

The Italian immigrants and the American Dream in Pascal D'Angelo's "*Son of Italy*"

Dr. Matteo Cacco

University of Cologne (Germany)

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Abstract

After the Italian Unification in 1861, farmers, masons, artisans – mostly from southern Italy – decided to leave their villages and their families to emigrate to America. At the time, America was a country that was the subject of travelers' legends that recounted how people there could achieve economic stability and settle the foundations to support their families. Pascal D'Angelo and his father were migrants from Abruzzi who decided to pursue the American dream: his autobiography, "*Son of Italy*," tells of the magic of Abruzzi and the dream, which then became a nightmare, that he found himself living once he arrived in America. According to his autobiography, daily life in America was a nightmare based on survival and strenuous work on the construction sites where Italian immigrants earned little more than a dollar an hour. On those construction sites, Pascal D'Angelo discovered that his talents were not building houses, working with concrete and shovel, but in poetry and writing. However, before being able to show these qualities, he recounted in his autobiography the illusion of the American dream and the misery that Italians in America, known at the time by the derogatory names such as wop and dago, were forced to endure. Pascal D'Angelo, after quitting his job on the construction sites, had to accept many rejections from editors before being allowed to publish his poems and, in this article, it will be investigated how he managed to fulfill his dream and how he experienced the Italian migration in the U.S.A.

The methodology of this text is based on comparative literature within the field of Italian American critical studies: Pascal D'Angelo's autobiography is analyzed in relation to the studies of Durante, Fontanella and Luconi. Moreover, Pascal D'Angelo's autobiography is compared with the novels' content of John Fante and Pietro Di Donato, who were two writers still representing the pillars of Italian American literature.

The objective of this study is to focus on Pascal D'Angelo peculiar immigrant experience because the literary criticism on him is scarce, despite the fact that he is a unique example of a "colonial writer" and deserves to be studied for his innovative content: it is shown how, through his writing, he was able to

become the voice of the Italian immigrants by narrating his daily life without filters and letting the reader experience the tragedy of the daily work of Italian immigrants in America.

Key Words: Italian immigration, America, American Dream and identity

Introduction

In this article focusing on Italian immigration in America and the American dream, Pascal D'Angelo's autobiography "Son in Italy" will be analyzed. Even with his poor condition similar to the millions of Italian immigrants in America, the relevance of Pascal D'Angelo is due to the fact that he was able to distinguish himself and used his immigrant experience as a literature content, which have been published in his autobiography and poetry. Pascal D'Angelo, whose birth name was Pasquale D'Angelo, was born in a village of the municipality of Introdacqua in Abruzzi in 1894 and emigrated to America with his father in 1910 in order to earn money as a construction worker. The first part of the article deals with the Italian migration in America and the reasons that caused it. Specifically, the Italian Unification, which took place in 1861, had the objective of uniting all the States of the Kingdom of Italy under one language, economy and tradition. However, the previously mentioned goal was not achievable only through the unification of the territory, because the overpopulation generated after the improvement of the conditions of southern Italy contrasted with the brigandage and the lack of land to cultivate because of the latifundia. Such a difficult situation led to the migration of many inhabitants mostly from the south, who did not see any hope of improvement of their status in their future.

Subsequently, the focus will be on Pascal D'Angelo's writing, which recounted the miserable socio-economic conditions and racism that Italians experienced at the beginning of the twentieth century in America. Pascal D'Angelo's autobiography "Son of Italy," which was written in 1924, proves to be not only a social testimony of the life of the Italian community in America but also – thanks to the author's commitment to writing – a praise for the liberal arts, which in Pascal D'Angelo's case enabled him to overcome the tragic daily situation he was experiencing after his arrival in New York. As he wrote in his autobiography, he first came close to the liberal arts thanks to the music of Aida and, second, by spending time at the Public Library of New York, reading the romantic writing style of two British poets, specifically Percy Bysshe Shelley and John Keats.

Pascal D'Angelo's youth in Abruzzi, his journey related to the migration to the United States, his work on the construction sites, the life with his fellow co-workers, the American dream and the love for the poetry are the elements that made "Son of Italy" an immortal autobiography that reached the goal of being published, therefore giving Pascal D'Angelo a place of honor in the Italian American literature.

Main Text

Before the Unification of Italy, the Italian peninsula was formed by seven States with their own economy, culture, language and traditions: The Kingdom of Sardinia, The Kingdom of Lombardy-Venetia, the Duchy of Parma, Duchy of Modena, the Grand Duchy of Tuscany, The Papal State and the Kingdom of the Two Sicilies. It was March 17, 1861 that Vittorio Emanuele II, with an act of the House of Savoy Kingdom of Sardinia, would hold for himself and his successors the title of King of Italy. However, the celebration of the Italian unification takes place on the first Sunday of June and not in March. Indeed, the reason for this cadence had been issued by the decree of May 5, 1861.

Although the main objective of the Unification was to unite all the States of the Italian peninsula to strengthen the economy and defense, the Kingdom of Italy was culturally divided because the inhabitants did not yet possess the mentality of belonging to a common country after the Unification. In this context of lack of national identity, the first problem to be overcome was that of “regionalism”, which was the feeling that each individual person considered as priority only his/her own region, or village, without feeling empathy or the need to get to know Italians from another province or region. Furthermore, there was also still an economic gap between north and south, accentuated by the “Southern Issue” (Questione Meridionale). Even though the Unification had led to an improvement of the economic conditions of southern Italy, the overpopulation resulting from that improvement, the still present brigandage and the latifundia penalizing small landowners not leaving them land to cultivate, led many farmers and masons to emigrate to America. As for Abruzzi, region of Pascal D’Angelo, but also of Pietro Di Donato’s father and of John Fante’s father, the cities of L’Aquila, Sulmona, Vasto and Lanciano were the ones to be interested by those migrations leaving whole villages without workers and therefore without the cultivation of the fields. Between 1880 and 1915, four million Italians arrived in the United States out of about nine million who chose to cross the ocean to the Americas (F.S. Alessio, 2013: 1).

Considering the poor welfare conditions that southern citizens were experiencing in Italy and seeing the numbers of Italians immigrating, it would seem that for many the enrichment operation in America was proving to be a success. However, this was not the truth, because many were the legends that were told by travelers or those who had economic interests in filling those ships of hope and bringing cheap labor to the American metropolises. Most of the time, the poor illiterate Italian peasants, ready to do anything to redeem themselves socially, were deceived by the Italian migrant procurers and left for America investing their life savings. In fact, the hope of a better life was a sufficient reason to leave the country and the personal acquaintances.

Pascal D’Angelo was a migrant from Abruzzi, born in the municipality of Introdacqua in 1984, who decided to commit himself in writing about his immigrant experience and published his poetry and his autobiography “Son of Italy”. As a matter of facts, the Italian American migration critic Luigi Fontanella dedicated a book to Pascal D’Angelo: “Il Dio di New York,” in which he reconstructed Pascal D’Angelo’s life and the American society at the time the

young “Abruzzese” lived. According to the interpretation of Luigi Fontanella’s book, Pascal D’Angelo represents a fundamental example which brings the reader back to the reality of the Twenties without any filter, letting the reader perceive the sufferings of the Italian immigrants in New York.

Pascal D’Angelo’s narration and themes present in his autobiography had placed him among the other two pillars of Italian American literature, specifically Pietro Di Donato and John Fante. One can debate Fante’s claim as an author of emigration, but his Italian background and the narrative on Arturo Bandini’s life make him *de facto* an author who dealt with his identity, family’s background and the matter of migration. Coming back to Pascal D’Angelo, his literary success has a peculiarity compared to the two writers mentioned earlier: on one hand, Di Donato and Fante were born in America and had to struggle first with the conflict between Italian and American identity and, second, with the negative consequences dictated by their status as children of migrants. On the other hand, Pascal D’Angelo was born in Abruzzi and emigrated with his father to America, becoming, as observable also in the writing style of “Christ in Concrete” by Di Donato, a direct witness of the miserable working conditions that Italians had to endure in America after the forty-day journey in very minimal sanitary conditions and, if they were lucky to pass the controls in Ellis Island, after their arrival in New York. Compared to Fante and Di Donato who did not experience growing up in Italy, Pascal D’Angelo had the privilege of having known and lived in his country as a child: in “Son of Italy”, he talked about the magic of the Abruzzi mountains (D’Angelo, 1924:17) and people who, according to him, possessed supernatural powers. He evoked the Latin “*superstitio*” referring to divinatory practices. The specific episode involving supernatural powers relates to the witch who cast curses and condemned a young child to death because she had not received any charity from his father (D’Angelo, 1924:32-33).

Introdacqua, Pascal D’Angelo’s municipality, assumed the connotations of a bucolic place where time did not seem to pass. Furthermore, the Abruzzi he focused on in his autobiography, specifically the mountains and their inhabitants, are caught up in a spell that makes them different from the American society that he has known firsthand while working with a shovel on construction sites. According to the critic, those descriptions of nature referred to Virgil’s pastoral elegies (Viscusi, 2003:44), while the modality of writing about the people who lived there was a representation of the “Old World” and how Italy was not formed by illiterates and peasants, but by “seers and poets” (Simonini, 2015:152). Pascal D’Angelo’s narration shows how the arrival of Italian immigrants in America generated a cultural clash between Italian and American identities because the “paesani”, as Italians called their fellow villagers, arrived and maintained in the United States their culture based on a rural and village vision, which differed from the idea that American intellectuals had about the Italian culture seen as “high culture” (Ceramella & Massara, 2004: 43).

Maintaining the connections to their culture and traditions was important to overcome the difficulties faced in finding proper paid jobs and the exclusion they suffered from the American society. Therefore, when it was clear that they could not fit into the society, they decided to keep their backgrounds thus

reinforcing the change of destiny as top of their priorities. Indeed, in the autobiography of Pascal D'Angelo, we can apply the hypothesis of Ceramella and Massara about the presence of ambivalent signs of the painful awareness of an ineluctable destiny, almost impossible to redeem, but also the proudness of a realistic hope for immigrants and for the most part, towards their children (Ceramella & Massara, 2004:50). Therefore, we can observe the three steps of the Italian migration in the U.S.A already in the previous hypothesis: it goes from a temporal migration for enrichment, passing through an exhausting struggle to reach the American dream and then inviting their beloved ones to join them in the States to help them and strengthen all together. This thesis is supported by the historian Luconi, who affirms that those who had arrived in America and had settled down had begun an action of persuasion towards friends and family so much so that they would follow the same path to America (Luconi, 2003: 90). It is no coincidence that all of the construction sites in Donato's "Christ in Concrete" and Pascal D'Angelo's "Son of Italy" were staffed by Italian masculine workers who risked their life on the docks and, as in the case of Donato's father, lost it there. However, when their relatives from Italy joined them in New York, the Italian immigrants who worked on the construction sites were not alone, because in the tenements there were their wives waiting for them, trying to support them and taking care of their children. Given the working conditions one can read about in Pascal D'Angelo and Di Donato, the lives of Italian immigrants on the construction sites were not considered worthy of value by American society: indeed, they were constantly fired, reviled and victims of discrimination.

However, Pascal D'Angelo had a particular dream for a construction worker: his goal, in addition to social improvement for himself and his family, was to become a poet, much like John Fante's dream of becoming a famous writer. Pascal D'Angelo, unlike Fante who underwent a rediscovery thanks to Bukowski, has remained hidden and has never received full critical attention, despite the fact that his autobiography is unique in the literature of Italian American emigration because it begins in Abruzzi and not in America. In fact, if we consider what Di Biagi says about the types of Italian American writers, Pascal D'Angelo is certainly one of the few "colonial writers" to have achieved success in America through his publications. It should be noted that colonial writers were those who were born in Italy and emigrated to America without returning and found themselves living in the Italian community or colonies publishing in America (Di Biagi, 1987: 144).

The first part of the autobiography of "Son of Italy", set in Abruzzi, elevates the local population of peasants and masons who have not yet been corrupted by the progress of society because the mountains of Abruzzi defended the Italian shepherds and prevented them from getting in touch with the "New World". In this case, it is observable how Tamburri's thesis on the re-evaluation and rediscovery of Italianness can be applied to the first Italian part of Pascal D'Angelo's autobiography. Tamburri talks about mythical and real images of the motherland, the way of life, the cultural trappings of ancestors, food, family and religion (Carosone, 2007: 5). These are all elements of Italianness reported and

narrated by Pascal D'Angelo in the first part of his autobiography and which instead disappear in Italians as they started experiencing their daily lives among the dirtiness of the Italian tenements. In that cultural shock, it is possible to observe how Italian immigrants perceived the clash between the "New World" described by the travelers and the poverty they were forced to endure now being in America. Exactly after the before mentioned clash, the memories of their previous village life and traditions became a psychological instrument to mitigate the disappointment and the illusion. Therefore, the first element to recreate once they understood their real new American life was to rebuild their regional community, what we now call "Little Italy".

The time in which Pascal D'Angelo's childhood in Abruzzi came to an end is touching. It happened one evening when the family was reunited: the word *America* is preceded by Pascal D'Angelo's father's sentence summarizing the family's collapsing situation: «I cannot help it. Otherwise, we will never get out of this quicksand» (D'Angelo, 1924:47). On one hand, the reaction of the mother is to embrace her son, holding him tight, because she knew that could be the last quality time together. On the other hand, she murmured a phrase that demonstrated the suppressed anger of the Abruzzi farmers' families: «I cannot blame him. He works so hard. And we never seem to get any better. I must bend myself to what has to be» (D'Angelo 1924:47). The mother knew that the migration was the only way to escape from Abruzzi life with no prospects for the future. Indeed, Abruzzi cultivable fields and peasants were under the control of the landowners, who rented the fields with clauses that did not allow any kind of social improvement for the farmers. In such a negative context, the concept of "America" arrived in Abruzzi thanks to the legends recounted by travelers and it turned out to become a representation of the Italian immigrant's hope of justice and social revenge in that period. It is the very same concept we can observe in our time with the tragic deaths on the Mediterranean Sea, when people try to come to Europe looking for a new life. Indeed, like Italians at the end of the nineteenth century, the aspiration to change a negative destiny moves the human soul so much to put one's life at risk with a dangerous journey on the sea: the previous sentence applies to Pascal D'Angelo's father because the hope and aspiration were enough to close the cycle with the reality of Abruzzi and emigrate together with his son. Furthermore, what we deduced from the moment of "Son of Italy", in which Pascal D'Angelo's father announced the decision to leave Introdacqua, is what would come once being in America could not have been worse than Abruzzi. Therefore, what the Italians call "paese" (village), containing in itself tradition, dialect and "campanillismo"¹, could and should be abandoned for a greater good: the potential welfare of one's own family.

After arriving in the States and trying to settle down, Pascal D'Angelo showed the reader how the Italians had formed their own community to rebuild the "paese" (village). First of all, this is evident in the working environment of the construction sites, in which the reader came across the following people:

¹ Italian term referring to a high level of attachment to one's own village and its traditions which leads to a preconception towards diversity and what does not belong to the local community.

Matteo Rossi, Giovanni Ferraro, Giorgio Vanno, Giacomo Gallina, Antonio Lancia, Filippo and Andrea (D'Angelo, 1924:62-63). They were all Italian names. Each mentioned villager had a story behind him: a story he had brought to America and made him bond with his Abruzzi fellows so much so that they tried to support each other. The Italian community can also be recognized by the friends of the protagonist, who, besides being work colleagues, are also his roommates with whom he shared a bed and the goal of overcoming those immense difficulties that America had placed in front of them: hunger, underpaid jobs, cold and survival (especially when winter came).

Compared to his father who decided to return to Italy, Pascal D'Angelo had the merit of not giving up and, although he had arrived in America as an uneducated person, he learned to write and read by himself. He had decided to be educated because he understood that being illiterate was the main element that did not allow the Italian community to gain its rights within American society. However, learning English was not well received by his Italian colleagues and workers: in fact, he had to reassure them that he remained one of them (Barone, 2015: 68). This reassurance was necessary in that context because – in the minds of Italian immigrants – learning English meant being able to have contact with the WASP that oppressed them and thus dissociate from their Italian brothers who, in addition to not knowing the language, worked hard and suffered. Indeed, knowing how to speak English could be seen as a betrayal of the Italian identity and the class fight that the Italian immigrants hoped to undertake in order to obtain better wages and diminish the discrimination against them: it is not by chance that Pietro Di Donato joined the Communist Party in favor of the Italians after the death of his father and the execution of Sacco and Vanzetti. Pascal D'Angelo was the first Italian immigrant in America able to rehabilitate the role of the liberal arts within the Italian community: in fact, the vast majority of Italian immigrants in America were illiterate and without any educational base. Indeed, the term “paesants” referring to Italians was filled over time with a pejorative value that served to describe the lack of ability to learn the language, to read and write it.

Pascal D'Angelo expressed to the audience that American progress founded in construction sites was the economic basis for America's success, but that poetry and reading, which resumed the concept of liberal arts, were the moral foundation of the human being. Interpreting Pascal D'Angelo's thoughts on literature and music, “Son of Italy” intended to prove that the human being existence has no meaning without them: without communication and without being able to write our emotions, people are only seen as machines useful for work, like it happened with the vast majority of Italian immigrants in the first half of the twentieth century on the construction sites. Pascal D'angelo would like his colleagues to appreciate his literary aspiration and not to denigrate it as happened when he decided to devote himself to writing. In that specific case, his colleague Felice told him that writing has not taken Pascal D'Angelo so far because he ate the same as him, lived together with him and their welfare conditions were identical (D'Angelo, 1924:146): «You live in the same box car. You eat the same food. And if you stay here long enough you will become the

same as I. Look at me and you are looking into the mirror of your future» (D'Angelo, 1924:146). Writing, according to Felice, was a hindrance that slowed Pascal D'Angelo down in improving his economic status. In fact, according to his colleague, Pascal D'Angelo should work in an American administration in order to use his polished vocabulary and thus earn money with it. However, Pascal D'Angelo thought of writing and poetry as part of his own personality and potential talent he could express. He did not want to work thanks to his elegant language knowledge, but to write so that his readers could feel the emotions he wanted to communicate, just like when he was explaining new words at the construction site and was the center of his colleagues' attention. Not understood by many of his colleagues for abandoning the construction sites and attempting to become a writer, Pascal D'Angelo managed to break through into the literary magazines, publishing poetry after many rejections that he recounted in his autobiography. The context of derision over his decision to devote himself to the liberal arts and the lack of support from his Italian brothers was very similar to the situation of John Fante's protagonist Arturo Bandini who, in the novel "Road to Los Angeles", wanted to become a writer and after writing his first novel is derided by his mother and sister. In Fante's protagonist, that moment had a profound impact so much so that Bandini left home and went to Bunker Hill looking to metaphorically fight for his dream to become a writer. As time went by, John Fante's saga on Bandini and Pascal D'Angelo's autobiography no longer had anything to do with economic security or enrichment, but rather a personal challenge that both authors were sure to overcome because they were confident in possessing the qualities necessary to enter the American literary market. In "Son of Italy", the key word to overcome the challenge of Pascal D'Angelo's American dream is mentioned: *Perseverance* (D'Angelo, 1924:120). Thanks to his attitude, he did not give up despite the many rejection letters from the editors who responded to him to look somewhere else to publish his poetry. As a matter of fact, Pascal D'Angelo persevered and keep the promise he made to himself on a November morning in 1921. On that day, he woke up and convinced himself that his life had to change: «I would give my future a chance» (D'Angelo, 1924:147). His perseverance was rewarded and he succeeded in obtaining the interest of Carl Van Doren, who was editor of the "Nation". Indeed, Carl Van Doren published some verses of Pascal D'Angelo poetry in his magazine in 1922. He reached such an important goal through the education he decided to undertake, especially by reading Percy Bysshe Shelley and John Keats, as he stated in his autobiography (D'Angelo, 1924:149) and by listening to Verdi's Aida. Music was to him an inspiration, so much so as to call the Aida «supreme melody» (D'Angelo, 1924:149). According to Viscusi, D'Angelo chose the adjective "supreme" with reference to the opening scene of Aida: the high priest Ramphis announced that the Ethiopians were planning another invasion of Egypt. Radames, the Egyptian general, asked if the high priest had consulted with the goddess Isis. Ramphis stated that «she has named the army's supreme commander» (Viscusi, 2003: 46). In Viscusi's hypothesis, an educated Italian immigrant such as Pascal D'Angelo who attended the opera was faced with the concept of nationalism becoming true (Viscusi, 2003:46). The

hypothesis made about Pascal D'Angelo and nationalism makes sense for two reasons: first, because of the still fragmented and parochial situation of the Italian post-Unification, and second, because Verdi – through both *Nabucco* and *Aida* – personified the musical nationalism and the union that Italians themselves should have built in America. Therefore, in the autobiography of Pascal D'Angelo, literature and music are equally fundamental to free the human beings from the chains of slavery on the construction sites and build a society based on respect for the immigrants. Indeed, for a short period he tried to learn how to play the mandolin by himself (D'Angelo, 1924:141) because he was transported by the harmonic sound of *Aida*.

Conclusion

The case study of Pascal D'Angelo's "Son of Italy" is unique in immigration literature for three reasons: the author's narrative of the American dream, the discrimination on the construction sites where Italian immigrants worked, and the fact that Pascal D'Angelo was a self-educated writer who managed to publish. Compared to the other two most famous Italian American authors John Fante and Pietro Di Donato, Pascal D'Angelo – with his autobiography – turned out to be a socio-literary source that has no equal in the Italian American literature and in the autobiographical experience related to the American dream and the daily life with the Italian fellows. Indeed, John Fante – through the *Bandini Saga* – was an author who became famous as a "mediator writer" because he dealt with the Italian American identity conflict of his character Arturo Bandini. While Pietro di Donato – through "*Christ in Concrete*" – was an author who instead reduced that historical gap that allows us to understand the economic and social situation of the Italian working class on the New York construction sites.

When Pascal D'Angelo came to America, the American institutions were using the Italian immigrants to complete the process of progressing the country, letting them be discriminated against because of their religion and lack of education. Discrimination and racism were the two feelings that would arise the sense of revenge within the Italian immigrants in Little Italy in the thirties, leading them to admire and support the figure of Benito Mussolini (not fascism as a political party) who was imposing himself internationally. "Son of Italy" is not the typical historical autobiographical document, as Di Donato's case aiming at outlining the Italian situation in the United States, but it is an autobiography in which the author opened his psyche and emotions to the readers hoping to meet their compassion for the vicissitudes that made him suffer and be hungry in America, but above all to support him in his dream of becoming a poet. Unlike Di Donato's pure and objective pessimism, Pascal D'Angelo always left a glimpse that there may be hope for the Italian immigrants in America. Exactly this hope is another element that distinguished him from many other migration writers: Pascal D'Angelo's hope goes hand in hand with the passion and the smile that the reader is able to imagine on his face during his passionate speeches at the construction site and during evenings with his colleagues. In spite of his harsh daily life, there is not a moment in the autobiography when the reader could

get the impression that the protagonist was about to fail; even in his darkest moments, such as the injury to his hand that prohibited him from working, he pulled through and looked for alternative work on the construction sites by fraternizing and admiring his Italian colleagues.

However, Pascal D'Angelo felt he needed to write to fulfil his personality completely. The construction sites and the manual labor did not fully satisfy him, hence the decision in November 1921 to change his life by committing himself body and soul to writing, at the cost of suffering hunger and asking for charity. His positive attitude of perseverance and conviction to possess the qualities of being a writer allowed him to publish for "The Bookman", "Century", "Current Opinion", "Literary Digest", "The Literary Review", "The Nation", "The New York Times", "The New York Tribune", "The Saturday Review of Literature" and "The Springfield Republican". His autobiography "Son of Italy" was published by the Macmillan publishing house in New York in 1924. Pascal D'Angelo remains in the memory of critics as "the pick and shovel poet" (Viscusi, 2003: 44), precisely because his poems that are contained in his autobiography could transport the reader into a new dimension of the American (as a worker with the pick and shovel) and Italian (as a poet) reality. As it can be seen in his text, poetry was the tool to get out of the American rejection and anonymity of the immigrant life, what Fante called "The Dust of Los Angeles", and to remember his Italian past and the nice moments he experienced there. His autobiography fits without a shadow of a doubt among the greats of Italian American literature, increasing the literary and intellectual prestige of Italian writers in America, specifically those from Abruzzi. In fact, it should be kept in mind that both John Fante's and Pietro di Donato's families both had Abruzzian backgrounds.

In conclusion, Pascal D'Angelo did not aim to denounce the precarious situation in which the immigrants lived, but presented it to the reader in an autobiographical form, almost like a realist chronicler recounting himself, but with the particularity of poetry he inserted because he considered it necessary to create an indissoluble bond with the reader, who, precisely through the poems scattered in the text, felt part of his suffering and desires him to reach his American dream. In Pascal D'Angelo's autobiography, writing is an element which could reconcile the fragmented soul of the writer: if at first the work on the construction sites allowed him to survive, poetry set him free to express himself. By 1921, it was clear to Pascal D'Angelo how being able to publish a few verses could be summed up with the concept of the American dream in order to distinguish himself from all the other Italian immigrants.

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