Far from being a simple transfer of place, any instance of migration, leads to a kind of metamorphosis: new experiences are evolved through migration, leading to multiple influences on the people’s psyche. The migrant people’s reluctance towards adopting a new culture with its own behaviour patterns and traditions, and a fear regarding racial encounters, in turn, disturb as much the mental as the physical state of the immigrants the moment they seek to locate themselves within the host social corpora. This has its repercussions on both sides --- representations of chauvinistic feelings and experiences among the hosts, and, more as a reaction to it, a kind of nostalgic self-identity among the immigrants. This, on occasions, results in an action-reaction chain in which the host side’s racial chauvinism and the migrant side’s assertion of identity feed upon and strengthen each other. Such experiences do lead the social scientists working in the field to pay attention to the migrants’ sense of identity, among other things, and its inherent conflicts with the world of the host community. As said, “Such representations are manifesting in cultural artefacts of many kinds --- new forms of dress, food cultures and consumerism, new styles of music and poetry, new political ideologies, and new form of literary production” (White).

The present paper, too, uses a Conflict Approach to the phenomenon of migration, by which we mean here permanent migration in which a group of migrants settles in the host country forever. As a vital aspect of this Conflict Approach, the paper endeavours to shed light on certain aspects of the migrant culture, which are not simply a matter of habit but also underline the distinctiveness of the concerned migrant community in the host corpora. These symbols of a migrant group’s identity include its culinary art, clothing and linguistic usages.

Here we specifically refer to some writings by female migrants from across continents: the migrant literature in Italy has been portrayed through some traditional schema based stories, like Salsicce by Igiaba Scego, India by Gabriella Kuruvilla and Curry di Pollo by Laila Wadia;
and through a novel *Amiche per la Pelle* by Laila Wadia. Of these three, the first one is an Afro-Italian author and the other two are Indo-Italian ones. The above mentioned stories have been taken from *Pecore Nere (Black Sheep)* --- an anthology of short stories by women writers. On the other hand, Indian Diaspora’s literature has been depicted through *Mistress of Spices*, a novel by Indo-American author Chitra Banerjee Divakaruni, and her short story collection titled *Arranged Marriage*.

This preference for female migrant writers contrasts with the fact that during the 1960s and early 1970s, the phrase “migrants and their families” was a fixed code for “male migrants and their wives and children” (Grieco and Monica). But the situation began to change from the 1980s onward when feminine voices began to reverberate, providing multilayered vignettes of contemporary society that started reshaping the contemporary literature of migration. Our main concern will be how these migrant women authors, through their protagonists provide deep insights into the expressions of the migrants’ affinity, bereavements inside the nations from which they or their parents came, and their aspirations in and expectations from the host society? How their anecdotes provide a glimpse of the conflicts that inhere in the migrants’ identity because they are divided between two worlds? How a kind of transnational identity endeavour to get assimilated that goes beyond their cultural differences with the receiving society?

As per another important aspect of the conflict approach, the paper also seeks to find out how migrants try to adapt themselves to an alien culture, while still holding to their identity, and how they endeavor to resolve the potential, latent and manifest instances of conflict.

Our investigation is based on a content analysis of selected pieces of migrant literature.

**References**


