



Re-encountering Oneself. The MultiMe Theatre Experience

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Abstract

A physical and mental space is needed so that the multiple identities that characterise the people of our time can meet and re-encounter each other. Today's men and women, characterised by individualism and often described as indifferent (Bauman 1999, 2000), are sometimes tempted to shut themselves in their homes, becoming defensive and viewing interpersonal and community ties with suspicion. During this global pandemic, a time of re-appropriation and confrontation, people of different origins, neophytes of theatre, experienced the MultiMe workshop, which was promoted by the Study and Training Centre on Human Mobility and Interculturality "Fileo", situated in Bergamo (Italy).

The workshop was devised as a narrative and relational necessity, but also as a chance to experiment with new expressive languages involving the word, the body, and its movement. The artistic potential is inherent in the spontaneity of the participants, who contaminate themselves with different languages, characterised by the resurfacing of the game aimed at investigating identity, otherness, and the connections between stories.

This article presents this theatre course where different life stories intertwined. The experience allowed the meeting of multiple individual identities, rich in knowledge, feelings, and interiority, which enriched the group, offering a sense of belonging that created - in the group itself - a third dimension. In March 2020,

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the MultiMe workshop continued to meet remotely and to address the issues of cultural diversity together with the theme of the pandemic, from which the performance “DI-Stanze Invisibili (tr. Invisible Di-Stances)” originated.

The space that praised collateral beauty, activated in the diversified plurality that characterises the human, offered a wealth of knowledge, affections, and emotions, values ‘generated’ precisely in those existential passages often marked by bewilderment, isolation, and loss. At a time where people were tempted by selfish isolation, this experience instead offered - and continues to offer today thanks to a new experience of MultiMe - the possibility of moments of re-appropriation of a personal time, which is enriched and filled with meaning in the encounter with otherness. An interpersonal encounter that was also an intercorporeal encounter. An experience that has been consolidated, and whose common thread in the last performance was language, which is mother, and traces the paths of ‘feeling at home’.

Keywords

educational theatre, encounter, identity, mother tongue, multilingualism, multicultural education, storytelling, adult education, pandemic

In the coronavirus society between solitude and the beauty of knowing each other

Postmodern society is characterised by seductive elements and promises of omnipotence of globalisation and social and cultural integration on the one hand, but also by conditions of insecurity, poverty, and loneliness on the other (Chossudovsky, 2003; Borgna 2005; Marone & Striano 2013).

The society in which we live and relate is in a state of uncertainty, which not only affects the socio-economic system, but above all the possibility for people to relate to each other, to meet each other, to be fully themselves.

The Covid-19 pandemic itself has upset established rhythms and routines, with consequences on the level of emotions and actions (Leigh, Templet, & Watson, 2021) accentuating human solitude, so that normality has now acquired new nuances.

Attention to the traumatic characteristics that Covid-19 had on all of us and what this situation taught us has been reported in several studies, promoted by disciplines that are also very different from each other (Maaravi et al., 2021; UNESCO, 2022).

In the field of human sciences, it has emerged how the pandemic has led subjects to perceive themselves in relation to others, with a new vision previously

concealed from them by thinking of overwhelm as an inevitable *modus operandi*.

Instead, it became clear that humans are by definition social beings (Aristotele, 4th century), in continuous dynamism with their neighbours and the social organisation in which they find themselves, despite the fact that “some of the most common measures have included reducing human contact through quarantine, isolation and social distancing, as well as preventing infection through the use of masks, hand washing and surface sterilisation” (Anderson et al., 2020).

Pandemic loneliness, which characterised 2020, 2021, and 2022 due to the Covid-19 virus, where governments all over the world introduced policies forcing people to close businesses and stay at home, has brought into sharper focus the fragility of human relationships.

People today, characterised by individualism and often described as indifferent, are sometimes tempted to shut themselves up in their homes, becoming defensive and viewing interpersonal and community ties with suspicion.

This is a reciprocal relationship that, in reference to intrinsically dynamic realities, continually shapes and transforms concepts such as culture (ethnic or indigenous) and identity (individual or collective).

In an individualistic and fragile society such as the one in which we live, it is necessary to be aware that everyone is the bearer of multiple identities, which are similar to and in dialogue with those of others. An identity that appears increasingly qualified by conditions of difference, multiplicity, and intersectionality (Sökefeld, 2001).

As already stated by Welsch (1999) when elaborating on the concept of transculturality, personal and cultural identity can no longer be identified as a collective body of identity, but rather as the result of a dynamic multiple cultural connection. This is because there is a multiplicity of cultural models, a continuous overlap between forms and a hybridisation between models.

The subject is thus characterised by a homeless, hence multiple, subjectivity, inhabiting a “plurality of life worlds” (Berger, Berger, & Keller, 1973). Personal, individual worlds that can, however, enter into relationships with others.

Through various narrative forms, the subject can narrate and share himself with others, who thus become necessary. “Identity and difference [...] are held together in an indissoluble relationship: identity is never obtained as the elimination of differences, which already dwell in our self; our possibility of being unique, unrepeatable, is inextricably linked to the gaze of the other’s face, which becomes a mirror of our self, defining and recognising us as otherness and individuality” (Fadda, 2007, 36-37).

The other therefore enriches, constitutes, and participates in the transformation of the subject in his or her entire personal existence.

Diversity is therefore an opportunity for growth, moving from mere empathy to exotopia (Bachtin, 1998; Bachtin, 2000; Sclavi, 2003, 172; Schön, 1993, 117); this is understood as a complex relational capacity capable of embracing the other in his or her intrinsic ideological and/or cultural diversity.

An attitude – the exotopia – “allows to take charge of the space, which can never be eliminated, between an I and a You, within the interpersonal relationship, considering it not as an element capable of arousing mistrust, fear, and even rejection, but as an opportunity to achieve an encounter, despite the awareness of a substantial diversity between me and the other” (Bellantoni & Cucco, 2016).

In the context of these considerations of meeting and mutual appreciation, it is necessary to offer a physical and mental space so that the multiple identities that characterise the people of our time can meet and re-know each other.

The workshop presented here was born as a narrative and relational necessity, but also as a chance to experiment with new expressive languages involving the word, the body, and its movement. The artistic potential is inherent in the participants’ spontaneity, which is contaminated by different languages, characterised by the resurfacing of the game aimed at investigating identity, otherness, and the connections between stories.

The current Covid-19 scenario offered participants an education opportunity to manifest and realise their creative and innovative power. A transformative learning that took place in a condition of deep discomfort, loneliness, but which became beauty, sharing, theatre.

The history of MoltIME experience

In September 2019, the *Study and Training Centre on Human Mobility and Interculturality Fileo*¹ adopted a new format to address the issue of cultural plurality² in the Bergamo area: the participatory theatre workshop. This tool was open to all and capable of collecting and enhancing both individual stories and cultures and the collaborative relationships born from sharing the same experience.

¹ The Fileo Centre for Studies and Training on Human Mobility and Interculturality, set up at the instigation of the Diocese of Bergamo to react to and think about the themes of human mobility and intercultural and interreligious dialogue, is trying to use different languages, including theatre, to narrate the themes entrusted to it.

² Understood as a social tissue characterised by structural heterogeneity, in which each individual interfaces with cultural diversity. The pedagogue Abdallah Pretceille (1999) affirmed «L'Autre, l'étranger, l'étrangerité sont omniprésents et font partie du quotidien» in *L'éducation interculturelle*. Paris: Presses Universitaires de France, p. 3.

The workshop was initially part of a broader project dedicated to asylum seekers (shared between a cooperative and Fileo). This was based on the four verbs of Pope Francis' message for World Migrant and Refugee Day 2018: welcome, protect, promote, integrate. It was precisely this last verb that opened the theatrical experience MoltIME, not in the common sense of "integrating migrants into the community" but through "fostering integration between different people" in a constantly changing reality.

The Bergamo area, where Fileo's proposals and the MoltIME workshop were born and develop, has a history of reflecting on the theme of plurality that is reflected in the theatrical experience, a stance to encourage mutual understanding, the enhancement of a culture that is "plural, crossing cultured and non-colonial worlds, different professions and scientific production, diversified levels of interweaving and transformations"³ and, why not, aiming to see the birth of "fraternal friendships".

After two full years of the workshop MoltIME, which the participants conducted in person once a week from October to May, we are reaping the fruits of this work, which has remained faithful to its mainly "relational" objective.

The MoltIME theatre workshop was born before the Covid-19 pandemic and the sense of loneliness generated by isolation. In fact, it was born in October 2019 as a response to the desire for a neutral space for sharing and narrating the plurality and cultural diversity that inhabit our territory.

The *Centro Studi Fileo*, together with the cooperative Ruah present in the Bergamo area and funds from the Catholic Church, realised that theatre was the right instrument, because it was time and a protected, welcoming, fertile space for collecting stories, experiences, and sensitivities (Jeffer, 2011; Breidenbach & Zukrigl 2000).

This desire has taken shape in a heterogeneous range of participants, which is renewed from year to year and does not forget to maintain links with those who, for whatever reason, cannot continue the journey.

Some participants have been part of the Province's SAI Projects⁴, but at the same time reception workers and some refugees also attend the workshop. There are also Italians who have emigrated abroad, young people with a migrant background or with an interest in dialogue and intercultural spaces.

³ *Carta di Bergamo*, 20 February 2016.

⁴ SAI, reception and integration system. The SAI is a national initiative aimed at the reception, protection, and integration of asylum seekers, refugees, and beneficiaries of subsidiary or humanitarian protection.

One characteristic of the group is that while there are diverse mother tongues and faiths among the participants, the will to be well together is the same.

In March 2020, the MultiMe workshop continued to meet remotely - once a week for one hour via an online platform - and to address the issues of cultural diversity together with the theme of the pandemic. From this the performance “SCONFINANDO. You were the sea”⁵ emerged from the workshop.

The theme chosen to animate the year of theatre, borders, and the multitude, was lived and told with the incumbency of the four walls of the house, the border drawn in Italy by restrictions. For the pandemic, the theatre space, the Benedictine abbey of San Paolo d'Argon, was taken away from us, but not the time. Thanks to this, and to the web connection, the sharing of one's own stories also becomes, literally, the sharing of one's own homes. The spaces multiply, and the perception of the “border” dilates.

The inconvenience of not sharing a physical space gave way to an enthusiasm for being able to involve those who, in normal conditions, it would not have been possible to engage. For example, a young woman from Bergamo who had emigrated to Germany, her mother's homeland, joined the group. A Chinese friend also took part and convinced a relative to participate. In particular, she encouraged him to join the group because she saw the potential of the workshop to stimulate the young man to overcome his shyness. In addition, asylum seekers – from Senegal and Mali - and reception workers participated together and on equal terms.

The next edition, which straddled the end of 2021 and the first part of 2022, took place in video call mode so that there would be continuity despite the continuing limitations of the meetings. The group kept a similar shape and atmosphere to the previous year: those who decided to participate for the second year joined various newcomers. Contributions to both the course and the final performance - called DI-STANZE INVISIBILI - also came from those who, for various reasons, could not participate in the second year: “no one is far away, no one is excluded, no one is a stranger”⁶. The skill and sensitivity of Sara Pezzotta (workshop leader) enabled the creation of this network, which is not limited to the students of a given year, but finds strength and added value in the relationships of “fraternal friendship” cultivated the previous year.

⁵ https://www.facebook.com/centrostudifileo/videos/?ref=page_internal (14.02.2022)

⁶ Slogan of the Office for the Pastoral Care of Migrants of the Diocese of Bergamo, one of the offices involved in the Fileo project. Identified on the occasion of World Migrant and Refugee Day 2014: https://www.ecodibergamo.it/stories/Cronaca/ne-straniero-ne-escluso-ce-la-giornata-del-migrante_1041826_11/

The theme of the house was interpreted in this way: “so many apparently distant rooms tell of the worlds experienced and imagined by those who have tried to bring their own history, their own dreams, their own language and mother tongue culture into play”⁷. And it is precisely in the places of the heart, of the heart of each of the actors, that a story unfolds, accompanying the spectators through the cloisters of the abbey of San Paolo d’Argon. From the monastic places, as we travel, we also enter the woods, the sea, the library, on the large blank sheet of paper that everyone can fill in with all the facets that make up the composite, plural, and colourful individual and community identity.

It so happens that in the third edition, in 2021 and 2022, those who cannot decide to orbit around the active group asking for updates, finding opportunities to “spend a moment”, contributing as much as they can to the new performance in preparation.

The desirable, unplanned effort is to maintain these virtuous relationships based on listening and sharing, even while respecting lifetimes and each person’s difficulties. This is the fundamental dynamic of the group, in line with the principles that guide in a conscious action of dialogue between different people: the suspension of judgement, the appreciation of everyone’s path, the awareness that the same reality can be observed from infinite points of view. The group is rich and functional if there are children, young people, and adults; men and women; people with different backgrounds, social extractions, cultural and value frameworks.

The sharing of the story is guided by the workshop leader. It is a delicate and not obvious emergence, in which everyone gives the group a facet of themselves without anyone demanding a word, a gesture, or a silence that is different or more than what has been received. For everyone, there is listening and applause. Each participant can, or rather must, simply draw on the cultural, linguistic, and physical resources they already possess. Growth occurs in the moment of confrontation, when the other listens to me but not only that, when they also inspire me. They encourage me to set out on an imaginary Tibetan bridge and, if all goes well, we will meet in the middle. The other becomes a mirror of oneself, an opportunity to understand each other better and to understand ourselves better. The serene encounter with the other is the real goal of the workshop. The serene encounter with the other is the real goal of the workshop, which has proved to be the right tool for those taking part in the workshop.

⁷ Selected words from the presentation of the final show on the Facebook page of the Study and Training Centre on Human Mobility and Interculturality Fileo.

Today's MultiMe experience

Confirming the path taken in recent years and seeing both in the management of the workshop and in the feedback from participants and observers positive, the doors of the third and current edition of the theatre workshop are open to everyone.

For the organisers, it is essential to create a heterogeneous group. This provides an opportunity for exchange with multiple identities, with different cultures, and offers the subject an encounter with the Other who is truly other than him/herself (Buber 2013). Recipients are engaged both through the Fileo Study Centre's own channels (website, social pages), and through the passionate word of mouth of former participants, as well as via the support of formal or informal groups in the area that work on the theme of interculturalism and are familiar with the Fileo project and the abbey as a venue (of which the Ecummé Commission is an example⁸). It was the same show seen the previous June that convinced some people to invest their time in this workshop.

The group, while seeking continuity over time, is reconstituted every week with some absentees (the time of quarantine weakens the continuity especially of families with school-age children) and new arrivals.

At the same time, the performance is enriched by the contributions collected at each meeting, so that everyone who takes part in this meeting can feel involved and be the protagonist of the choral narration that concludes the time of this last edition of the MultiMe workshop.

The planning of the workshop takes into account this important flexibility, which indulges the participants so that they do not feel constrained in a structure that is too rigid or exclusive. This inevitably generates logistical and organisational difficulties, but at the same time tries to ensure a welcoming environment.

The theme chosen for this new edition is mother tongue, underlined by the title "PATHS OF HOME: the language that is mother". Through the words that resonate in the stories of the workshop participants⁹, in any language or dialect, the theme of language as a welcoming mother, a safe haven, is developed.

⁸ Ecummé was born in 2014 and is a Citizenship Commission born in Val Cavallina (in the province of Bergamo, Italy), extended also to the neighbouring territories.

⁹ MultiMe 2021-2022 workshop participants: D., 29, pedagogue; E., 27, socio-cultural operator; F., 4, kindergarten student; B., 7, student; V., 35, linguistic mediator; C., 26, teacher; L., 35, worker; L., 30, teacher; P., 11, student; T., 30, linguistic mediator; B., 26, international volunteer; M., 28, international volunteer; P., 50, cultural worker; V, 28, health worker.

In concrete terms, each weekly meeting takes place in the Library Room of the Abbey of San Paolo d'Argon, lasts about two hours and is conducted in the following manner:

- the first part is dedicated to welcoming those who arrive at the abbey, sharing some facts of the day, greetings, participants take off their shoes and often have a snack;
- the start of the “physical” part begins with a brief warm-up in a circle, which ends with each person giving a presentation: each Tuesday evening, everyone introduces themselves to the group, repeating their name and showing the group a sound/verse and a gesture representing the emotional/physical state of the day they have experienced. All the others repeat it as faithfully as possible as they start to get to know their theatre companions;
- The core of the event takes place in a different way every week. A theme, a state of mind, a thought, or a story is tackled using the most diverse languages: from drawing to singing, from improvising with the body to improvising with the voice, from clay to interacting with objects and space. This moment ends with sharing and listening to the result obtained by each person;
- Finally, before saying goodbye, the group gathers in a circle and adopts and reworks a particular form of greeting, inspired by a Burkinabé tradition, the Dassa¹⁰, to renew energy and give thanks to the group.

Investing time on all the “relational” steps of the appointment could be seen as “losing time” from the operation and concretisation of the theatre work. These are not the primary goals, but the positive relationship between different people is. Without this, the performance, or the final output, although well-packaged, would not have the value of a journey full of emotions and a desire for social relations that would be impossible to transmit to the public in its entirety. The recipients of the workshop are not the members of the audience, they are the members of this “company”.

The final performance took place with two showings on 5 March 2022, at the abbey of San Paolo d'Argon. As in the previous year, it was a site-specific

¹⁰ Dassa is well explained in this passage from the journal *Didattica della storia* (Forni, 2019, 1, 98): A child shouts his name and his classmates jump shouting “Dassa!”, then a second child shouts his name and the others jump shouting “Dassa!”, until everyone has shouted his name (Frabetti, 2006). This greeting is a way of saying thank you, thank you for taking part in this experience and for giving me something of yourself.

performance that combines the vocation of a place (the abbey as a place characterised by the codes of “beauty” and as the seat of a project of intercultural and interreligious dialogue) with the path developed in the five months of workshop¹¹.

Furthermore, the desire was to link this moment of conclusion of the workshop to the day of 21 February 2022 as World Mother Language Day¹², promoting an event which, in addition to the performance, also presented to the public the book *Tirafuorilalingua* (2021), inspired by the works of the homonymous festival in Bergamo.

The performance “PATHS OF HOME. The language that is mother” guided the audience in an itinerant show through cloisters and frescos. The participants slowly became part of the MultiMe theatre experience and its dynamics. They watched, listened, interacted with the “actors”, and the location, the setting objects and tried to answer, together, some questions, such as: Where is your home? Who or what is “mother” for you? What is your mother tongue?

The performance was divided into three acts:

- First act: pairs of actors moved into the first cloister. In each pair, one person guided the other using the gentle touch of hands. P. and V. welcomed the audience and introduced them to what they were going to experience and discover. They will encounter a place and its history, and many actors and their histories! They will show the audience their idea of mother tongue and home, giving space and time for new ideas;
- Second act: Ester’s room is full of old luggage and different chairs. Not much, but enough to recognise each other’s houses, presented in different languages and dialects. My house is like a tree house, a sanctuary, on the seaside, my future, madness, a safe place, mine.
- Third act: the actors are now dancers. A beautiful sculpture of clay (made by one of the MultiMe members) signals the welcoming shape of a hug. It is wide and open. The audience is invited to write and complete on a postcard the sentence “My mum is...”.

¹¹ The third edition of the workshop, year 2021/22, has a shorter duration than in previous years, which is reduced from eight months to five to allow it to be completed before the presenter’s maternity leave.

¹² Proclaimed by UNESCO to promote linguistic and cultural diversity and multilingualism. The date commemorates the tragedy that occurred in 1952 when several Bengali students at the University of Dhaka were killed while protesting for the recognition of Bengali as an official language (then part of Pakistan).

Sara Pezzotta, the director, collected all the outcomes from the audience and arranged them together into a “collective poem”¹³.

A song was played at the conclusion: a sweet Spanish lullaby enriched with the sound of a guitar and a dance by Sara (and her bump), just before the ending where thanks were given for all the presents.

Us and our native language

This workshop experience fits into existing and studied practices and theories of adult education, both about theatre and identity theories. It is an informal experience, which, together with learning from experience, is the most characteristic feature of adult learning.

The intertwining of narrative practices and artistic forms, such as theatre, was an effective methodological choice to give participants a voice.

In particular, it is the perspective of intercultural education that enables an effective understanding of the theatre experience. To promote an intercultural attitude, it is necessary to deconstruct (Cambi, 2001, 34) - as was the case for the participants - the arrangements based on ethnocentric tradition, and to promote instead a plural and collaborative way of living that is willing to confront the multiplicity and stratifications of reality.

It is necessary to distance oneself from the rigid and static thinking of ethnocentrism to promote a migratory and erratic reflection “capable of moving away from one’s own mental representations, going towards the other and returning to oneself, enriched by the experience of confrontation and exchange” (Pinto Minerva, 2005, 19).

The aim of this perspective is the emergence of an open society, one capable of dialogue and encounter, willing to make the important shift from identity to difference, overcoming ethnocentrism.

This promotes pluralism, which consists of recognising a variety of cultures and being able to move between them, through dynamic and transitive thinking.

According to educational theorist F. Cambi, contemporary men and women are endowed with a plural ego, which makes them subject to encounter, to being mestizo, which has “value precisely because it is encounter and dialogue, openness to otherness [...] pluralisation of the ego, because it realises the tasks

¹³ This “collective poem” will soon be published on the Fileo website.

and expectations of the present, in which it purifies the human being of identities, belongings, closures, exclusions and racisms that in the universalist culture of the West have represented strengths [...] that today appear to us as errors and deviations” (2001, 66).

So, if the first year’s workshop investigated the role of the home as a space of experience in recognising one’s multiple identities, this year - as I underlined above - the theme was that of the mother tongue, which traces the paths of “feeling at home”.

First, we wondered whether the mother tongue was the plot, weave, and glue of the subject’s identity. It represents the language of refuge, the thread, and the net to join the pieces of one’s own historical narrative, remembering the past in order to live in the present. Although “the mother tongue in which we were born and learned to orient ourselves in the world, is not a glove, a disposable tool. It innervates our psychological life, our memories, associations, mental schemes” (De Mauro, 1995, 3).

At least half of the world’s population is bilingual or multilingual; millions of people in the world grow up speaking two or more languages, and it is therefore a widespread condition in the world that there is multilingualism or plurilingualism. Nevertheless the mother tongue is par excellence the one that allows us to identify with ourselves, with our origins and with our experience. By opening the present through theatre to what had gone before, to other histories and possibly to other alphabets, the subject is able to express a repeated request for recognition and legitimacy.

The unveiling of one’s own linguistic history takes place on several dimensions, first and foremost the desire to evoke the past and the elsewhere, legitimising its origin.

The use of the mother tongue offered the subject the opportunity to recompose his own history; by talking about himself he was able to deposit his experiences and offer the other the opportunity to be a spectator and possibly a transmitter.

Using the mother tongue, the subject was able to recognise himself as the bearer of multiple identities. The languages that encountered each other made it possible to invent, to create and to give light to a performance, enlivening images and giving space to metaphors that allowed the subject (man and woman) to express himself freely, until he became fully himself.

To express itself, the mother tongue has also taken on the form of the tale, of narration. We understand this practice, from the psychologist J. Bruner onwards, is at the heart of many educational practices, which through different forms, is a fundamental pathway for the construction of the self in adults; therefore, narration as a “fundamental identity resource, capable of facilitating the learning of narrative tools and contributing to the construction and awareness of a shared cultural heritage” (Giusti, 2008).

Narration is the tool through which two significant processes (not to be confused) can be developed: the process of interculturality and the process of transculturality (Demetrio & Favaro 2014)¹⁴. It was interesting in this regard to find actual assonance between the participants' narratives, as if to underline that despite the linguistic differences we live in a land - which is mother - common.

At the same time, the choice of narrative was dictated by its epistemic function. In this sense, the subject had the opportunity to elaborate, interpret, and understand the events that characterised his or her experience; thus, through narrative, interpretative, subjective, and emotional thinking, the participants had the opportunity to reflect on cause-effect relationships and to produce knowledge that is functional to the action in the socio-cultural context in which they are called upon to live. As writer G. Ghermandi says, "writing has been my salvation [...] I have experienced for myself how writing has been a kind of catharsis that has been able to remove the barriers between my various identities, helping my many differences to amalgamate. Especially when you are from many cultures, like me and all young people who straddle two or more worlds, I believe that writing is a cure" (Ognisanti & Traversi, 2008, 166).

Finally, the question was asked whether narrative practice could be an opportunity to "feel at home". The workshop looked for a value that is hidden, saw things, tried to imagine them, combined them with others, nothing was lost and lateral. It has been recombining to give life to something new. The creativity of MoltIME was the ability to read, to transform, to dream of something that is not there and to be able to realise it. It was not created from nothing, but from something that was already there, the language that is mother, but is also the opportunity to belong. To feel at home therefore means first to be recognised, to be listened to.

In this workshop experience, narration in the mother tongue was therefore an opportunity to experience these encounters and thus to be welcomed. A hospitality that is a concrete and mentally welcome if it is the first stage of the subject's ability to "make memory of having been, and always being, foreigners" (Ricoeur, 2013, 47).

Language is a narrative opportunity to express one's existence in the world, which perhaps more than feeling at home expresses a pathway home. This is because we are always on the move, towards ourselves, others, and endless homes.

¹⁴ Interculturality aims at the inclusion of subjects learning about a new culture; while transculturality is a cognitive process aimed at establishing assonances and shared places in the various cultures under consideration.

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