore's exclusion from memory indicates his position in the group. He witnesses how his dead brother's identity is recognised while his own is omitted, except in so far as he is expected like all the other members to participate in the ceremony of memorialising Adamo as a sign of loyalty to his brother and solidarity with the family. Grace denounces the parents' lack of flexibility as preventing Salvatore's identity to be recognised instead of excluded, as indicated in the omission of his birthday. In the following quote, she intimates to her father that Salvatore should be acknowledged and not discarded to the detriment of the other son, as she says "Every year it's the same thing. Don't you think Sal would appreciate just once if we remember his day as well? Just once" (8). However, as mentioned earlier, Armando's inability to be loyal to Adamo and Salvatore at the same time further suggests that keeping Adamo's memory alive is more important generationally speaking than acknowledging Salvatore. Salvatore's position in the family from childhood has already been relegated to that of an outcast. His involvement in the accidental death of his twin has dishonoured the family's identity. He has also tarnished Adamo's identity, since one member is linked to the other. Armando's next statement, "His twin brother died a baby, and he lived" (ibid), refers to Salvatore's given opportunity of life, while for Adamo it has been denied. Also, even though Grace considers the parents' attitude "not fair to Sal" (ibid), Armando's response suggests that he feels that there is an unfairness only in Salvatore's position in respect to his twin.

Armando's statement about the death of one son while the other lived alludes to the parent's belief in Salvatore's responsibility in causing Adamo's death. They do not wish to perpetuate Salvatore's memory. Armando, and Rosalia likewise, give their

unconditional loyalty to their dead son, for acknowledging Salvatore's identity would also mean perpetuating remembrances which are associated with the lifelong memory of the unfortunate event which has brought dishonour to the family, and, if kept alive, would jeopardise the next generation's legacy. Thus, they are in a position in which they feel that they cannot change what has been lost, that is, a son. Armando explains this to Grace in the presence of Marco; he says: "This is what your mother wants. I can't change what we've been doing for twenty-seven years....I expect you both to understand this!" (8). Thus, he is telling her that their loyalty can only be given to one son, and that it is not negotiable. He reiterates his decision by expecting Marco and Grace to conform, to understand and respect the loyalty principle that is involved in the relationship with the dead son. Armando says to Grace while referring to Salvatore: "He knows what's right. Do you both understand?" (ibid). He expects from both their unrestricted allegiance in the matter and compliance with his decision. The father's emphasis on memory is to ensure that it will keep the legacy alive.

The question of legacy is very important in both plays, as it is relevant to the notion of identity and dependant on loyalty for its survival. Recognition of one's identity is imperative if it is to be passed on. As Salvatore and Marco discuss the necessity to unite in order to ensure the effectiveness of their business venture, Marco's willingness to participate in the deal depends on Salvatore's loyalty. Salvatore commits by vowing to Marco, on his dead brother's picture, that he will not cross him. He says to him: "I swear on the soul of Adam. My twin. Whose name I still carry. That I won't fuck with you" (15). Salvatore's words to Marco: "My twin. Whose name I still carry" (ibid), evokes not only his brother's identity as one undifferentiated from his own, but also the legacy

that comes with identity and to some extent with a shared identity.

Salvatore reiterates to Marco the importance of family solidarity to forward the family's social and financial status. He points out to Marco, in the next quote, the success of an acquaintance they both know, Rosario, as a result of the latter's family binding together. He says: "Look at Rosario. He never finished high school. Look at him now. This guy owns three duplexes in Lasalle. Three. Why? Because his family invested what little they had together" (ibid). However, he also indicates a drawback in his own family as a result of their lack of solidarity as he tells Marco the following: "What we lack, you know what? (*Claps his hands together.*) This. A oneness. Do you understand?" (ibid). Salvatore's statement to his brother speaks of the necessity for allegiance that comes with a shared identity with members to whom he is related in consanguinity. Salvatore includes his sister when he speaks of allegiances; however, Marco's response to the latter is unexpected when he says: "Can you separate the two? Because one has nothing to do with the other" (ibid). This alludes to the fact that the legacy is incumbent on the males and not the female, and the role they must play in perpetuating the legacy. Marco, who must ascertain that Salvatore will not jeopardize the family's legacy, questions his brother on his allegiances prior to accepting to endorse the latter in the business venture. He says: "You lay out everything on the table, I mean everything. I want to know who you're talking to, who you've contacted" (16). Allegiances become important in so far as identifying insiders and outsiders, which also determines whether trust and loyalty are to be sustained or boundaries raised. Since Salvatore is a drifter, Marco as well as his father is cautious in so far as wanting to protect the family's identity and its legacy. Marco tells Salvatore that allegiance comes

with trust and that it is not acquired automatically based on their blood tie; they must ascertain that as men they are capable of fulfilling their mandate. He points this out to Salvatore and compares himself with the latter: "Stability. Something you don't have", and "Don't pull this 'I'm you're brother' bullshit on me. You've come to me because I'm proven. Proven" (ibid). The need to prove themselves as men, in response to their father's demands concerning their roles pertaining to their gender, becomes the means by which they can certify that they are worthy and competent in so far as ensuring the transmission of the family's legacy. Marco states to his brother that it takes more than an idea to convince the father that he is a man and worthy of the family; he must demonstrate his capabilities and conform to the father's wishes as a testimony of his loyalty. He says to him: "You talk of plans...an idea. You want I should mobilize my life because of...because of an idea, an abstract fucking...you can't live on it. You can use it, but you can't live on it" (16). As Marco is the eldest, his role is to protect Salvatore by a paternalistic behavior towards him. Being more experienced, he is aware that his younger brother might be carried away by idealistic ideas which are common to the youths of his age. However, Salvatore responds that he understands what is expected and that he feels that he can fulfill the father's demands by his attempt to redeem himself by taking the trip to Italy in order to buy the wholesale products needed to start a business. It also means establishing a relationship with his uncle as a business contact. He says to Marco: "You don't think I can prove myself in Italy?" (ibid). By proving himself Salvatore would also benefit from the trust that comes with the rewards of being the man his father wants him to be.

However, Armando interprets his son's need to differentiate from Adamo as a

sign of betrayal of the family and of the dead brother's memory, and also as an indication of defiance of his status as father. As a result, Salvatore's behaviour creates mistrust. This mistrust pushes the father to establish a boundary between his son and himself, which consequently leads to a severing of the mutual loyalty which has been in place. As the "oneness" reflects the type of relationship the characters have with each other and allegiance occupies a vital place in the maintenance of that unity, the father is thus wary of his son's relationships and allegiances with outsiders which may compromise the family's identity, survival, and legacy.

Armando's mistrust is based on signs Salvatore is sending which seem to indicate that the son has allegiances remote from what has been understood in the family's contractual relationship; that is, in Armando's mind loyalty to the family is prioritized over self and along with it comes self-sacrifice (of one's identity). Salvatore's deal means a "forty thousand dollar purchase"(10). The money to be invested comes from potential business partners such as Marco, Gates, Rosario (Salvatore's friend) and Salvatore himself. However, Salvatore's past business failures resulted in his dealing with an outsider (Cano) and with borrowing money from illegitimate sources to repay his debts. Armando fears that if Salvatore remains linked to Cano, then he will put at risk the investment and bring dishonor to the family. Armando believes that Salvatore's involvement with others outside the family circle with which he has allegiances implies a shared identification, which compromises the family's identity and is bound to have repercussions on its survival. He sees Salvatore's relationship with Cano as on one level an allusion to the contamination by the Western culture of his son, while on a second

level it reflects a negative identity that will mirror the family badly, as well as himself as the representative of the group.

Cano is identified by two names, two identities: one Italian, Baldazzaro, while the other has a Western connotation: The Eagle. The eagle is the American symbol, but also represents its sets of values, which are independence and the pursuit of individualistic goals. Marco's wife Lina remarks on Cano's autonomy as alien to the family's values, but more so to the latter's influence on Salvatore with whom he has established an alliance; she says: "Cano deals on his own terms, his own rules" (30). This quote echoes Salvatore's statement at the beginning of the play as he resorts to meet Marco in order to discuss a business opportunity. He says to his brother: "I'll be at another building. No phones. No nothing. This is a new way to do business" (10). This "new way to do business" does not include the father and reflects initiatives that would go beyond Armando's consent, thus defying his authority. Lina is remarking on the nature of Salvatore's relationship and on the direction his life has taken, one which points to self instead of family. She is also concerned about the family's identity as a result of Salvatore's allegiance and the effect it has on the group, including the dead. She says: "He has no regard for this family at all. It's shameful what he puts you all through....Doesn't he have any respect for his own brother's memory?" (29). Armando questions Salvatore's choices and he expresses in the next statement his exasperation at seeing his son constantly involved with people that he does not approve of, with outsiders, so to speak. He says to Salvatore: "Don't you ever listen to me?...When do you ever stop? All this talk of business" (28). Armando's concern over his son's allegiance outside the family is validated as Salvatore makes it clear to his father that he

has been "working" on the idea of setting up a company with Rosario and that he has "an understanding" with the latter. He tells his father that he will be "doing business" with Rosario and further explains that this was the reason which motivated his absence during the family activity of preparing the tomatoes. In fact, he is substantiating his father's misgivings that he has shifted his loyalty. Even though Armando feels that "Rosario is a respected man" (27), he is suspicious of Salvatore, because of his relationship with Cano. Salvatore confirms to Grace his bond with Cano who "bailed [him] out" (35) during his last business venture which had failed; he says: "He's my friend. He came to the aid of a friend. And I would've done the same thing" (35). This implies that he has loyalty connections outside the family. He also brings shame upon the family.

In an incident in which he implicates himself with a waiter in a café, Salvatore's response to the latter, and to the manager who comes to the rescue, evokes a fabricated lineage, one which, contrary to his intention, distorts the truth and projects a negative identity which tampers with the father, the family, and the dead ones. He recounts to his siblings his defiant answer to the waiter to whom he said "Listen, Paesano, I'm Italian and you just fucked with the wrong person", before knocking him down (12), and to the manager: "You just remember who my forefathers were. I'm a connected guy. I'll have you shut down in a minute" (ibid). Even though Salvatore's story is used as a means of convincing his siblings of his loyalty, he inadvertently shows by the same token that he undermines the family's identity: he brings dishonor to the family by associating it with corruption. In so doing, Salvatore's behavior with the waiter and utterances to both the waiter and the manager compromise "the oneness" by which everyone in his family is linked, since his desire to unite with his family in the new venture of the business

implicates everyone to whom he is united. But Salvatore does not understand this.

It is Lina who reveals to Grace that Salvatore's link with Cano involves financial implications which may contribute to jeopardise the Leone family; she says to Grace "...the money Sal owed the banks. It was Cano who bailed him out" (29). She alludes to Salvatore's lack of family commitment, as his allegiance is toward himself instead of the family. On the contrary, Marco's commitments are towards the family and his wife. When Marco sees that Salvatore's business idea might be an opportunity to improve the family's advancement, he reassures both his father and his wife that he has the family's best interest at heart. Marco tells them: "Pa. Would I do anything to offend you?" and to Lina he says "Is that the life I promised you?" (28). Marco is devoted to his wife and, like Armando, he is committed to preserving his father's and his own family's honour and identity, as revealed from his words once uttered to Grace: "Family is based on what? What We Care To Protect" (8). This also includes ensuring the social and financial welfare of the family. Armando confirms his trust in his oldest son as he alludes that he can rely on the latter's loyalty and obedience: "You've always listened to me. And you've done good" (45). Armando can also count on Marco to carry on the family's legacy in terms of honouring its identity, name and reputation, because Marco has "proven" himself (16) and has "stability" (16), as opposed to Salvatore who is a drifter. Thus, Armando feels confident that his eldest son will protect the family lineage as he says to Marco "You have a wife, some day you will have your own family" (45), as he brings to mind Marco's successors to "carry on the name". We will learn later in the play that Marco will be a father and that Lina expects his child. Armando also alludes to Marco's sense of priority in putting family first as dictated by his sense of loyalty, and

also by his role as a man and head of his household. On the contrary, he perceives Salvatore as unable to fulfil his male role, and as untrustworthy in so far as elevating the family socially and financially, thus affecting the family's legacy and identity. He says "Have you ever known Salvatore to complete anything he started? Business, school, anything..." (ibid). Instead, he fears that Salvatore's "outside" allegiance will compromise the family's status. He is worried that Salvatore's links with people considered "outsiders" and his "directionless life" will contribute to its financial downfall and bring the group toward social marginalization. He tells his eldest son, the one he trusts to be the family's successor, to be wary of Salvatore's business dealings and links: "I don't want him experimenting with your money" (46) and "You're the only one I can trust" (45). Armando's concern with the family's legacy and identity is stated in the following quote as he reveals the need to protect his younger son from himself and from tarnishing the legacy. He says: "This family can't lose him. We can't lose another son" (ibid). However, as Salvatore defies his father by keeping his links with Cano, by wanting to establish a connection with the estranged uncle, by trying to find the truth regarding Adamo, and by his need to appropriate his identity, he also accentuates the demarcation between him and his father.

In *The Chain*, the subject of family legacy also surfaces. Tullio prefers that his legacy pass through Massimo as he sees the latter as fit to be "in charge" and to make "the decisions" with regard to the company and also the family which bears his name, thus his identity. As Massimo fulfils his father's wishes to pursue his education in accounting, he demonstrates that he has the family's interest at heart and that he takes his manly role seriously, and thus is capable of ensuring the father's succession.

Tullio's choice in assigning Massimo as decision-maker in the company to the detriment of Joe, who is older and more experienced as he has worked side-by-side with his father, coincides with the father's brother's arrival from Italy, as remarked by Joe to his father: "Why am I not consulted anymore on these things? I feel ever since Zi (sic) Ubaldo said he's coming over, I'm being pushed to the side" (23), to which his father responds that his decision to put Massimo in charge is irrevocable. In the play, Tullio does not hide his hostility towards his brother as a result of the latter's betrayal in stealing a piece of land belonging to him, consequently creating the feud between both brothers and bringing "shame" to the family. In a discussion with her brother Tullio, Anna deplores the latter's decision in placing Joe second to Massimo who is less experienced with the company, and as a result, has put the business in a compromising position in which Joe is being blamed and victimised. She says: "Just two months ago you were working with the trucks and the road with Joe. Why did you give the business to Massimo? You gave him too much responsibility too soon" (88), and adds "Joe did not study, but don't punish him for that" (89), as she understands that Tullio's preference of Massimo over Joe is rooted in a rivalry with Ubaldo which involves his identity, as he wants to project the best possible image of himself to pass through his sons. However, unlike Massimo, Joe tampers with his father's image. By failing to be in school, which would denote capabilities of enhancing the family socially and financially, and by adopting behaviours which reflect those of the Western culture, Joe is seen as a failure by his father. Once more, Tullio points to his concern over Joe's behaviour as reflecting a picture contrary to the expected one, as stated in the following quote to his sister, as he sees Joe setting the table: "How will it look if Ubaldo sees my son doing woman's work?"

This is not right" (112). Tullio considers Joe's behaviour in setting the table as one pertaining to the female gender as well as a sign of his acculturation to Western culture, an image contravening the one he wants his son to project. Also, Joe's behaviour reflects that, as a father, Tullio is unsuccessful in instigating the "correct" cultural values to his son. His competition with Ubaldo is evident in his next remark: "He is still at the barber. He has a group all around him listening to his talk about business is good in Italy. I know what he's doing. He is comparing me" (ibid).

Tullio's anxiety is culturally based. The question of rivalry arises as Tullio feels that he must prove to his brother that he has not only accomplished something in the New Country, but that he has also succeeded in leaving a strong legacy. Since the sons' success reflects the father, to install credibility, Tullio names himself President of the company to impress Ubaldo. Along the same line of thought, his successor must carry on the father's responsibility and duties, and in turn ensure the legacy. Massimo fulfils the cultural expectation to which his father is subject and lives by. As Painchaud and Poulain explain:

Dans cette idéologie familiale, l'homme italien doit, par son statut dans le groupe, jouer un rôle très précis. Cette idéologie oblige une certaine morale où la notion de l'honneur prend une place importante. Nous parlons ici de l'honneur de l'homme comme chef de la famille qui doit prendre les décisions les plus importantes concernant le groupe, qui doit assurer la situation financière et le bien-être matériel de la famille...et capable de rivaliser avec

celles des parents, amis ou voisins. C'est l'un des symboles les plus importants de cette communauté.

(Painchaud and Poulain 168)

Thus, Tullio brings into play Massimo to provide evidence to Ubaldo that he is an achiever as a man, father, and businessman, as revealed in his words to his youngest son: "I will show him how we live here. I did not come here to work all my life like una bestia. After twenty years, I will show him my company, and how you run it" (20). He wants his son to represent him.

However, Massimo is held hostage to his father's desires, which puts him in a position where he must set aside his own self and aspirations to conform to an ideal image which will mirror his father. Bertaux and Thompson explain that "parents hope to see many of their own social characteristics continued through their children. More than that, they may be handing down through their ambitions for their children their own unrealized projects" (Bertaux and Thompson 2). They also note that parents make selective cultural choices about what they want to perpetuate, and that these choices which the parents support are made to the detriment of others which they avoid: "Quite often, indeed, they deliberately attempt to hand down a different model, even a mirror image, in certain crucial respects" (ibid). This assertion is precisely relevant to Tullio's situation, as he invalidates what he truly is and represents; that is, he is uneducated and a simple worker. Tullio rejects this image in order to adopt a different model of himself that will be handed down through his son Massimo. By encouraging Massimo to pursue an education, Tullio can fulfil goals that were not available to him due to his limited educational background. In this respect, Massimo becomes an accessory in achieving his

father's ambitious goals; that is, to make the company bigger and name himself President in order to compete with his brother Ubaldo who is successful. Tullio rejects Joe's portrayal of himself, and attempts to reconstruct an ideal version of himself through Massimo to the disadvantage of both sons. Massimo explains to Joe the psychology behind their father's anxiety: "Sometimes Daddy sees you and he sees himself...It's like a mirror...He's reacting...do you see?" (144). As Joe responds that he does not understand what Massimo means, the latter continues the explanation by adding: "...To himself" and "The way you work. The strength. He sees that. Me, I went to school" (145). By saying that he went to school, Massimo is implying that his father is attracted to the idea that he has "the brains" to make things happen socially and financially for the family. Massimo's assertion echoes Tullio's statement to his sister Anna as he blames Joe's failure to supervise Massimo's actions on account of his limited education: "If he had the brains to watch what was going on, maybe I wouldn't be in this mess" (88). Tullio's words also reveal that his image and success are dependent on his younger son's education. Thus, unlike Massimo, Joe cannot fulfil his father's aspirations, nor can he project an image that his father approves of, even if it is contrary to reality, one adopted by Tullio to reflect an ideal image of himself. In this respect, Massimo's as much as Joe's conflict with their father revolves around a cultural standard that Tullio wants to modify and surpass which is triggered by the arrival of Ubaldo, his rival. Tullio wants his legacy as well as himself to be recognised as successful.

Throughout the plays, the young characters will seek parental recognition by setting aside their self-definition for the benefit of group identity as a sign of their loyalty to the family. Their self-worth is assessed according to their adhesion to the old values,

but more so to the degree of their contribution to the family's economic and social advancement by means of group solidarity. Through work, a praised familial value, each character tries to prove his competence as one capable of taking charge and earning his title of "man", and to demonstrate that he is an asset to the family. The parent's trust is proportional to the son's actions in proving that he is supporting positively the group's financial and social status. Furthermore, by his actions, he contributes to the group's identity, which reflects the father's own identity, as he is head of the group. As the son is the extension of the father, his ability to reflect success or failure is also the father's.

In *The Chain* and *The Last Adam*, the family business is synonymous with group solidarity and serves as a vehicle for the young characters to prove to their respective fathers that they are competent in their roles as men and loyal to tradition. Each of the young adults tries in his own way to fulfil the father's unrealised goals and to project a mirror image faithful to the father's ideal image of himself.

In both plays, the fathers make significant changes in the family by shifting their sons' role or position in the group with regard to an eventual lucrative business transaction that specifically implicates all the male characters. Loyalty conflicts come into play as the fathers reward the dutiful sons out of their convictions of the latter's loyalty to the old culture, while admonishing the ones whom they believe have been lost to the values of the new or Western culture.

In *The Chain*, Massimo is enrolled in a university and is taking accounting courses. Following a family-oriented goal, his education will provide him with the knowledge to enhance financially and socially the family business. His motive in pursuing his education is to prove to his father that he is worthy of being the man Tullio

wants him to be. Having his father's approval, his intention is to establish himself as a successful son and businessman, and to show the father that he is competent in the position to which he has been assigned in the company despite his inexperience. The following statements made by Massimo show that Tullio's trust is a motivational factor in encouraging his son in his self-worth as he wins his father's acceptance. Talking of the company, Massimo says to his father: "You gave me this because you trust me" (17). He also tries to reassure his father that he has made the right choice in giving him control of the company and that consequently he is worthy of the latter's trust in managing the family business. He says "Pa - I go to school, my summer courses, I think of ways to make money" (ibid). By the same token, as father and son work together, mutual trust and loyalty are maintained. As Massimo projects an image that his father is pleased with, he also earns his trust. Tullio regards Massimo as a man, thus as one capable of taking charge and reflecting a positive image of himself, that is, as the one endowed with the ability to elevate the family's status and to bring honour to its name, thus its identity.

Contrary to his brother, Joe has been following in his father's footsteps in the family business and has contributed positively towards its progress. However, Tullio disapproves of his son for he does not correspond to the Italian cultural standards of manhood. Joe is twenty- nine and not married. Furthermore, he has abandoned school. Since Joe does not project an image faithful to the ideal Tullio expects, he is considered a failure. He perceives Joe as a boy and incapable of taking charge, that is, to further the family business to a higher level of financial growth, and by the same token elevate the family's as well as the father's social and cultural status. As a result, Joe does not earn

his father's acceptance and there is a loss of mutual trust and loyalty. Joe is set aside, and not "consulted anymore".

Consequently, Tullio entrusts Massimo, a novice, with the command of the family business, while relegating Joe to the position of a simple worker despite his experience. Tullio tells Massimo: "That's why I put you in charge of the books. You study, and you make the decisions. I keep Joe in charge of the road. Am I right?" (18). Tullio wants Massimo to be the decision-maker, since he feels his younger son is the one better to represent himself and the family's identity.

Similarly, in *The Last Adam*, work is used as a means for the sons to prove themselves and show the father that they are men and to confirm their allegiance to the family. By rendering to the father an image conforming to his ideal of manhood as culturally defined, the sons can win the latter's approval. Marco faithfully observes Armando's desires by projecting the expected male role that his father wants to see. Marco is married and has a stable job as opposed to Salvatore who is a drifter and has links with people of questionable reputation. Even though Armando is aware that Marco is weak, he trusts him as the one capable of carrying faithfully the family name and honouring it. In a comment to his elder son, Armando clearly stipulates that he is not interested so much in Marco's self, but more in his capacity to see him conform to the prescribed cultural norms of the household and project a positive image. Armando says to Marco, after he has accomplished a task to show his father his collaboration: "You don't need to impress me, just do what's right" (8). Marco knows that by abiding by the cultural rules he wins his father's favour, not for what he is, but by his willingness to set aside his self-definition for the benefit of the family. Contrary to Marco, Salvatore wants

to change his status from drifter to a "somebody" in society, and by the same token gain familial as well as social recognition, which he desperately seeks. However, in order for the change to occur, he needs to understand who he is in order to make the transition. This entails transgressing the identity of Adamo, as it is established in the memory of the parents, defying the father's authority, and eventually the mother's wishes, both bonded by their loyalty to the family and to the dead son. By keeping the circumstances of Adamo's death a secret, circumstances involving Salvatore who accidentally took his brother's life, the parents feel they are protecting everyone's identity, but most specifically the males, as they are the keeper of the family legacy. This also means that, by keeping the secret, the parents feel that they can prevent the family from being dishonoured, since they privately blame and hold Salvatore responsible for Adamo's death, and thus have lost their trust in him. As the secret is maintained, everyone's identity is preserved, including that of the past and of the future generations. As family honour is conserved, they feel that they have also maintained their loyalty to the memories of those that preceded them and specifically to the memory of the dead son.

Salvatore's desire to prove to his father that he can become worthy of the family by becoming a successful businessman is expressed to the latter as he says "Pa, you always told us to jump on an opportunity, don't let it go by. Isn't that right? In Italy I can talk to our uncle, he can help me out" (28). Salvatore wants his father's approval. However, instead of giving his son a favourable response, Armando tells Salvatore that he will not receive the recognition he is hoping for in Italy, as he says "Your uncle. (*Pause.*) He doesn't know you. Your uncle doesn't know you. You're wasting your time! And your money!....You think you can find a future there?" (*ibid*). Armando's

words suggest that the only possible future Salvatore will find in Italy is one destined to bring shame and dishonour on the family. He feels that Salvatore should not interfere with the family's identity by trying to establish an alliance with the uncle who was defined as a coward (a definition which Armando refuses to explain). Instead, he speaks of the uncle by alluding to the corrupted powers in Italy, as he says "You think I don't know Italy? It's not so great! Read once in a while, ah! Italy is falling apart. (*Opens a drawer and reveals some Italian news magazines.*) Here. See for yourself. They're arresting people every day; politicians, business men... everyone" (ibid). He is implying that Salvatore's need to be recognised is bound to turn against him if he links up with an uncle of disputable reputation, and that the power that comes with such recognition is detrimental to all members in the family. He is also alluding to the fact that Salvatore's situation offers no way out. Salvatore is already linked with disreputable individuals whom Armando disapproves of, but he is given no avenue by the father to change the course of his path as a drifter and to redeem himself by the business opportunity on which he wants to embark. Armando's words come with a warning: "If you do this, you are a failure to me. To the family. And to yourself. I don't want to hear one word of it in this house. Nothing. All I want is silence. Silence!" (ibid). He wants to close the issue regardless of Salvatore's desire to redeem himself and be worthy of his father's approval and be recognised for his contribution to the family.

Consequently, Armando makes Marco the sole beneficiary of the family will, and marginalizes Salvatore by making him a family outcast. He tells Marco to set aside his loyalty to his brother by asking him to refuse to participate in a business arrangement in which Salvatore is counting on Marco's support, despite his eldest son's reassurance that

the deal may be a good one. In return, Marco will inherit everything his father possesses: "Everything I'm worth" Armando says, "I give to you" (44), and adds the condition of reversing Marco's acceptance of his brother's proposal: "Refuse this business deal with Salvatore. Say no to him, and the rest is yours" (45). Thus, Salvatore's search for his identity upsets the familial setting as it suggests change, which threatens the father and brings about a re-evaluation of the meaning of loyalty. When Armando in Act two gives all his belongings to Marco, he is in fact symbolically consigning his identity and that of the family to that son. He trusts that Marco is the better one to represent and safeguard the group's definition presently and even secure the next generation's identity in the process. In the following statement, Armando asks Marco to honour and keep his memory alive, and to remain loyal to it. He says: "You're my oldest, my first born. It will be in your care after I die for you to handle as you see fit. This I give to you. Will you accept this?" (44). His decision is based on his faith in Marco's ability to deliver what is being asked and he reveals it in the next phrase by saying: "You're the only one I can trust" (45). By remaining faithful to his father's memory, Marco keeps it alive. Similarly, he will ensure his father's legacy, that is, the family's identity, its name, honour, status, prosperity, and reputation, and he will make certain that it lives throughout the generations.

In the two plays, therefore, it becomes evident that the fathers' refusal to change in regard to their divergent sons' demands is seen by them as a means of preventing cultural or other undesirable infiltration. These are seen as capable of disrupting the old ways, disturbing the family life and destabilising the father in his role of conveyor of the family's values and identity throughout the generations. It becomes obvious that the

fathers feel threatened by a son whose behaviour does not conform to their expectations, and consequently they resort to raising barriers as a protective means of dealing with the situation.

The fathers' decisions mean that their choice is based on the belief that the divergent son has misplaced his loyalty, which for the fathers eventually translates as the loss of a son as the conveyor of the family's identity. Since in the Italian culture an individual's identity is fused with that of the group, loyalty becomes the means of securing everyone's identicalness. The fathers are convinced that the rejected sons' transactions with outsiders imply identification with them. In this respect, the fathers feel that the forlorn sons have betrayed the family's contractual relationship, jeopardising family cohesion and solidarity and compromising the group's survival and legacy. Therefore, the fathers' selection of one son over the other implies acceptance as well as rejection. On a deeper level, the choice translates into the recognition of one son's identity while negating the other's. Recognition also implies notions of trust and allegiance, which are necessary to the maintenance of the father-son relationship.

In *The Chain*, Tullio's acknowledgement of Massimo is made to the detriment of Joe as he confers his business to him. By nominating Massimo as the decision-maker for the business he has built, and which he identifies with, Tullio is also assigning his identity unto him. Michael (Tullio's niece's fiancé) points out to Massimo the recognition that comes with his newly-appointed role and social status: "Your father has given you *carte blanche* in this company. Your signature now means something" (48). By his words, Michael is also implying that along with recognition comes worthiness and power. Joe on the other hand has been denied these privileges and rendered powerless by

his father regardless of the fact that he feels that he is the better man to do the job. His powerlessness due to his lack of recognition is mentioned to Tullio when Massimo makes wrongful decisions about a job evaluation, and because of his inexperience in the landscaping business, reaches a deal with a customer which is detrimental to the company: "He made the decision, not me. It's his signature on the contract" (82). Despite his attempt to gain the recognition he feels he is entitled to, as he has contributed to the family business more significantly than Massimo, Joe tries to convince his father that he has erred in appointing Massimo as the head of the business. In the next statement, Joe argues about Massimo's inability to meet the challenge: "He doesn't know what to do, Pa. Look at him. He doesn't know. This is the boy you left in charge. Why can't you understand what you're doing?" (83). However, Tullio does not accept Joe's defiance as the latter questions his decision, and answers "If you put more attention to your brother instead of your stupid car - playing cards at the bar - maybe we would not be like this. (*To MASSIMO.*) [playwright's emphasis] Tomorrow you come with me; we go talk to these people" (83-84). By disregarding Joe's remarks, Tullio decides to rectify Massimo's mistakes in his decision-making by teaming with his eldest son as they will both go and talk to the contractors. By doing so, he acknowledges Massimo's importance in the company and by the same token, rejects Joe's. Furthermore, in the previous statement, Tullio alludes to Joe's Western side and interestingly to his Italian side also. However, he disapproves of his son's flaws on both sides, depicting him as having priorities remote from what is expected in a man, that is, culturally speaking. Tullio's expectations for Joe are verbalised to his wife Filomena: "Joe has to learn to become a business man. And until he does, he will be just another worker. If he had the brains to

watch what was going on, maybe I wouldn't be in this mess" (88). As for Massimo, Tullio counts on Massimo's education to bring the company to a higher level of success mirroring the father's own achievement in the New Country and reflecting the family as well, as they are bound together in sharing a common identity.

Because Joe has abandoned school, which is perceived as a let-down or form of betrayal, Tullio relies on Massimo to achieve where Joe has failed, as he states clearly to him: "I expected more. I give you school. I give you the business. And this is the way you thank me. I come to this country to be spit on by my own sons" (84). Tullio feels betrayed by both his sons, and complains of a lack of solidarity as he feels that they are not co-operating nor contributing in his effort to impress and to prove to his brother Ubaldo that he has made it in the New Country. Tullio's attitude and behaviour are explained as he becomes aware that his "project" of making his company, his family, and himself look and become prosperous may not be realised through his sons. Joe's failure to supervise his brother and Massimo's miscalculation in a business deal despite his schooling have jeopardised the family company and rendered it exposed to failure. Thus, Tullio's project has gone contrary to his expectations. He verbalises his disappointment as he had invested all his hopes in Massimo to realise them. Furthermore, his discourse reflects a concern for his image, which is clearly pointed out to him by his sister Anna: "If you stopped pretending that you are this president... You are the company. Don't play the retired successful business man to impress your brother" (88). Since, in the Italian culture, the sons are undifferentiated from the father, Tullio's rejection of Joe's identity as mentioned is rooted in his eldest son's apparent inadequacy in fulfilling the prescribed male role and his lack of schooling. Tullio feels cheated by Joe as he is reminded of his

own sense of failure because of his limited educational background. Joe projects an image that Tullio does not want to recognise, while acknowledging Massimo who projects a better version of himself. Massimo protects his father's self and social definition invested in the family business, a business as his aunt Anna had noted that Tullio identifies with: "You are the company". For Tullio, the company symbolises an extension of himself, of his identity, as much as his sons are an extension of him. In this sense, Massimo is the better choice to represent the father and the company.

However, both Massimo and Joe desire to retrieve their identities and to be loyal to their own selves. Despite the fact that Tullio believes and trusts him, Massimo needs to be recognised and appreciated by his father for his own true self. He states his need to his cousin Rina: "I quit school...I...I - All my life I lived with a respect that is all based on my going to school. No matter what the grades are. So long as the diploma is there" (124). Joe's similar need is verbalised to Michael as he has been contemplating a modification which has to do with changing the company name, thus replacing the father's identity with his own, as he says: "For four years I've been thinking about this new name - CHAIN - for a bigger company" (96). Similarly, Massimo has reiterated the same intention to Michael: "TESTA LANDSCAPING. One look at that and people know it's a father and son operation...we can eventually get into construction if we grow enough. I like Joe's idea. I can't sit still on this small business. I don't like it" (50). Both brothers' intention is to share the father's desire to see the family business expand, but they want to pursue the same goal by being independent of the father's identity without necessarily seeming disloyal. In other words, they want to break away from tradition and establish their own chain throughout the generations. Because of the mere

fact that they do not identify with their father's past, the sons do not want to follow tradition and do what has been done for generations. Tullio gives the best example as he informs Massimo that Sarda from "Sarda and Sons Landscaping" is "selling his route". As Massimo enquires about Sarda's sons as heirs to the father's business, Tullio answers "Sarda never had sons. He just used it as a name" (16). Thus, he evokes that Sarda has followed tradition despite the fact that he has no successors. This chain involves identity and is incumbent on the sons as they are the ones "who can carry on the name" (Barzini 193). However, the example alludes to the fact that there is a chain of attitudes and behaviours pertaining to the "old ways" mentality which has been followed throughout the generations out of custom without ever being challenged. It is exactly this chain that the sons want to break away from and build instead one of their own that would be independent from their father's identity and from tradition.

In *The Last Adam*, by refusing to grant Salvatore recognition, Armando is actually removing his son's identity from the family legacy and by the same token protecting everyone else's identity in the group, including his own. In contrast, Salvatore's need to differentiate from Adamo is a means of appropriating his identity. However, his decision to look for his identity disrupts the familial setting as it interferes with the group's "oneness". His allegiance is questioned in his motivation to differentiate from Adamo and claim his self-definition. Salvatore's search "for a story" begins with a picture of himself, Adamo, and his uncle from Italy that he has found hidden behind the wine barrels in the house's cellar. Salvatore's survival necessitates access to his identity, one differentiated from Adamo, and this means being loyal to his own self. As expressed to Grace, he needs to appropriate his identity before this process can occur, as he says to her

"You've taken charge of your life. For the future. Good. What is that if not facing the truth? It is the truth. Truth as you see it. As you want it" (35) and he pursues this in saying that he is entitled to know who he is in order to become someone real: "I should know the truth before I move on" (36). This truth is to be found in the picture, which contains the story that he is looking for, a tale which will put him in contact with his real "nature"; that is, that he is not what others believe he is: a "drifter". Instead, he is as worthy as he feels he is, and a counterpart of Adamo, that is, entitled to his own identity despite his symbiotic bond to the latter, and as much as his twin, he feels that his nature is basically good. Salvatore's willingness to know the truth is a powerful motivational force in his endeavour to pursue his goal despite the risk of what the discovery may unfold. He tells his sister "It's all in the picture. Let the picture tell its story" (33), knowing full well that the photo revives painful emotions in his mother as it is the source of her apparent unhappiness linked to the picture: "It's the memories, Grace. Memories can kill you" (ibid). His obligation to be loyal to himself is linked to the notion of survival which motivates his desire to defy both parents despite the risk involved, as Grace points out: "Should you be looking at that? I found it once as a kid, and Ma nearly tore my head off" (32).

Salvatore is doing the best that he can to survive despite the familial tension he has triggered by his intention to know the truth. Unlike the rabbit in Rosalia's tale, which she witnessed being slain and deploying its energy to stay alive as it tried to escape, Salvatore's fighting energy at this point is not directed towards running away, but towards facing the truth at whatever cost, a truth that will allow him to appropriate his identity lost as a result of Adamo's death and the parents' inability to dissociate the twins.

Rosalia's childhood tale of the rabbit is a reminder that survival implies loyalty to the family first; that is, at the cost of her own desires even though it means the pain of giving up one child in order to spare the other members of the family from the dishonour caused by Adamo's tragedy. In this case, it means remaining loyal to Adamo's memory in order to safeguard his and the family's identity which excludes Salvatore as he is held responsible for his twin's death. Such loyalty requires that she repress her emotions, as she unfolds her tale: "I held back my tears. Because I knew if I did, if I was strong, he would never have to show me this again", and she remembers Luigi's words: "never ever forget that your family always comes first. You do what you have to do to keep it alive. He taught me how to survive" (60). For Salvatore, on the contrary, survival is to be found not in a creed based on loyalty to the family solely, but in one based also on loyalty to self. In reference to his mother's story, survival of the family means that he must sacrifice or put aside his own self for the benefit of the group which also means that he stop his inquiries into the past. However, for Salvatore, survival signifies loyalty to self which means that he must face the past by acknowledging the truth that holds his sense of self. The truth represents a means of connecting with his identity, which also signifies that he has to look back and meet with the past in order to have this sense of self. The picture becomes the means by which Salvatore can not only have access to his past and to memories of his childhood, but also to understand and have a grip on his true nature, as well as have a sense of connection, of a shared identity with the family, and a sense of place in the world. As Rosalia denies her son the story behind the family picture, she also denies the memories of his childhood which are necessary to provide Salvatore with a sense of self. Salvatore's need to search for his identity linked to the past is best

described by sociologist Anne Muxel who explains, "Family memory is first and foremost a factor of social and cultural identity. Functioning as a living link between generations... it is with and through memories that the identity of a social subject pieces itself together. As Françoise Zonabend writes: 'This perpetually recreated family experience introduces man to his social role' " (Bertaux and Thompson 193). As Rosalia's story serves to warn Salvatore about the consequences of his relentless pursuit of the truth, as she will withdraw her affection, she is also telling him to let go of his past and to the memories that link him to the family. By doing so, she places Salvatore in a position in which he would be left with no true sense of self, but only with a fabricated sense of self, based on what he has come to believe he is and derived from the others' perception of him.

Salvatore's concern for the truth about Adamo's death is based on his need to have an accurate picture of himself and not one based on a fabricated narrative which serves to accommodate the family. Similar to his mother's unwillingness to have him have access to his past, Armando shares his wife's reluctance to grant Salvatore the truth. To this effect, Salvatore says to Grace: "Daddy does not want me in Italy. He can't afford our uncle telling me the truth. That's why my business deal is a failure to him" (37). The consequence of obeying his father's demand removes his chance to redeem himself without giving him the opportunity to prove himself, thus leaving him with the status of "drifter". His father's decision is rooted in the past, one that Salvatore has no knowledge of and in which he is nonetheless implicated as he is denied the chance to go to Italy. For Salvatore, to gain access to his past means that he would be able to connect with his true self, allowing the process of change or redemption to occur, helping to make

possible the transition from a nobody or "drifter" to a somebody, gaining by the same process familial and social recognition.

In both plays, it is evident that the question of change is a determinant factor in affecting the fathers' and sons' interpersonal relationships as the old and new generation confront each other. For the fathers, change, that is, the prospect of having to "modernize" their "point of view," is perceived as threatening, but for the sons the lack of it creates constraints as it deflects them from the opportunity for self and social progress. While the notion of self-loyalty becomes a powerful tool in binding or disengaging the characters from the group to which they are emotionally, psychologically, and socially attached, the demands brought about by the question of change place the characters in a conflictual situation in which choice is at the centre of the characters' dichotomy; that is, their Western or Italian identities. As has been seen in both plays, the sons want to pursue their own aspirations by implementing ideas of their own which involves setting up lucrative business transactions without the fathers' interference, while at the same time retaining their fathers' trust and sense of place in the family. On the other hand, the fathers want to maintain their position and secure their leadership role in the family by controlling the sons' direction and ascertaining that they will fulfil their familial obligations and remain loyal to tradition. To endorse the sons' modern ideas influenced by Western culture, the fathers feel that they are compromising their self-identity embedded in the old ways. For the sons, to endorse the father's identity without differentiating from him means that they must compromise theirs', since they are being trusted by the fathers on behalf of their ability to prove that they are faithful to the old ways at the expense of their own self-definition. In this respect, since the fathers refuse

to bend or change, the sons must in turn decide whether to accept or deviate from the fathers' wishes. Thus, the sons that are perceived by the fathers as accepting the latter's wishes will be trusted and favoured as opposed to those who do not.

By projecting behaviour and an image which is in conformity with the fathers' expectations inherent in the old ways, the preferred sons display proof of their loyalty to the family. They communicate their agreement with these values in concordance with the family's contractual relationship, which establishes that they understand the transactional cultural implications which specifically emphasise a member's link to the others in the group. As a result, they project the certainty that it is unlikely that they will cross the family boundary, thus retaining their positions in the group as well as mutual loyalty and trust. However, while in return for their faithfulness the preferred sons are awarded with their father's trust and loyalty, the opposite is unmistakably true for the rejected sons. Hence, the rejected sons feel betrayed as the father's loyalty is not reciprocated despite their efforts to set aside their own individuality for the group from which the father derives his identity. Thus, they are placed in a conflictual situation in which they have to choose between projecting an image conforming to the father's expectation or being themselves. However, their own survivals require that they remain loyal to their true selves.

As the rejected sons articulate their need to retrieve their identity, the fathers on the other hand interpret their sons' action as a sign of defiance of their authority. This situation creates in the fathers an uncertainty about their leadership position, and a concern for the direction that their families are to take. It provokes an insecurity regarding their own identity as well as a loss of control over the group, if not of power

associated with their masculine role and status. However, the defiant sons' identities are also touched by the fathers' decisions. They have neglected to pursue personal aspirations to forward familial progress. They then feel unjustly victimised for they have sacrificed their individuality as a proof of their loyalty, which is now being disregarded. The sons feel betrayed, as the father's loyalty is not reciprocated.

In *The Chain*, the subject of betrayal and identity surfaces as Joe confronts his father with regard to the latter's acceptance of Ubaldo's money to save the company, which has been jeopardised by Massimo's decisions. He says "It's not right! If you accept your brother's money, then everything you told me as a kid, everything is nothing. He took the house I was born in. He is the stealer of your good name. Where's your pride?" (117). However, Tullio's response to Joe: "I don't care what is right anymore!" (ibid) denotes that he is willing to set aside principles to maintain, preserve, and protect his identity which is embedded in his business, as he enunciates openly: "This company is my life" (116). When Tullio reveals his priorities, Joe's disappointment is not so much directed at his father's failure to live up to the cultural values instigated in his sons, as it is to his sense of betrayal because his father is not setting aside his identity while the sons must surrender theirs as proof of their loyalty to the family. Thus, in this respect, Tullio is contravening the loyalty principle, making undifferentiation, family-oriented goals and solidarity seem like a sham.

As for Massimo, despite the fact that he is the favoured son, he nonetheless needs like Joe to be recognised for his own uniqueness. He states that his motives in pleasing and proving himself to his father were a means of showing his loyalty. However, he also feels that he cannot pursue an avenue derogative from his true self: "I thought one last

time I'd make an effort in this company. To show myself. To prove to my father I could do it. All he sees is what he wants to see. A school boy to run his company" (123).

Similarly, Joe reiterates in his own manner his desire to retain his uniqueness; however, he does so in comparison to his brother as he feels that his lack of education is the reason why his father has cast him aside: "I could' a been a draftsman. I could draw. But no! 'Why do you waste your time for? You should do something your' re good at.' Good at! How would Daddy know? How? (143). Joe questions his father's ability to judge him. He makes a reference to Tullio's own educational limitation to be restated later by Massimo as he gets into an altercation with his father: "Who do you think you are, telling me what I should be? You! A fucking fifth grade education telling me!" (156). Both resent their father for depriving them of the choice to be who they want to be and become. Joe seeks an explanation for his father's rejection and refusal to accept him, especially over the fact that the latter has no schooling and asks his brother "Anything dealing with the head, goes to you. Something needs pushed, call Joe. Why is that? (144). Massimo tells his brother bluntly that Tullio dislikes Joe's image as it is a reminder of his own limitations and incapability of raising himself to a higher social level, as it becomes expressed through the family business: "Sometimes Daddy sees you and he sees himself. He doesn't even realize it. It's like a mirror. I know that about Daddy. He's reacting...do you see?" (ibid), and he adds "The way you work. The strength. He sees that. Me, I went to school" (145). Massimo is also alleging that, because of his education, he projects an image of which his father approves, while, on the contrary, Joe's image of a worker embarrasses Tullio as it interferes with the title of "President" that he has given himself. Thus, Tullio refutes a side of himself which Joe

renders, a side that he does not want to show, especially to his successful brother Ubaldo. But Joe rejects his brother's account, stating that the "mirror" projects a false image of those involved, and says to the latter "How can we know ourselves... if we lie?" (ibid).

Nevertheless, Massimo explains to his brother the burden of being the chosen son, as he too must set aside his own self-definition to live up to an image that his father wants to see:

Do you know what it's like to be the only son in a university? As if it means something these days. Why not take the company? It's owed me. For not being listened to. Forcing myself to study - FUCK YOU! You at least have your work to show. What about me? What can I show? I'm no accountant. I don't want to be one. (148)

He is thus telling Joe that his position is far from being envious. Massimo's words "It's owed me" indicates that he feels betrayed by his father for not recognising his uniqueness "Why not take the company?" denotes his desire to take over the father's identity as the latter has taken his, that is, by taking, re-naming, and making Tullio's company his own as a pay-back for the father having deprived him of his distinctiveness. Like Joe, he yearns for his father's loyalty and acknowledgement, but he is not willing to give up his self-identity to submit to his father's demands.

Massimo blames his father and the latter's culture for controlling the course of his destiny, one remote from what he had envisaged for himself: "...I quit school because I'm tired of pretending to be what Daddy wants me to be. Daddy fucks us all over with his fucking culture stories. Ha! What a joke! You want to push culture?...some culture?"

This is it; this is a different country...He lives in the past. And we are wrong no matter what we do" (ibid). His statements indicate that he has made the choice of differentiating from the father, and consequently the family, and of removing himself from the constraints that his father's culture has imposed on him. Massimo realises that he cannot bring himself to match his self-definition to that of his father's expectation, as it is a contraction of his own identity. The reference to the past and the New Country is a way of saying that his father has followed tradition, which does not necessarily coincide with the sons' reality, as they are products of two cultures, thus reflecting images opposite to the ones expected. He needs to grow and experiment on his own terms independently of the father's wishes and personal perspective.

The question of image reappears as Joe confronts his father on the question of loyalty and identity. As a means of proving to his father that he has remained faithful despite the fact that he refrained from getting an education, Joe tells Tullio that he does not deserve to be penalised: "Who? Who did you trust? Not me. It is to Massimo you gave the business. Not me. He is a good example to show your brother..." and he adds "...because he goes to school. I'm the one who knows this business, I'm the one who knows the work" (153). His attempt to win back his father fails. Tullio vocalises his resentment at his son for having failed to conform to his expectations: "And you are the one who quits school, you are the one who at twenty-nine still lives at home, you are the one who works like a dog, you want me to show this to Zi (sic) Ubaldo?" (153-54). Tullio states that he is ashamed to show Joe to his brother, as the latter has failed to raise himself to a higher social status, which negatively reflects the family's and his own success and identity. Joe's image is a reminder of his own limitation as a man, projecting

the picture of a simple worker who "worked like una bestia" judging from his reference to his eldest son as "the one who works like a dog". Joe denounces the father's fabricated status at the expense of his own identity: "You make yourself president so you can show your brother" (153).

As Tullio denies the allegations, Joe tries to break any false image that his father may keep of Massimo by saying "Then show him this, Pa. Show him this Canadian boy. Show him the boy who dropped out of university" (154). Thus, he refers to Massimo's double cultural identity as well as to the fact that the father selects the side which represents the image that accommodates him. Joe's statements are aimed also at showing to his father that Massimo's loyalties are not exclusive to the family, as he believes they are.

As Tullio learns from Joe that Massimo has quit school, he interprets the latter's gesture as betrayal. However, in disbelief at Joe's allegation, he turns to Massimo for reassurance: "Tell me what he said is not true. I trust you. You would not do this to your father. I know you...tell me something different...tell me Joe is a liar" (154-5). But Massimo confirms that the claim is true and that he takes responsibility for his action: "It's me, Pa. I decided, not Joe" (156). Nonetheless, Joe gets the blame for his younger brother's decision as Tullio believes his eldest son has corrupted Massimo's mind with foreign ideas: "What have you been telling him?" (ibid). By his attitude and behaviour, Tullio substantiates Joe's claim that the latter mistrusts him.

Massimo's opportunity to express his resentment to his father for disregarding his identity occurs as he learns from Joe that Tullio is accepting Ubaldo's money to save his company, and consequently safeguarding his own self-definition. Like Joe, Massimo

feels betrayed by his father for not living up to his principles because the latter prefers to retain his own self-definition, while the sons must set aside theirs. Massimo's bitterness finds its expression as he confronts his father and questions the latter's loyalty as well as his authority:

BECAUSE I HATE YOU! I HATE YOU! YOU MAKE
ME HATE YOU!....Who do you think you are, telling me
what I should be? You! A fucking fifth grade education
telling me! You come to this country push people around -
what do you think they call us wops for? You don't mix!
It's all family and paesans – ha!....Your own brother who
fucked you over, and now you go begging to him?....There
is no such thing as family. It's all lies! (156-7)

Notwithstanding the fact that he felt obligated to project an image to live up to his father's standards, Massimo mentions the ill-effect of the negative identity that his father projects in the community, and consequently on him. He deplores Tullio's seclusion in the New Country as he refuses to adapt to a new culture. It is also a comment that his father's mistrust of his sons is due to his lack of knowledge of Western culture; that is, Tullio misreads his sons' behaviours and attitudes as betrayal, while, on the contrary, they want to be recognised for their own selves.

As a means of resolving the power struggle in which both sons have cornered him, Tullio charges at Joe amidst a destroyed garden which has been a symbol of the family. Massimo tries to separate both his father and brother as physical violence erupts. As Massimo succeeds, Tullio leaves the premises and his words "Tonight, I have no

family. No more family. No more!" (159), indicate not only disappointment in his sons' claims and their apparent lack of support as they have defied his authority, but, most importantly, his loss of control over his sons' choices.

In *The Last Adam*, as Salvatore becomes aware that he has been positioned as an outcast, he becomes even more determined to find the truth about himself. As he witnesses the "transaction" between Armando and Marco in the removal of his identity on the will, he also loses the father's and brother's loyalty and trust. Their gesture displays betrayal. His survival in the family is in peril. However, he renews his pledge to find the truth, which connects him to Adamo, as he says to himself: "Don't worry, Adam. I'll find out the truth" (48). Salvatore's statement to Adamo is a manifestation of his loyalty to his dead brother with whom he shares a link, an identity, and a oneness. As mentioned, in finding the truth about Adamo, he also finds the truth about himself.

After Adamo's memorial service, Salvatore uses the occasion to speak a prayer in remembrance of his twin. As the family gathers around the dinner table, he says to all: "I thought it would be appropriate to take a minute and remember the dead before we eat. Even though we just went to mass" (54). Interestingly, the prayer is used as an allusion to reveal the betrayal that has taken place between his father and brother, and foreshadows also the disloyalty that will unfold and prevail with members of the family later in the play. The allusion is of course a reference to the Last Supper scene, in which Jesus is sitting amidst those closest to him, those who will betray and abandon him:

Thank you God for this food we are about to receive.

Please help those who are in your service, whose lives at this very moment might be in danger. Help them to witness

your word here on earth to those who are otherwise blind to your will. Show them that your way is the right way. And though at times we may falter, help us back up on the road to salvation. We pray that you remember the dead. Those who died so that others may live. Thank you God for giving us life. We bless our mothers and fathers who help sustain us, and in whose Glory we try to achieve goodness. We pray and humbly ask these things through your son Jesus. Amen. (54)

Salvatore's purpose in saying a prayer is explained by Erikson, who states that "In prayer man assures a superhuman power that, in spite of everything, he has remained trustworthy, and asks for a sign that he now may also continue to trust his deity" (Erikson 83).

The reference to danger corresponds to the mistrust that hovers over him. Several incidents give evidence that he is in fact under suspicion by those he shares a link with, and who feel threatened about their own survival in his presence. He quickly picks up on this aspect with utmost clearness. Salvatore rebels against authority, trying to gain some power, as he feels unjustly victimized by his father's decision as one based on mistrust. Out of resentment, as he feels that he has lost the oneness with the family, thus retaining the position of outsider, he provokes Armando by openly telling him, sarcastically, that the latter is right in doubting him: "Why speak Italian, Pa. I was educated in English. I speak English at the table" (55). Similarly, he lashes out at Marco by denigrating his position of family protector, by voicing that the latter is in fact economically dependent

on their father for support: "But when you start paying some of the bills in this house, then you can talk" (56). Salvatore's remark is a comment on Marco's weakness despite the manly role that he wants successfully to project. It is also a commentary on Armando's weakness, and on having selected the eldest son as successor to the family's identity and legacy; that is, Marco's image is the preferred choice to reflect the father despite his flaws. This idea of feebleness is carried further as Salvatore declares that it is Rosalia who holds all the power in the family, and not Armando, despite appearances: "Now we were taught that Ma is the Queen of the kitchen. She's the boss! And she has the power to excuse! You haven't asked her permission!" (ibid). Thus, he is saying that Armando cannot leave the table unless he gets authorisation from Rosalia, denigrating the former's manly role as head of the family and revealing the former's drawback as opposed to his wife. Nonetheless, despite the allegation which he perceives as defiance, Armando wants to be respected as a father and as a figure of authority despite his weaknesses, as he says to his son: "What about me? You think you can treat me like that in my house and get away with it" (81). Interestingly, Rosalia's authority to "excuse" foreshadows her own power over the fate of Salvatore, as they later confront each other in the play.

Rosalia's authority is denoted in her interaction with Salvatore. She says "But now I tell you this: Don't, don't play with my family....Or you will learn the hard way" (61), and adds "Stop this deal or you find yourself another house to live in....Be careful if you go hunting" (ibid). Salvatore's response, "Where does that leave me, Ma?" (ibid), indicates that he understands his mother's influence over his choices, but also that he wonders about his own survival as she warns him to comply with the family rules, which

also means disloyalty to his identity. In her warning, she implies the consequences of defying the family's contractual agreement in which loyalty to the family precedes loyalty to self. Rosalia's influence on her son's life cannot be underestimated. She plays a vital role in Salvatore's sense of trustworthiness, an essential element in his self-definition, as explained by Erik H. Erikson:

"Mothers create a sense of trust in their children...and a firm sense of personal trustworthiness within the trusted framework of their community's life style. This forms the very basis in the child for a component of the sense of identity which will later combine a sense of being "all right," of being oneself, and of becoming what other people trust one will become" (Erikson 103).

It is perhaps noteworthy to mention that Erikson in my opinion is undoubtedly Rossi's source in matters dealing with identity and trust. All the quotes referring to Erikson in this thesis appear to have guided the playwright in his research and perhaps inspired his creativity.

Salvatore's attempt to retrieve his identity and differentiate from Adamo is expressed to his mother as he presents her with the photographs from a photo album, as he refers to Adamo's memorial day as well as to his birthday: "Adam is dead, Ma. He's in God's hands. He's been in his hands for twenty-seven years. This one day. What about my day? When do I get my day, Ma? When? (58). By showing the photographs, he also expects that she will trust him in divulging the truth about Adamo's death. But Rosalia accuses her son of selfishness and disloyalty in prioritising self over others: "This

day for your father and me is so bad...you think just for yourself. Why?" (ibid). Placed in an environment in which constant mistrust encircles him, his chances of gaining mutual trust and loyalty are dim. Furthermore, he must betray his own self if he wants to survive. Salvatore's next statement to his brother reflects the no-win situation he is in as his effort to gain recognition for his own self fails: "I'm already dead, Marco" (57). In a statement to Grace, he indicates that he has chosen to go against his mother's wishes and take the risk of losing her affection as he is driven to know the truth: "You want me to stop after a threat now. Huh? A threat! No!" (62), therefore asserting his position towards loyalty to self.

As Grace offers Salvatore money to pursue the business transaction since Armando and Marco have withdrawn their assistance, Salvatore refuses it, but looks for more support from his sister to gather the little trust that is left. He enunciates his inability to prove himself because of the mistrust around him: "You're all I have in this world that I can trust. I have nothing else. My credit in this family is finished. Please don't allow what is between us to be tainted by money. Please" (62). His words sarcastically connote that as he favours self his choice will be interpreted as a gesture of betrayal. He refuses to contaminate his sister with money which has come from supposedly corrupt sources, which is a reference to the mistrust which originated from his association with people of questionable reputation. The "tainted money" is an allusion that he will betray the family, and consequently Adamo, and most importantly himself. Interestingly, as he could be related with the situation in which Jesus was placed, he has now illustrated himself as Judas, that is, in relation to his family's perception. He is coming to terms with his negative identity and scapegoat position.

Salvatore's choice of a negative identity is explained by Erikson who states that:

Such vindictive choices of a negative identity represent, of course, a desperate attempt at regaining some mastery in a situation in which the available positive identity elements cancel each other out. The history of such a choice reveals a set of conditions in which it is easier for the patient to derive a sense of identity out of a total identification with that which he is least supposed to be than to struggle for a feeling of reality in acceptable roles which are unattainable with his inner means. (Erikson 176)

Salvatore understands that his chances to be recognised for his true self and project an identity that would reflect positively his father and his family's identity (including the dead Adamo) are ruled out as a result of the mistrust that lingers over him. Thus unable to be loyal to his true self or substantiate his true "nature" which is being usurped by the parents as a result of their unwillingness to trust him, Salvatore adopts an identity contradictory to his true self. He will accept the identity of a "drifter", the status of an outsider, and of a betrayer. By such a gesture, he becomes a scapegoat enabling his parents to justify their distrust towards him; however, at the same time, he compromises his survival as he sacrifices or relinquishes his identity.

Salvatore's action in selling his car is an indication that he is giving away his belonging as a sign that he has compromised his survival because of his choice or defiance. In fact, Salvatore's action is symptomatic of the suicidal mood he is into. Gates is astonished to learn that Salvatore is putting up his car for sale: "I never though

Sal would sell that car. All the work he put into it" (63). Salvatore makes it clear to Gates that he has abandoned the pursuit of his business endeavour in Italy and that the deal is over: "I'm in this alone" (62). He expresses to Gates that he is now on his own, which is also a reference to the fact that he is out of and without a family. As he manages to sell his car, he also explains that, as an outcast, he makes better deals or "transactions" with outsiders like himself: "this Frenchman was the only one who knew his cars, and who respected the offer. It makes you wonder sometimes you know, who you think your friends are, and who might be your enemies" (69). Again, he comments on mistrust. He also remarks on his status as a result of the mistrust.

Gates, like the others, does not trust Salvatore. As the two boys' intention to go hunting fails, Salvatore confronts his cousin and puts him to the test as he loads and points the rifle in the latter's direction and says "Why should I put the gun down, unless there is a question of mistrust here?" (71). As he acquiesces to Gates' pleas, Salvatore tosses the rifle to the latter, reverses the roles and the power that comes with the gun and states "Make me stop. You have the power" (72). His words indicate that he has understood his mother's "threat" and the consequences that come with the choices that are presented to him, which can also reverse his role in the family. Rosalia's words following the warning "Be careful if you go hunting" indicate that he has a choice between prey or hunter, an option clearly understood by Salvatore as he asks the question to Gates: "Who's the hunter? Am I the prey? Am I?" (ibid). Convinced that Gates will not pull the trigger, Salvatore places the latter in a no-win situation. This is a means of telling him that, despite the fact that he has no gun, he nonetheless has all the power: "If you kill me then you'll never have my sister, would you?...But if you don't kill me, I'll

make sure you never get close to my sister again. See, either way you lose. You fucking coward" (ibid). Salvatore's altercation with Gates is a means of saying that, despite his own situation with the family, he holds power over his life and death.

Therefore, it becomes evident that Salvatore's questioning reflects his search for some solutions to his dilemma of either becoming prey or hunter, which is embedded with symbolic significance. As he becomes prey, he turns out to be like the rabbit in Rosalia's tale; that is, survival is directed towards escaping; for Salvatore it would mean running away from reality, from the truth, that is, from finding out who he is. As he takes on the role of hunter, Salvatore's search for a solution is focussed towards accumulating the facts surrounding his brother's death, thus his survival relies on retrieving his true identity and facing the truth about himself. But it also involves an element of violence either towards himself, if he cannot face the truth and wishes to escape it to avoid the pain, or violence towards another human being, as is suggested by his pointing the gun at Gates. Also, Rosalia's words to Salvatore, as she tells him to be careful in his chase or pursuit, points to the potential danger involved in the search. The fact that Salvatore mentions to his sister that he is going hunting to relieve tension right after his mother's warning: "It helps relieve tension, Grace" (61), indicates his feeling of apprehension involved in finding the truth. In confronting the truth, he must also face up to the outcome of his decision: his parent's rejection and being without a family. Nonetheless, despite his choices which either way result in losses, he still feels that he holds the power that no one can take away from him: to either live as an outcast or take his own life.

To sum up so far, the pattern we see in Rossi's plays is one illustrating the generational and cultural issues as they are complicated by the loyalty question. Loyalty

is what holds the family together. Memory and legacy are the means of preserving and passing on the cultural heritage and identity. As seen in the plays, the characters seek membership in the family, since not only are they emotionally, psychologically and physically bonded to the group as they are related in consanguinity, but they also derive their identity from that same group. Mutual trust and allegiance are necessary for acceptance in the group, which in turn provide the characters with recognition, as they are identified as belonging to the family unit. However, the younger characters' need to be recognised for their uniqueness, without losing their membership in the family and retaining mutual loyalty and trust, create generational clashes as the older generation feels betrayed by the younger one as the latter does not conform to the traditional values. Since survival is at stake, as much for the fathers as for the sons, the power issue becomes the means to cling to or appropriate one's identity. We shall look at two different outcomes of this struggle in the next chapter.

Chapter 3

Different Outcomes: Compromise or Intransigence as Determinants of Individual and Familial Survival

Rossi makes it evident that, in order for the conflicts to be resolved in each play, it is necessary for the fathers and the sons to compromise, since the survival of the family, as much as that of the protagonists within the group, is dependent on loyalty. What we shall see is that, while in *The Chain* compromise is achieved as the father and his sons become flexible in order to resolve the conflict, in *The Last Adam* the father's (and mother's) refusal to change will bring about the disgrace of the family and consequently jeopardise and finally destroy the divergent son's life. It must be said that the family had already been hampered when the twin died, but the parents' refusal to change with regard to the surviving twin results in a subsequent tragedy. That is, by maintaining their decision in communicating to Salvatore that he has failed to earn their trust, as he has crossed the family boundary by forcing them to reveal the family secret in order to prioritise his own identity, they are also setting themselves up for another tragedy. Their devotion and loyalty to the dead son conveys to Salvatore that death is the only means by which he can recover recognition in their eyes, win back their trust and loyalty, and be redeemed and accepted in the family. Thus, we can predict that the parents' inflexibility will push Salvatore to compromise his survival considering the suicidal mood he is in, being out of options to prove himself. We can also predict that the surviving son's death will result in bringing dishonour to the family, but will not destroy it, because of the existing contractual relationship which consists of prioritising loyalty to the family over loyalty to self.

In the first play, the conflict will be worked out, as the father and both his sons co-operate in ensuring that their respective identities will be preserved without affecting the family's identity, and it ends happily. However, in the second play, the conflict

cannot be resolved, since the father (and mother) and the divergent son cannot find a middle ground to either negotiate or reconcile, with the effect that it ends disastrously.

The problem is that, in addition to loyalty to oneself, the father as well as the sons need mutual loyalty to survive. The son who has moved forward to differentiate from the others in the family must create mutual loyalty without seeming to be disloyal to the father, which would jeopardise family solidarity and survival. Compromise is necessary to restore the interpersonal relationship between the characters, most especially between father and son. As mentioned, trust is required to initiate allegiance.

In order to retrieve mutual loyalty without sacrificing the self or losing membership in the group to which he is attached, the defiant young characters of both plays resort to different survival strategies. In *The Chain*, the protagonists Joe and Massimo use a neutralising tactic, to overcome the father peacefully, while in *The Last Adam*, self-destruction becomes the means of preserving Salvatore's self-definition and proving his loyalty to the father and to the family.

As a result, confident that they can maintain their true selves, the young characters in *The Chain* can set forth a plan of change which involves securing the father's sense of identity, which in turn wins his trust and loyalty back. But this can be achieved provided that the father is convinced that his sons' intention is directed towards the best interest of the family, but more so that it reflects positively the father's identity. It is only when this is achieved that the father contemplates change and offers the compromise necessary for the survival of the family.

On the contrary, in *The Last Adam*, the main protagonist Salvatore, endowed with a negative identity and lack of self-worth, but more so with the powerlessness to regain

the father's or mother's trust, sees no outlet for resolving the tension. Death therefore becomes the only means of resolving the conflictual situation. The intergenerational clash is dependent on the father and mother's trust to be solved. Here, compromise cannot be achieved, since the living son cannot project positively the father's identity, which had been lost when his brother Adamo died. He cannot gain his family's trust. By giving his life for others, that is, by renouncing his self in order to allow the family's identity to survive (which includes Adamo), by this ultimate sacrifice the protagonist demonstrates his loyalty by destroying his identity in order to transcend it symbolically. He will then be trusted in death. That is what occurs at the end of the two plays.

Let us begin with *The Chain*. In the last scene of the play, the father Tullio contemplates his rampaged garden, which symbolises the disorganisation of his family. As authors Annamma Joy, Michael Hui, Chankon Kim and Michel Laroche report in their observation of Italian immigrants and the latter's connections with their gardens: "Initially, subsistence was critical, and gardens symbolized hard work and making a living. Once those initial fears were overcome, gardens began to symbolize success, status differences, and productivity" (Joy, Hui, Kim, and Laroche 158). The rampaged garden therefore signifies that Tullio's identity has been shattered in the process, since the garden also corresponds "to the definition of self" (ibid 163). It is noteworthy to mention that, even though the value placed on the garden has changed for the Italo-Canadians over time, it has nonetheless retained its basic symbolic representation which is linked to survival.

Tullio and Enzo's encounter in the ruined garden emphasises the importance of survival, but specifically the survival of the family's and father's identity within that

family. In Tullio's presence, Enzo tries to reassure his uncle by asserting that what seems hopeless can be restored, as he recounts his remembrances of a story seen on the big screen while he attempts to fix the poles which have secured the vegetable plants. He says: "This reminds me of a movie I saw once. The father built this...one of those train models, you know, with the trees, and houses and things. And the train would pass through...like a small little city. This model took him a bit of time to build. So at the end when it broke...in the movie it didn't matter. Because they rebuilt it" (162). The train could be an allusion to Tullio's former identity and overall achievements. It symbolises his strength, his hierarchical position in the household as a leader who has given his family especially his sons, a sense of direction in their pursuing a route, however pre-established for them. In some ways, it represents Tullio's inflexibility to the point of view of change as he is reluctant to pursue new avenues offered to him by his sons who have ideas of their own to expand the family business. Even though the train breaks down in Enzo's story, it can also be reconstructed to follow its destination and intended plan. This idea of rebuilding the train signifies that renewal is possible. For Tullio, it means that he must allow his sons to explore their own ideas, built their own chains in accordance with their uniqueness and not necessarily abide with their father's model. He must allow his sons to differentiate, if he wants to ensure the survival of the family and preserve his and the family's identity in the process.

Tullio's present identity, now comparable to the broken train and the old truck (to be discussed later) and the rampaged garden, are the results of the father's resistance to change and his inability to acknowledge his sons' identities, or at least, his unwillingness to compromise. Sociologist Kinsley Davies states that the father's resistance to change is

to some extent legitimate in his need to protect, preserve, and maintain his self-definition when he is confronted by his sons on matters regarding identity. He says that:

[the father's] basic orientation was formed by the experiences of his own childhood. He cannot "modernize" his point of view, because *he* is the product of those experiences. He can change in superficial ways...but he cannot change (or *want* to change) the initial modes of thinking upon which his subsequent social experience has been built. To change the basic conceptions by which he has learned to judge the rightness and reality of all specific situations would be to render subsequent experience meaningless, to make an empty caricature of what had been his life. (Davies 525)

However, Enzo is formulating that change does not necessarily mean that Tullio must discard his identity as a result of the sons' defiance of their father's authority in claiming their uniqueness or bi-cultural identities. On the contrary, there is a way that Tullio and his sons can retain their respective identities without jeopardising their loyalty to self and endangering their own and the family's survival. It is a matter of re-building the trust between the father and his sons which also signifies that Tullio must co-operate with them by breaking down the wall that separates them and building instead a bridge to allow an exchange of ideas to take place. Tullio's resistance to change up to that point has had the opposite effect, as it causes damage to the father-son relationship, as the rampaged garden shows. But, it is the father alone in immigrant families who has the

power and choice to rebuild what has been destroyed.

As Tullio does not respond to Enzo's message, the latter states it again. He says: "Ever think of starting up this old truck again? You used to bring me to the Dairy Queen with this. (*Pause.*) You just tell me exactly what you want, Zio. I'll do it. No matter what" (162). Enzo is saying that remembrances can be reactivated because loyalty is firmly established and evermore present despite the fact that Tullio may think otherwise. The old truck is important to the father, since it is regarded as an extension of his self, thus as symbolic of his identity (like the train model discussed earlier). The old truck is what he began his business with. The train model and the old truck are therefore tokens of the father's hard work and the direction he has given the family in order to see it move forward socially and economically throughout the generations. In so doing, he worked towards honouring the family name, thus its identity. However, as the garden is supremely "the definition of self", of who the father is, Tullio sees in the damaged ground his own reflection as it mirrors his failure as a father and as head of the family. Also, he is disillusioned, for he thought he had authority over his sons, who have verbalised otherwise and questioned his power over them. That is to say, Tullio sees his accomplishments and his hopes invested in his sons as ruined. The garden no longer stands for "success, status differences, and productivity" (Joy, Hui, Kim, and Laroche 158) but the opposite, and this is articulated by Tullio to his niece's fiancé Michael, who looks at the ravaged ground. As Tullio compares his family with the garden as well as his setback as a father in his attempt to prepare his sons for the future, he tells Michael the following: "All your life you do nothing but for your family. You work, you talk so maybe your sons can learn something. Look at my garden. Does this tell you what kind

of family I have?" (163). However, Massimo then approaches Tullio his father and reassures him that, despite their altercation, loyalty has remained and has been preserved, as the following words to his father and brother indicate: "...Pa. I am your son. Allow me to make just one final suggestion. Joe, you're my brother. Hear me out...Forget yesterday...let me talk" (167). Massimo's "idea" aims at reinstating the father's company to the family. However, salvaging the family business involves everyone's cooperation to restore the father-sons mutual trust and loyalty. He now needs to convince his father that trust must be rebuilt in order to restore the family's identity and protect the legacy. He tells his father that he had the company incorporated and that, by filing bankruptcy, they can restore the company under another name without endangering most of what has been gained over the years: "We keep everything else. Everything else you own, Pa, is still yours" (ibid). Massimo also reiterates that solidarity is necessary to forward the new project and by so doing asserts that nothing has changed in the father-son contractual relationship, which appeared to have been broken during the feud. Massimo states in a few words that oneness still prevails, as the father and his sons unite in achieving a common goal of constructing another company together: "... We - you and Pa set up another one" (168). Thus, as they join in attaining a common objective, they also unite as a family. More important, Massimo's proposal for re-establishing the company and the father-son relationship provides his father with an opportunity to his identity. Metaphorically speaking, he tells his father that the garden, which symbolises the latter's self-definition and family, can be rebuilt. He makes the same assertion to his father later on in the play, as he tells Tullio to put the old truck, also a symbol of the father's identity as well as his hard work in creating the family business, back to use.

As Massimo and Joe's intentions are to make the family business bigger, Massimo sees in the bankruptcy filing the opportunity to change the current company name, which had suggested that the brothers' identities are linked to that of their father. Massimo had explained to Michael his discomfort in seeing the company remain undersized, but, underneath, his uneasiness is really one which involves his lack of recognition, as his identity is undistinguished from his father and overpowered in the current company name. He had said to Michael in regard to the present company name "But it still sounds small time, Michael. TESTA LANDSCAPING. One look at that and people know it's a father and son operation. You don't understand, Michael...like Joe's idea. I can't sit still on this small business. I don't like it" (50). Massimo also adds: "I want something...different. The people will see and they will know big and strong" (51). Massimo's desire is to have his identity acknowledged independently from what the company originally stood for, that is, his father's identity, since the latter "[is] the company", as Tullio's sister had once verbalised to her brother. By filing under a new business name such as "Chain Landscaping Company", it proposes family solidarity without compromising his identity. By telling his father, in Joe's presence, that they must unite and remain one, as the "We - you and Pa" suggests, he also adds that there will be some modification involving a change in the present company name as it must take on a new appellation or identity, an element necessary to ensure its survival. By inviting Tullio to put the old truck to use, Massimo shows his father that the latter is part of the team participating in advancing the "new" company: "Pa, you can put this old truck back to work. I'm offering a way out of this mess (168). This indicates that the latter's contribution has not lost its meaning; that is, Tullio's identity and what he represents will

retain its value in the "new" business, on account of the fact that loyalty has remained unchanged amongst the family members involved in the new project. However, Massimo is implying as well that the oneness also means that the father too must sacrifice his identity for the group and only then can a oneness be possible. For the chain to continue, the sons must take over.

Michael presents the new company name to Tullio, a name created by the latter's sons. He says to him: "...you can probably put the company under Joe, and use his name. You know, Chain Landscaping" (170). However, Tullio is concerned at the prospect of losing his own name, as he responds: "And my name, where does it go?" (ibid). Despite Massimo's reassurance that the financial situation of the family can be restored and the company rebuilt, the prospect of changing the company name displeases the father. The father feels threatened by the new idea, since it involves a modification of what he is accustomed to; that is, it involves a change jeopardising tradition and it signifies family disorganisation, as his role as head of the household is being displaced. The change means transferring his identity, for the father's identity finds expression in the company name, which is as well the symbol of his achievement. Massimo reassures his father that it is only the name that must change: "Just the name. The company is still the same. (*Pause.*) It's just an idea" (169). Thus, he is saying that basically the company structure is as solid as the family, which has remained intact on account of the loyalty and solidarity that binds it together. However, Massimo reiterates, that unless the father compromises and allows a change in the family business, the company cannot survive, a fate which also implicates the family legacy. He tells his father: "It's the only way. (*To Michael.*) [playwright's emphasis] Tell him what his choices are" (ibid). In

fact, Massimo knows that the survival of the company is important to his father, since Tullio has accepted Ubaldo's money and gone against his moral principles to save the family business and name. When Joe had informed his brother about the transaction between his father and his uncle, he had said: "He was going to take Zi (sic) Ubaldo's blood money to save the company" (152). Tullio has explained that he had no choice but to concede to the offer in order to preserve the family from the dishonour brought about by the threat of financial failure due to the mismanaging of the company: "What choice did I have?" (155). Thus, Massimo knows that his father has no choice but to compromise if he wants to salvage what is on the verge of being lost. The father is placed in a powerless position, for, if he refuses to change, he will overthrow his chances of retrieving the family business. In this respect, Massimo is placed in a position in which the power has been shifted to him and to his brother.

In numerous instances, Massimo is cautious in the manner in which he announces to his father that the latter has been defeated. As he shows his father the obvious, that is, that the company cannot survive and that the legacy will be jeopardised unless the father transfers his name, he also tries to minimise the importance of such a gesture and gives the father the impression that he is still the decision-maker. He says to him, regarding his father's refusal to accept the change, the same word he had once pronounced to him when both brothers had considered altering the company name before it was in peril, that it was an "idea". Thus, he is connoting that the change has not yet occurred because Tullio did not consent to it. Massimo's response to his father, that the change is nothing more than "an idea", echoes another quotation in the play in which he explains to Michael how the Italian soccer team had won the World Cup, a team with which the boys identify: "We

won and nobody gave us a chance" (52). He attributes the success of the game to the strategy followed by the team, which interestingly is analogous to the tactic he used to win over his father. There is loyalty and solidarity in achieving a group-oriented goal of winning a game: "Our whole game plan was based on defense. Score a goal. Then hold tight. (*Points to the poster.*) These guys here played back. (*Lets door go.*) See. (*Opens door.*) These guys" (52-53). Author Lola Romanucci- Ross exposes the " 'game theory' aspects [which] can be seen in the strategies used by the Italian soccer team" in winning the games. This consists, for the players, of using improvisation as a means of deluding their adversaries, as the latter cannot decipher the game strategy of their opponents. She cites a sports journalist named Mark Zeigler to explain: "They play defensively, just trying not to lose, and then - no one was ever quite sure how - they scored in [sic] the winning goal, apparently improvising, making things happen as they went along" (Romanucci-Ross 92). Thus Massimo's admiration for the Italian soccer team stems from the players' ability to work collectively and to be creative as they go along in achieving a common goal which is to succeed and distinguish themselves from their rivals. Like the players on the soccer team, he remains uncertain of what his next move will be, due to the absence of a clear plan of action in this case, to convince his father to agree to his proposal of changing the company name and joining the sons in the new venture. However, Massimo uses the players' tactic, consisting of implying that the sons are defeated unless the father agrees, while in fact it is a manoeuvre used to confuse the father by giving the latter the impression that he is still the decision-maker and in control of the situation.

As mentioned earlier, Massimo must be cautious in the manner in which he deals

with his father, who has been overpowered, in order to protect their relationship. This is precisely what Massimo is doing through the manner in which he is handling his father and the problem the latter is facing. That is, he presents his father with a no-win situation and then refrains from pushing it too far. In so doing, he gives Tullio the impression that the latter is still in power and that changing the company name, which the father alone can decide to do, is no big deal when in fact, the sons are now in power. By using a strategy which neutralises the father's power, the sons can get their suppressed identity back, for the sons had suppressed their identities because they wanted to please their father.

Massimo also explains to Michael what contribution was made by having the Italian team win the World Cup. He stresses the importance of youth and its advantages over the other team which was more experienced: "Physically stronger, and offensively more powerful" (52). Thus he implies that the father must eventually give in to the sons if the latter want to continue the legacy. The father is physically defeated by time and must trust his sons as successors, a concept that Tullio understands since he had verbalised it to Enzo in referring to the latter's father by saying: "We used to plant trees to replace the ones we cut. You have to take charge, Enzo" (114). This indicates that Tullio understands that he has aged and that his sons have reached the maturity to take over and to continue their father's legacy. However, he expects his sons to continue the chain that has been built for generations and not see it change. Massimo, as he speaks to Michael, is well aware of his father's desires in this area and of the latter's age, but more so, of his father's weakened position, as the power has been shifted to the sons.

Furthermore, the name chosen by the sons to replace Testa Landscaping, which is

Chain Landscaping, reflects the sons' hierarchical position in the family, as they have succeeded their father. Massimo defines the word "Chain" as follows: "It's a good name. It means power; it means defense" (54). In terms of a soccer team, it means that all players position themselves to form a barrier to neutralise the opponents. This is the case with the Testa boys who have used the soccer team's tactic to overcome the father as they accurately define the word "Chain". It implies solidity. But, as successors to their father, when the sons achieve differentiation from him and retrieve their identity, they break the chain; that is, they can pass on whatever is in concordance with their own true selves, begin a new chain and break away from what has been expected from preceding generations. Even though there is no clear indication by Tullio that he will agree to the sons' proposal, as he says: "I will think about it" (171), his response indicates that he wants to give his sons the impression that he is still in control of the household. However, Tullio's sister Anna had stated to Joe that her brother could have a change of heart and be flexible when he sees a good deal: "Your father could be so stubborn sometimes, but when he sees the sense in things, then he can be a very bright man" (109). As indicated in the above argument, the evidence suggests that Tullio will compromise, giving his sons their identity as he did retrieve his by forgiving Ubaldo, "the stealer of [his] good name" (117).

On the whole, in *The Chain* compromise is achieved as the father and his sons Joe and Massimo become flexible in order to resolve the conflict, as they co-operate in ensuring that their respective identities will be preserved without affecting the family's identity. Confident that they can retain their true selves and membership in the family, the young protagonists use a neutralising tactic to overpower the father peacefully by

securing the latter's sense of identity, which in turn wins his trust and loyalty back. Persuaded that his sons' intention is directed towards the best interest of the family, and that they will reflect positively his identity, the father consents to change and offers the compromise necessary for the survival of the family. In this respect, the play ends happily as both parties reconcile their differences.

The final scene of *The Last Adam* is very different. It puts into perspective the notion of betrayal, and the disintegration of mutual trust and loyalty. Salvatore learns the truth about his involvement in his brother's death as he confronts his parents with Adamo's death certificate. At first, he believes that his father is responsible for Adamo's death. In alleging that Armando had failed to protect Adamo, he also blames his father for failing to watch over him: "This drunk, who all his life showed no concern for my affairs, but to say, 'That's good!' I put together the deal of my life, and all he was afraid of was my finding out the truth" (84). Salvatore resents his father for not giving him the direction he needed in his life. He verbalises vehemently that Armando's lack of guidance has contributed to his failing in life: "You ruined my life, you fucking bastard!" (82). His business failures have prevented him from contributing to the family's advancement. He also blames his father for depriving him of his chances of redeeming himself by a business deal which had the potential of being profitable; in so doing, Armando has removed Salvatore's chances of gaining some family and social recognition. As sociologist Isabelle Bertaux-Wiame states: "...every man and woman needs in order to achieve and maintain a social position, not only to construct a sense of self but to have this identity recognised by others. The family provides the vital social space within which this process of construction begins" (Bertaux and Thompson 49).

Instead, Salvatore's father's behaviour and the secret surrounding his twin's death have contributed to perpetuating the mistrust that hovers over him, thus hampering his chances of making something of himself and of playing a productive role inside as well as outside the family unit.

Salvatore's interaction with his father is further complicated as Rosalia comes to Armando's rescue in the final confrontation and protects her husband from Salvatore's allegations. She accuses her son of Adamo's death "...it was you! You killed my son! You killed Adam!" (84). She also blames him for disrupting the family unit: "You and your temper. You accuse your father when all he's done in his life is to protect you. You destroyed my family when you killed Adam" (ibid). Rosalia's defence of Armando suggests her approval of her husband's behaviour towards her son, thus her acceptance of the betrayal for which he is blamed. To Salvatore's insistence as he flaunts Adamo's picture and the death certificate for answers, Rosalia reveals the secret to the family as she recounts the incident surrounding Adamo's death:

I was downstairs...sewing. The phone rang. Your father had you both in the kitchen. He answers the phone. You and Adam were fighting over a toy. He left you for two seconds. You pushed Adam down the stairs. Adam died from your own hand. And no one else! Are you satisfied?
(84)

Rosalia's last words "Are you satisfied" refer to the fact that she has provided her son with her explanation of Adamo's death. This also means that Salvatore has now found the "story" that he had been looking for, a narrative providing him with his identity, one

concealed in a distant past and made accessible through a picture found hidden behind the wine barrel in the family cellar. Unlike the traveller and horse already explained in Gates' story, Salvatore's father does not reach out to his son to protect him. Instead, he says "Two seconds..." (ibid), evoking the time span between the time he "just turned away to answer the phone" (85) and Salvatore's gesture in pushing his brother down the staircase. He also seems to deny responsibility by adding that it was "all" that he "did", as if the blame should be directed towards Salvatore. Even though Armando expresses guilt feelings as he says "Colpa mia" several times, the guilt is nonetheless more of a referral to his failure as a father than an attempt to exonerate his son. It is instead Grace who tries to comfort Salvatore from the pain inflicted as he endures his parents' condemnation. Yet, she knows that only Rosalia and to some extent Armando have the power to change the situation. Grace comes to Salvatore's defence as she feels that her brother is being victimised for having accidentally killed Adamo: "You couldn't have known. You were a child. Sal. Sal. (*Crosses to Rosalia.*) Ma, say something to him. Ma..." (85). They remain, however, silent to Grace's plea. The parents' silence in response to Grace's supplication is a sign of their refusal to acknowledge Salvatore as a son and that they have permanently removed their loyalty from him. This is a sign that Grace picks up as she addresses the family, asking from everyone their support, their understanding, and their loyalty, as Salvatore's survival in the family is compromised because he is being isolated: "Why won't anyone talk to him? He's our brother. He's my brother." (86). Marco and Lina withdraw their support as they remain mute, since their loyalty is given to the parents and to do otherwise would be seen as crossing the family boundary. As has already been mentioned, by accepting his father's proposal in

being the sole beneficiary of the latter's will, Marco has by the same token expressed his position with regard to his brother, that is, in considering Salvatore a family outcast. By his gesture, he has accepted to be on his parents' side.

Armando and Rosalia retreat to their bedroom, making their choice clear: they are bound by a loyalty which extends towards the family but does not include Salvatore who is marked as an outcast. They cannot give to Salvatore what they have not given to his twin. To do so, they would feel disloyal to Adamo. They almost want Salvatore to sacrifice himself as a sign of loyalty to his dead brother and to the family, and to not have them do it for him, since they are compelled by loyalty to the other members of the family. On a first level, the parents who have guilt feelings over Adamo's death want Salvatore to give his life for his death brother as a form of retribution, since they feel in some way that it is not right that the latter lived and that his twin did not. On a second level, by having Salvatore sacrifice his identity and life, they feel that he would by the same token bring some form of "order" back into the household and reinstate the father's "positive" image as protector of the family as it was prior to the tragedy. In this respect, Salvatore comprehends clearly where his parents' loyalty stands, that is, towards Adamo and the family and what is being asked by them when he says to his father Armando "I understand now" (86). By forfeiting his true self and by "accepting" a negative identity, he communicates to the parents that he understands the role he is now being constrained to play in the family. By acknowledging his scapegoat position, he exonerates the parents' involvement in the twin's death and restores their and Adamo's identities in the process as well as that of the following generations, thus protecting the family legacy, that is, its name, its status, and its reputation from dishonour. The parent's withdrawal

also stipulates that their son has crossed the family boundary and that compromise is inconceivable.

The parents are hostile to change, since to accept modification in the family unit signifies that they must choose between loyalty to Adamo or Salvatore. Their resistance to change is justified in their minds to protect their allegiance to Adamo and to preserve his identity. Similarly, their resistance implies refusing to allow Salvatore to change. Salvatore's effort to redeem himself by allowing his true "nature" to be exposed, as he wants to show the family that he can contribute positively to its social and financial advancement, suggests change; however, this involves disrupting the familial setting in which the parents' choice has already been decided. Armando had enunciated how he and his wife were forced to adapt to the family's predicament after Adamo's misfortune: "And with his death everything changed. Suddenly we were forced to deal with a tragedy. And still we survived" (44). The survival has depended on loyalty specifically given to Adamo that has allowed the family to continue and sustain the legacy. Earlier in the play, Armando had stipulated that his relationship with Rosalia was based on mutual understanding, that without loyalty the survival of the family was compromised, a teaching they had received as children and had acted upon as parents. In the following quote, Armando explains the parents' commitment towards their family: "I have tried all my life to keep this family alive. That is the only reason why your mother and I live. Knowing that we have a family to care for" (43). Interestingly, like the first play *The Chain*, this quote echoes Tullio's words to Michael: "All your life you do nothing but for your family" (163) as a reminder that he has prioritised family over self as a token of his loyalty which he has applied throughout his life. Thus, for Armando and Rosalia (as well

as for Tullio) the existence of the family relies on the loyalty principle being applied. However, they feel they cannot be loyal to Salvatore and Adamo at the same time. Armando had well verbalised to Grace their unwillingness to be put in a position in which they have to choose one son over the other, as he says: "You want I should celebrate a birth and remember a death at the same time?" (8). In the next quote the parents' refusal to change and their devotion to their dead son are expressed by Armando to their daughter: "This is what your mother wants. I can't change what we've been doing for twenty-seven years. Twenty-seven years! I expect you both to understand this! That I don't have to explain this every year!" (ibid). In her own way, Rosalia verbalises her need to keep things unchanged in her family by saying: "I want you all to go home, and forget everything Salvatore said here tonight. Everything. Understand? I want my family back. And this is how it's going to be" (83).

Their resistance to change implies the acknowledgement of one son's identity and the denial of the other's, a choice which Salvatore is expected to comply with as he must sacrifice his own identity to prove his loyalty. This is verbalised by Armando in the next quote: "His twin brother died a baby, and he lived. He knows what's right" (8). Also, by allowing Salvatore to change, Adamo's identity and the family legacy would be compromised. As mentioned earlier, having Salvatore fulfil a scapegoat position allows the father Armando to salvage his "positive" image as guardian of the family and for the mother Rosalia to protect and keep her family together. In so doing, the family's honour and reputation, including that of the dead son, would be safeguarded in addition to that of the next generation. Loyalty to Adamo and protecting the legacy become thus the means

of coping with the loss, but most importantly with the guilt, which has been perpetuated for twenty-seven years.

The parents' antagonism towards change indicates that unlike the first play, no compromise is to be foreseen between the father (the mother) and the youngest son Salvatore. On the contrary, as seen, the father removes his youngest son's identity by obliterating Salvatore's name on the will and the mother withdraws her emotional support towards the latter. Hence, unlike in the first play, no successful manipulation of the father by the sons will occur to resolve the conflictual situation and restore the father-son relationship.

The parents' unwillingness to allow Salvatore to change is rationalised by their need to protect the family and motivated by their sense of loyalty towards the latter. On the one hand, if Armando changes, that is, in accepting his responsibility in Adamo's death, then he must acknowledge his weaknesses and his failures as a man and a father, since he was unsuccessful in living up to his fatherly role as he is expected to by tradition. He would be presenting by the same token a poor version of himself, that is, an image contradictory to the one he is expected to project and pass on to his sons. Furthermore, his failure to protect Adamo is perceived as an act of betrayal to the dead son. This betrayal extends to the rest of the family as it affects the group's identity and legacy including that of the dead son as he was denied the opportunity to live. Hence, by recognising his flaws Armando would be compromising the familial chain, that is, the change would be detrimental to the family's identity and legacy and prejudicial to Adamo's memory, because it would tarnish, in other words, the family's honour. On the other hand, Rosalia's role, like Armando, is to protect the family for "without [her] the

whole structure would collapse" (Barzini 202) which means that she must side with her husband who is the family's representative as his identity is passed on by his "sons who carry on the name" (Barzini 193). By accepting a negative identity contradictory to his true nature, that is, that of a drifter and outcast, Salvatore clears his father and the family's identities (including the dead son's) by sacrificing his true definition to protect theirs. This way the father does not have to change and the family does not have to collapse. Thus, Salvatore can give the "family back" to his parents, as Rosalia had implored to her youngest son prior to revealing the family secret by saying "I want my family back" (83), thus that she wanted things to remain unchanged. This, Salvatore does as we shall see later.

By their refusal to allow Salvatore to change, they also prevent him from retrieving his identity and differentiating from Adamo, from becoming alive. Since his twin brother's identity reflects a definition contrary to his, Salvatore finds himself in a conflictual situation. Salvatore expresses the conflict by selecting an identity opposite to the one expected or socially acceptable. Erikson explains that individuals experiencing such struggles "choose instead a *negative identity*, i.e., an identity perversely based on all those identifications and roles which, at critical stages of development, had been presented to them as most undesirable or dangerous and yet also as most real" (Erikson 174). The choice of a negative identity becomes a means by which Salvatore can avoid being totally ejected from the group: he "would rather be nobody or somebody totally bad or, indeed, dead - and this by free choice - than be not-quite-somebody" (Erikson 176). Being identified as a drifter and accepting an identity alien to his true self suggests that he displays an inaccurate portrayal of himself in a role that he qualifies to Marco as being

against his "nature": "Marco, you're my brother. I can't do this any more. I can't go on living a life of a vagabond. It's not in my nature" (11). By taking on a role contrary to his true self, but in concordance with his parents' perception of him, Salvatore not only surrenders his true character, but also provides his parents with the justification to chastise him for his role in Adamo's death. By the same token, he makes legitimate his parents' choice of recognising Adamo's identity over his own and of excluding their loyalty and trust towards him. However, confronted with Armando and with Rosalia's inability to close the issue regarding the tragedy, Salvatore's repetitious words "I'm no good" are an indication that with finding the truth he also uncovers who he is in relation to the others in the family.

It is worthy to note here the analogy between Salvatore's story and that of Oedipus, as both are driven to challenge their fate in their search for the truth until they find it and are condemned to destruction as punishment. Even though both accept their fates, their choice of self-punishment differs. Oedipus prefers blindness to death as the most horrible form of chastisement, while Salvatore chooses death as he is confronted with the worst form of punishment to be found in the Italian culture; that is, to be without a family. Salvatore's feeling of being "already dead," as he had once expressed it to Marco, foreshadowed that inevitably he would be rejected from the family permanently, considering that he had lost his parents' and Marco's trust, and perhaps indicating also that he had come to terms with his destiny.

Salvatore therefore finds himself alienated from the family. He has no true story as his legacy, and he has been given a horrible account of his past which portrays him as a criminal, comparable to the reference to the Nazi officer in Armando's story. After all,

Rosalia accuses him of killing his twin and says that she wants her family back, lost at the hands of Salvatore. Unlike the photo that saved Armando's mother and her family, Salvatore's picture will not "save his life"; instead, as he had stated to Grace, it will have the opposite effect: "It's the memories, Grace. Memories can kill you" (33). Salvatore had insinuated that a photo can be deadly if it serves to keep dead people alive and here he is referring to Adamo's and the parents' loyalty to the dead to the detriment of the one who is alive, that is, himself. This echoes Grace's assessment of Salvatore's position in the family as one in which his life has revolved around a brother they never knew, and around a secret: "I never knew Adam, and my whole life has been defined based on his death.... You think maybe Sal feels the same way? (77). Grace speaks about the inability to break the chain which the parents have faithfully sustained through the years, and of Salvatore's powerlessness, as a result of his parent's choices, in trying to make a chain of his own. In other words, the parents have followed the loyalty principle which has been passed on from one generation to another. However, they have followed tradition without challenging it; that is, their faithfulness to the dead son as seen through the continued religious ritual, has deprived Salvatore of the chance to be entitled to his own identity, one differentiated from Adamo, from the father, and from the family. Thus, Salvatore has not been permitted to be loyal to his own self and create a familial chain of his own independently from the father's tradition or past generations, as was the case in the first play *The Chain*. This is explained by the mere fact that unlike the first play, the issues of trust and loyalty have not been resolved and re-established between father (mother) and the youngest son.

Unable to be faithful to his identity, Salvatore's desire to construct his own chain

and forward his own legacy are denied. Interestingly, Grace's mentioning of the perplexity in differentiating between both brothers may indicate that, similar to herself, the parents cannot differentiate or recognise one without reference to the other: "I look at the tombstone and I know it's my brother, but I never knew him...I mean through Sal, I guess I do. But not really" (76). Thus, she makes known the identity confusion which results out of loyalty to the dead to the detriment of the one who is alive. This is a confusion which is sustained through the years, as Adamo's mourning ritual precludes her living brother's birthday.

Salvatore's last option to escape marginalization after his parent's refusal to grant him his individuality is through death, one in which " 'to be a suicide' becomes an inescapable identity choice in itself" (Erikson 170). After finding his past, Salvatore realises that "no other future [is] possible except that of another chance in another world" (ibid). Chance by suicide; that is, he gets a second chance in this world by exiting from it. It becomes also the only means by which he can ensure his continuity through memory and gain familial recognition. Interestingly, Erikson provides an example to illustrate a situation that resembles Salvatore's struggle, (which also gives evidence that Erikson may be Rossi's source), and to give insight into his choices:

For example, a mother whose first-born son died and who, because of complicated guilt feelings, had never been able to attach to her later surviving children the same amount of religious devotion that she bestowed on the memory of her dead child, aroused in one of her sons the fateful conviction that to be sick or dead was a better assurance of being

"recognized" than to be healthy and about. (Erikson 174-175)

Thus, he is given little choice as to how he can redeem himself in his parents' life. Reconciliation is impossible. The parents will not be flexible. He understands that Rosalia's power to forgive, as he had once exclaimed "she has the power to excuse!", is non-existent. She cannot forgive him. Also, he knows that his father will not side with him because of his weakness, but more so because of his loyalty to her, and the necessity to do "what's right".

Armando's as much as Rosalia's resentment is based on Salvatore's selfishness as an individual who prioritises his self first, seeking recognition, power and status that comes with position, as his business endeavour holds promises of success. It also points to their negative interpretation of his tenacious pursuit of the truth, as their son's actions in trying to reveal a terrible family secret "might seem personal egoism, a rejection of family solidarity" (Bertaux and Thompson 41). Armando articulates that his son is self-centred: "He doesn't care. He doesn't care for no one but himself" (81), which echoes Rosalia's blaming words "Why? Why so selfish! Puoi pensare a noi per una volta" [Can you think of us for once] (58). By what they feel is his selfish ambition, Salvatore disrupts the family system and dishonours it (the family includes Adamo's memory); the notion of disgrace is expressed by Armando "...he's always been this way...Disgraziato! (81). His thought and words also convey his bitterness about the day Salvatore was born: "You've always been trouble, from the day you were born you've been trouble" (ibid). These harsh words convey anger, but also suggest an ever-present mistrust. The reference to his birth and to his father's resentment is expressed by Salvatore to his

mother: "It's true, Ma. I'm no good. Maybe it was me Pa wanted to kill, not Adam" (82).

By manifesting openly their mistrust of him and removing their loyalty from him, Armando and Rosalia are communicating their disinterest in their son's survival. Erikson defines trust in family relationship as "an essential trustfulness of others as well as a fundamental sense of one's own trustworthiness" (Erikson 96). However, he adds "In adults a radical impairment of basic trust and a prevalence of basic mistrust is expressed in a particular form of severe estrangement which characterizes individuals who withdraw into themselves when at odds with themselves and with others" (Erikson 97). This I think is what occurs. As Salvatore comprehends that he has lost the family's trust forever, he also understands that loyalty has also been removed and thus his survival as a family member is put in danger. To the members of his family he reiterates that he understands the consequences of his actions, which have led to the betrayal of Adamo's memory. To Grace he says "I know what's right" (86). Similarly to his mother he says: "Ma, you need this family. But I can't be here any more" (86), and to his father he states: "I understand now. I do. You're right. You were right. You need your family back" (ibid). By doing "what's right", he can give Rosalia and Armando the family back. Salvatore's statements imply that he can return what has been taken, thus providing him with a final choice. Salvatore is an outcast, an outsider who has crossed the family boundary by daring to retrieve his identity, by wanting to differentiate from Adamo and from the family. By giving his life, Salvatore removes the parents' guilt feelings and shows his loyalty to the family. Salvatore, estranged from his family, takes his own life by shooting himself, a gesture having for its goal the obliterating of the

identity of the enemy, which he has come to represent.

As he cannot attain his uniqueness because he has been permanently linked to his twin, Salvatore accepts a counterpart identity with and through Adamo: he becomes dead too. His gesture is endowed with a spiritual significance, for it finds a reference in the Bible, which explains his position in connection to his brother: "And so it is written, The first man Adam was made a living soul; the last Adam *was made* a quickening spirit" (I Corinthians 15:45). He in death loses his life, but it will "quicken" or give new life to his family. Similarly, as he gives his life "so that others may live", his identification with Jesus emerges as "spirit" and in name, "Salvatore" meaning Saviour in Italian, which also finds its reference in the Bible, as Jesus tells his disciples "Greater love hath no man than this, that a man lay down his life for his friends" (John 15:13). Like man to Jesus, Salvatore's identity is everlastingly bound to Adamo, making the chain unbreakable. Interestingly, Erikson provides an explanation of man's quest to achieve differentiation while at the same time being concurrent with the Maker's identity: "How did man's need for individual identity evolve? Before Darwin, the answer was clear: because God created Adam in His own image, as a counterplayer of His Identity, and thus bequeathed to all man (sic) the glory and the despair of individuation and faith" (Erikson 40). Thus, it is an inescapable legacy. Most importantly, it must be added that Salvatore constructs a different sort of chain, but also effective. By his death, he proves his loyalty and love towards the family and twin, he cleanses the parents' sins and breaks the cycle which has brought shame and dishonour upon the family and Adamo's memory. Like the Saviour, he offers them the possibility of a new existence or survival through redemption. He puts forward the possibility for change and reconciliation. Such references of renewal after

death are stated by Paul the apostle in the Bible: "The dead shall be raised incorruptible, and we shall be changed" (1 Corinthians 15:52), "Death is swallowed up in victory" (1 Corinthians 15:54), and "But thanks *be* to God, which giveth us the victory through our LORD Jesus Christ" (1 Corinthians 15:57). Hence, Salvatore salvages the family's lineage, that is, in terms of honour, as Jesus retrieved Adam's lineage by redemption as explained by Paul: "It is sown in dishonour; it is raised in glory: it is sown in weakness; it is raised in power" (1 Corinthians 15:43), and "And as we have born the image of the earthy, we shall also bear the image of the heavenly" (1 Corinthians 15:49). By his sacrifice, Salvatore rises as a "new Adam" as Jesus ("the 'last Adam' [who] *was made* a quickening spirit") whose sacrificial goal rectified Adam's disobedience to God. Salvatore gives new life to the family and restores what has been lost because of his refusal to obey and comply with his father's (and mother's) wishes which analogous to Adam whose defiance has cost him, literally (his flesh) and figuratively speaking, his life (his spirit). In this sense, like Jesus, Salvatore returns to the family what has been lost on his account by giving them a second chance to "life" as articulated by Paul: "For as by one man's disobedience many were made sinners, so by the obedience of one shall many be made righteous." (Romans 5:19).

It may be fair to say that Salvatore's sacrifice, as proof of his loyalty, entitles him to gain recognition as well as forgiveness from the parents. As mentioned earlier in the play, Rosalia has the power to forgive, but she cannot do so unless Salvatore proves his loyalty by giving up his life as a form of retribution. As for the father Armando, he complies with the mother's decision because of his loyalty towards her and to the family and Adamo. Thus, by having Salvatore give his life (like Jesus), the parents understand

their son's ultimate gesture as proof that he has prioritised family over self in all fairness to Adamo and to the family, and that such a gesture should be recompensed by their forgiveness. As mentioned by Paul: "For if, when we were enemies, we were reconciled to God by the death of his son, much more being reconciled, we shall be saved by his life" (Romans 5:10). As for Salvatore, as mentioned also, similarly to Jesus, he has the power over his life and death: "No man taketh it from me, but I lay it down of myself. I have the power to lay it down, and I have the power to take it again" (John 10:18). This verse echoes Salvatore's statement to Gates previously mentioned in chapter two as his cousin points the rifle in his direction during their altercation. However Salvatore's statement to Gates is that, despite the appearance of the latter's enforced position as he holds the gun in his direction, it is he, Salvatore, who nonetheless has the power to decide over his own life and death: "If you kill me then you'll never have my sister, would you?...But if you don't kill me, I'll make sure you never get close to my sister again. See, either way you lose. You fucking coward" (72). Salvatore's reasoning is meant as a symbol of man's (like Adam and to some extent like Jesus) free choice as prerogative. Thus, Salvatore's decision to give his life becomes part of a renewed contractual agreement with his family as he accepts his scapegoat position and decides the course of his destiny. This is verbalised in his prayer during his last supper with his family "Help us back up on the road to salvation. We pray that you remember the dead. Those who died so that others may live. Thank you God for giving us life.... We pray and humbly ask these things through your son Jesus" (54). As he personifies Jesus and accomplishes his mission (as scapegoat), he should receive the rewards of his sacrifice. In this respect, Salvatore and his parents should resolve their differences if not in this world for

Salvatore, then in the other realm when he reaches it.

On the whole, even though Salvatore confronted his father and subsequently his mother regarding his twin's death and hoped that they would reveal the secret kept hidden from the family, his plan backfires as he learns of his own implication in causing his twin's death. What devastates Salvatore the most is the realisation that he has been considered an outcast ever since the tragic event of his brother's death and that the parents have never been able to trust him again. Considered untrustworthy, he realises that any attempts to gain his father's and mother's trust, approval, and loyalty are hopeless, since the parents blame him for Adamo's death. He also comes to understand that his parents' acknowledgement of his identity is supplanted by that of Adamo's. Defeated by the unveiling of the parents' secret and facing the truth regarding the story he desperately seeks out, Salvatore last's option to gain the parents' trust and loyalty is to prove his own loyalty to the family and to Adamo's memory. That is, by doing the honourable thing expected by the parents, Salvatore will give his life. By such a gesture, he will win their approval and their recognition. He will keep the family alive. The chain will continue into the future.

For the next chapter we can now usefully compare both plays. While in *The Chain* the sons succeed in achieving differentiation by utilising a neutralising tactic which disengages them from their father's identity and ascendancy, but without either side giving up their mutual loyalty, in *The Last Adam* Salvatore realises differentiation for himself by obliterating his identity, that is, materially (his body), and constructing one metaphorically (his honour). By this action, he gains the recognition the parents had denied him while alive, and which had been lost since Adamo's death. Since there was

"enough identity only for one, and that the other seems to have made off with it", differentiation can only be obtained in the realm of the spiritual world. Likewise, if he cannot have loyalty when alive, he makes sure he will have it when he is dead. Similarly to Adamo, through the family's religious ritual, he will be recognised and will be acknowledged for it. Through self-sacrifice, by giving his life, the son can prove his loyalty and be remembered.

The cause of both outcomes is the attitude of the fathers to a change in the father-son relationship. In both plays the fathers are confronted by the threat of losing their families, which also means jeopardising the group's identity, legacy, and honour. They are also confronted as much as their sons by loyalty choices. In *The Chain*, while Tullio is reminded through his garden that he has lost his family, he is nonetheless given an opportunity by Joe and Massimo to retrieve it by demonstrating flexibility in allowing a change in the company title which carries his name. To do so means that Tullio must concede his identity and allow his sons to be loyal to their own true selves, thus differentiating them from the family, and most specifically from their father. However, despite the fact that Tullio has been placed in a defeated position in which he has been overpowered by his sons who have jumped at an opportunity to neutralise his power to ensure their own survival, he is given by them the possibility to save his family and preserve his own identity and honour in the process. By compromising, Tullio can rebuild with his sons their mutual trust, loyalty, and solidarity and allow in the same process a resolution of the conflictual situation in which he is placed. By the same token, he also salvages what appears to have been lost, that is, the family's identity, as he permits himself and his sons to be loyal to their own true selves without jeopardising the

family and their own survival. In this respect, for the father and his sons, it is a winning situation.

In *The Last Adam*, Armando, like Tullio, is also confronted with loyalty choices, as he is faced with the threat of losing his family following Salvatore's search for the truth which has resulted in bringing to light Adamo's catastrophic death and his own implication in the tragedy. Armando is reminded through Salvatore's action of his failure as a father to protect both twins. On the one hand, he blames himself for Adamo's death, and, on the other hand, he knows that he has failed Salvatore in guiding him through his growing years. However, he does not accept his responsibility in Adamo's death, putting instead the blame on Salvatore, who unlike Tullio's sons in *The Chain*, can do nothing to oblige the father to accept a change in their relationship from mistrust to trust. By the father's denial, he clearly indicates that no compromise is possible to resolve the conflictual situation he is placed in, which is further complicated by Rosalia's involvement in the matter, as she too accuses Salvatore of causing Adamo's death. Armando and Rosalia are dedicated to ensure the survival of the family as it was, which has been jeopardised by their surviving son. For them, loyalty to the family prioritises loyalty to self, and they will allow no new relationship. In this sense, they feel justified in condemning Salvatore for his selfishness in his pursuit of finding his identity, which indicates that he has chosen loyalty to self over loyalty to the family. In this respect, as Armando and Rosalia's loyalties are given to the family, which includes Adamo, they feel they must protect the group's identity, legacy and honour as it was by severing Salvatore's links with the family. Salvatore must therefore accept his fate as he uncovers the truth of his brother's death. Unable to be differentiated from Adamo, as the parents

themselves have permanently linked his identity with that of his twin, he also comes to the realisation that the parents' trust and loyalty towards him cannot be rebuilt. Consequently, he feels that he has no other choice but to sacrifice himself; that is, by obliterating his identity, he will be loyal to his own self, if not in this world, then in the other. At the same time, by his gesture, he will prove his loyalty to the family. Like the Saviour, a metaphor for Salvatore's name, he accepts his fate; through Salvatore's self-sacrifice, his parents achieve salvation, as they have felt guilt for their own failure in protecting Adamo. Salvatore shows also that, despite the fact that he has been betrayed and abandoned by those he loved, he can be nonetheless worthy as a son in his own right, and, like Adamo, be entitled to be recognised and remembered through the family's religious ritual.

It is evident that one family will survive and move forward, as is the case in *The Chain*; we may speculate that in *The Last Adam* the second family will also survive despite the loss of a second son. This is because the second son's sacrifice has redeemed the parents, removed their guilt feelings toward Adamo, and forgiven the family's betrayal towards Salvatore himself. By self-sacrifice, as mentioned earlier, Salvatore has given new life to the family and has returned to Rosalia what she had requested all along; that is, her "family back." Thus, it seems that it is likely that this family unit will continue its existence. Even though Rossi does not say explicitly whether the family will survive a second tragedy, we may speculate that it will by referring to indications that are given in the play. Marco and his wife will survive as they are expecting a baby and similarly to Armando and Rosalia, this will give them a reason to live. Armando had explained to his eldest son the importance of the parents' loyalty and obligation towards

the family in ensuring its survival following the first tragedy: "And with his death everything changed. Suddenly we were forced to deal with a tragedy. And still we survived" (44), and "That is the only reason why your mother and I live. Knowing that we have a family to care for" (43). Marco understands this principle for he has himself verbalised it to Grace: "Family is based on.... What We Care To Protect" (8). It would seem obvious from this line of reasoning that he would want to protect his own lineage and family legacy; that is, the family's identity, honour, status and reputation. Furthermore, Marco is bound by a promise to his father after accepting the latter's proposal to be the sole beneficiary of the parent's will. Marco gave his father his word that he would continue the family legacy and honour it. He assured his father that he would not "cross" him and he agreed to obey the latter's wish to protect the family's legacy after his death, as Armando had asked "It's for the family" (47).

Armando is known as a survivor since his life is based on surviving according to his daughter Grace's description of her father to Salvatore: "It's all survival with him. You work, you eat. There's nothing more to it" (35). Rosalia will survive as she has been taught at an early age by her father's cousin Luigi to put family first by setting aside her own emotions to safeguard her household; she stated to Salvatore: "You do what you have to do to keep [your family] alive. [Luigi] taught me how to survive" (60). Grace will survive also as she has made it clear to Salvatore that she has been on her own as a result of her life choices despite her father's disapproval: "It's about facing the truth. I faced it years ago - I spent two years working office jobs so I can pay my school. Daddy said no, I said it's my life. And I moved on" (35). For these reasons, and as was demonstrated, she as much as the others in her family are bound by a loyalty strong enough to withstand any tragedy.

Conclusion

To sum up, chapter 1 has examined how the fathers in both plays, immigrants in a new country, have relied on the old ways and on a value such as loyalty to ensure the survival of the family and to protect it. In the Italian culture, loyalty to the family prioritises loyalty to the self. As modern Western culture with its different values and roles did not necessarily conform to the fathers' tradition, they perceived it as a potential threat to the family as well as to their own identity. Retreating to the old ways allowed the fathers to confront the obstacles encountered in the new culture, for which they had not been much prepared. They anchored themselves to their traditions, to their value system and to their families; solidarity provided them with the power to overcome the discrimination and economic marginalization which they faced. Clinging to the old ways meant for the fathers a resistance to change, a mistrust of the new culture, and the creation of boundaries as a defensive measure against the intimidation by the new culture. They determined to protect the family against any threats, either coming from inside or outside of the tight family unit, which might have disorganised or changed the family's structured system, as well as to protect their own position within this group with which they were closely identified. Stories from the past in which loyalty was a cherished value in ensuring the survival of the family and its identity were transmitted to the sons by their fathers as a means of inculcating the latter with the necessity of following this tradition. The fathers were thus confronted with the task, as the role prescribed in the Italian culture, of ensuring that their male progeny would live up to their obligation of fulfilling the prescribed male role of their culture. However, the fathers also set up clashes with their sons.

As the sons partly identified with Western culture, and remotely identified with

their fathers' memories of the past, they reflected behaviours and ways of thinking alien to the fathers' culture and demands. As it is the sons who "carry on the name", the fathers' identities were even more threatened, as well as the legacy which is the family's identity, name, prosperity and status, honour and reputation. Furthermore, the fathers' successes or failures were determined by their capabilities of having their sons respect tradition and better the family. Also, since the sons were perceived by their fathers as the extension of themselves, they felt constrained to replicate an ideal version of their fathers' image, which meant preserving the fathers' identities. As a result, demands were made on the sons to live up to the prescribed male role of the fathers' culture. However, this entailed for the sons denying their Western side, with which they also identified, as they were products of both cultures, and of compromising their identity and personal survival in the process. To reject the father's authority was perceived as an act of defiance which also closed the communication channels between the fathers and their sons. The sons were thus placed in a position in which they did not wish to displease their fathers, which resulted in attempts to prove to them that they were faithful to tradition and to the family, so as to retain their fathers' loyalty and trust in the process. It is through work, a praised familial value, that the sons showed their fathers their solidarity in achieving a group-oriented goal aiming at forwarding the family financially and socially, which convinced their fathers of their capabilities of taking on their duties as men. But, even though through work the sons succeeded in proving their loyalty to their fathers, they also did so to the detriment of their own aspirations and uniqueness.

Chapter 2 has demonstrated that a loyalty conflict contributed to the intergenerational clashes between the fathers and their sons. The protagonists'

differences in worldly outlook and cultural exposure added to the disagreement between fathers and sons. The fathers had the authority to raise barriers if they felt that the safety of the family was compromised. The threat may have come from the outside or from within the family walls, but it was seen as interfering with the economic and social welfare of the group, as well as threatening its identity, that is, with tarnishing the family name, the group's honour, and its social acknowledgement within the community. It was the head of the family's duty to protect the family as well as to maintain the power obtained from group solidarity. However, what prompted the fathers to raise barriers in the plays was a desire to limit a cultural infiltration which may have disrupted the old ways, to defend that which may have menaced family solidarity, and to protect the father's identity which was not differentiated from his sons. All these reasons activated the father to a decision-taking strategy involving hierarchical changes regarding his sons' role within the family unit. The changes originated from the father's mistrust of one of his sons.

Loyalty conflict emerged as the father favoured one son over the other, creating a conflictual situation in which the divergent son's loyalty was questioned, and which appeared to compromise family solidarity and endanger the economic and social welfare of the family, thus threatening the family's survival.

The father's preference of one son over the other was determined by the preferred son's ability to reflect an ideal image of him, that is, by projecting a mirror image reproducing a positive identity. In this respect, the favoured sons gained their fathers' trust as well as retained their mutual loyalty, since their acts were interpreted as a sign of loyalty. In fact, while projecting this ideal image, the favoured sons sacrificed their own

individuality in order to benefit from their fathers' self-definition. On the contrary, the fathers' rejection of the second sons was based on mistrust. The fathers perceived the rejected sons' actions as a lack of loyalty, as they appeared to tamper with the fathers' identity, that is, in exhibiting a negative mirror image which was equated with failure.

The fathers misinterpreted the divergent sons' behaviour as a betrayal of the family's contractual relationship based on the old value system, a system in which allegiance to the family transcended an individual's loyalty to the self. The sons were expected to show commitment by setting aside their own individuality for group interest; this action implied that they united with family members in achieving a group-oriented goal. However, the fathers misunderstood the divergent sons' behaviour by misreading the signs of loyalty demonstrated by the latter. Since the sons' identities are derived from two cultures, one from an Italian background and the other from Western influence, the divergent sons' behaviour was comprehended as antagonism to the old value system. As the different sons suggested changes or a reorganisation of the manner of dealing with concepts which may have contributed positively to the family's advancement, they also implied a redefinition of the family's structured system in which the contractual relationship would also be modified. These transformations appeared remote from what the fathers were accustomed to, but more so as threatening to the fathers' self and social definitions and status.

The fathers perceived the divergent sons' intentions for change as negative and a menace to the family's social and cultural identity; they saw the new values as contaminating the old ones, and corrupting the male's role in the family, one from which they derived their definition. They also saw the family legacy jeopardised.

As mentioned, mistrust towards the outcast sons motivated the construction of boundaries by the fathers, as a way of safeguarding the fathers' identities established in the old value system. The creation of "walls" between the fathers and the rejected sons was intended as well to safeguard the family "against social and economic marginalization" which by the same token reflected the fathers' social image and economic powers in the community. Furthermore, the fathers interpreted the cast-out-sons' actions as a sign of defiance of their authority. This situation created in the fathers an uncertainty in their leadership position and a concern about the direction their families were to take. It provoked insecurities about their own identities as well as about the impending loss of control over the group, if not the power associated with their masculine role and status.

However, the sons' identities were also touched by the fathers' decisions. They felt unjustly victimised, for they had also sacrificed their own individuality as a proof of their loyalty, which was being disregarded. They had neglected to pursue their personal aspirations to forward familial progress. The divergent sons felt in turn betrayed, as their fathers' loyalty was not reciprocated. As a result, intergenerational clashes arose as the sons challenged the familial values in which loyalty was most prized, and they questioned their fathers' authority within the family's structured system. A struggle for power emerged between the fathers and their sons.

Defence mechanisms were employed by the fathers and their sons as a means of protecting, maintaining and preserving their respective self-definitions. A battle for survival arose as each character clung to his identity. Survival signified that each remained loyal to his own self. Each needed to have his identity recognised and validated

by the others. For the fathers, erecting the familial boundaries was a means of protecting their self-definitions. For the sons, this was achieved by differentiating from their fathers and from the group in order to attain their uniqueness. The sons felt a need to appropriate their self-definitions, which would be achieved by having others recognise their identity, but especially their fathers. In the two plays, the sons wanted to differentiate in order to realise their business endeavours. By distinguishing themselves from the others, the sons became faithful to their true identities based on two cultures and which also corresponded to their generation. Loyalty to self was necessary for the young characters' maturing process. It entailed taking risks and decision-making. However, in both households in the plays, conforming to the old value system presented some constraints for the young male characters. As a result, resentment built up and interfered with their interpersonal relationships with their fathers.

Within the familial context of both plays, as mentioned, the young adults needed to be recognised for themselves and have their identities acknowledged by the others. However, their fathers' tenacious mistrust of the rejected sons communicated to the latter a lack of recognition. This rejection led to reinforcing an existing negative sense of self in the case of the sons, to marginalization, and to fatherly and group exclusions, which consequently jeopardised the characters' loyalty to others, as they were relegated to the status of outcasts.

Chapter 3 has demonstrated how the father in *The Chain* and the divergent sons' conflictual situations came to be resolved. As the survival of the family, as well as that of his own identity and of the legacy were jeopardised, the father was faced with loyalty choices which also meant that he had to contemplate change in order to salvage what had

been damaged. It also meant for the father to compromise in allowing his sons to differentiate from him and from the family's identity, thus accepting their uniqueness and bicultural identities. For the sons, the father's willingness to change when it occurred meant that they were not only permitted to be faithful to their true selves, but were also able to gain their fathers' recognition. They were in addition rendered capable of convincing their father that they had remained loyal to the family, allowing them to retain the mutual trust and loyalty with it. By the same token, as loyalty and trust were reinstated between the father and his sons, the interpersonal relationships were also restored.

On the contrary, as was illustrated in chapter 3, resistance to change meant for the father in *The Last Adam*, the inevitable confrontation with identity and loyalty choices. For the father, resisting change meant that he would maintain, preserve and protect not only his identity, but also that of the family and its legacy, and that of the dead son. To allow the rejected son to differentiate meant for the father that he would dishonour the family (and that of the future generations) by allowing the latter to reveal his failure as a father in protecting the family and of disgracing the identity and the memory of the dead son. For the rejected son, the father's resistance to change and his own inability to differentiate from the family and the dead son negated his chances of attaining family and social recognition. As he was unable to regain his father's (and his mother's) trust and mutual loyalty, his survival was compromised. As he was himself confronted by loyalty and identity choices, the son's desire to retrieve what had been lost was solved by sacrificing his own life by committing suicide, thereby transcending his identity symbolically. At the same time, he would prove his loyalty to the family by negating his

identity so as to allow the father as well as the dead son to preserve theirs. By the same token, the family and the legacy would also be protected against dishonour. By giving his life, he would prove his loyalty to the family by prioritising it over his own identity. Through such a gesture, he would obtain the recognition that he had been denied while alive through the father's and mother's holy ritual, and be remembered.

Rossi's contention in both plays is that intergenerational clashes are unavoidable as the father retains the traditional values of his country of origin in the New Country while the sons inevitably get accustomed to the values of the dominant culture in which they are maturing. This situation creates for the protagonists identity conflicts and triggers a confrontation as loyalty choices come about as the father and his sons must choose between loyalty to self or loyalty to the group to which they psychologically, emotionally, and physically belong. In this sense, it also means that their survival is at stake whether individually or collectively as a family.

The major force in Italo-Canadian kinship conflicts is loyalty versus individuation. Rossi deals with this issue in most of his plays, presenting a variety of responses. It is in the two plays discussed here that the tension between loyalty and individuation are the most obvious. In *The Chain*, the father and his sons manage to balance their loyalty choices without compromising their loyalty to self and to the family. As a result, the conflictual situation is resolved and the father-son relationships are restored. On the contrary, in *The Last Adam*, Rossi shows family loyalty taken to the extreme. The father (and mother) make their loyalty choices clear to Salvatore; that is, that their loyalty is given to the family and to the dead son Adamo exclusively, unless Salvatore abandons his idea of attaining his individuation in a manner considered selfish.

Since he needs both to attain his self and his family's loyalty and trust to ensure his survival, Salvatore is placed in a no-win situation. As a result, unable to attain his individuation, his existence ceases as he commits suicide. The family is also defeated and disintegrates, unable to find a sense of balance, as it is unwilling to compromise.

It appears that Rossi himself was confronted with loyalty and identity choices. Similar to the boys in *The Chain*, he had to negotiate his uniqueness in his family. Despite his strong attraction to the arts, especially the theatre to which he was drawn, he had to set his desires aside on account of feeling "strong family pressure to succeed in more traditional professions". As he admits "he didn't want to risk the disapproval of his family" (Barbara Crook, *The Ottawa Citizen* [6 April 1989]: D17). He also states that "when he enrolled in the theatre program at Concordia University, he felt obliged to support himself" (Alastair Sutherland, *Maclean's* [17 January 1994]: 54-55). Nevertheless, as he gained success in the theatre, he finally won his father's support and approval, and that of his family's. The majority of his plays, and especially the two under study, reflect this conflict in his own life. It is unfortunate that Rossi turned down the opportunity to discuss this aspect of his life which influences his writing.

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