Cyril Dabydeen’s oeuvre is pretty large when compared to that of Itwaru. His strong links with Indian tradition and Caribbean Diaspora in Canada make him a writer of immense power and strength. What unites writers like Dabydeen and Itwaru is their common ancestry. Both came from Guyana and their parentage could be traced to India. As most Caribbeans of the middle class do, they also migrated to Canada even at a very young age to pursue higher education and to look for jobs. They were compelled to move off in search of better standard of living and equipment and Canada opened them a world of opportunities. The new land surprised them and having come from Guyana to Canada, their immediate endeavour was to finish their studies at the University and both the writers became academics in their respective fields.

Later only they realized that things were not as rosy as they thought because there was racism even in the much acclaimed multicultural nation which boasts of mosaic of cultures where each ethnic group would be encouraged to preserve its own identity and still be Canadians. As writers they had to respond to it since they have to be “preservers” and “bearers” of
their life and tradition. In spite of hard work and miseries, their writing career flourished and they were able to give vent to their feelings and emotions. In the initial stages they were also troubled by bitter constraints and also longing for home, but somehow they got adjusted with the system. For both Dabydeen and Itwaru, the diaspora is a reiterative experience: the movement of their ancestors from India to Guyana, in a sense, reenacted by their own immigration to Canada.

Though from Caribbean, they are included among South Asians because of their Indian lineage. It is a broad term and they have to reckon with their peculiar predicament and have to voice their concern accordingly. For them past is a resource for the present and future and that is why immediately after reaching Canada they were not able to write about Canadian experience. No writer is able to at once adjust to the changing environment so easily. Their experience of struggling to cope with the loss of their native community in an alien environment has been manifested in their literary works. Hence, in the initial stages, their works represented a proclivity of “writing home” and even after sometime they did not “write back”.

In the case of Cyril Dabydeen, his early works, including stories, long fiction and poems imbibe and present Indo-Caribbean experience. His poetry is “mud bound” in memory and stories and novels project Caribbean flavor and colour to a certain extent. The writings are affected by a sense of
regionalism and the identity surfaced is that of Indo-Caribbean one. Novels like *The Wizard Swami* and *Dark Swirl* are telling examples. There are no references to Canadian experience at all in *The Wizard Swami*, as it is mostly informed by Indo-Caribbean sensibility. It is a satiric piece where the protagonist, Devan, is a parody of the tradition of Indian sainthood. He is an avowed opportunist and later only his follies have been exposed and he has been relegated to the position of stable keeper. Though Devan appears to be a stereotype, Dabydeen does not want to denigrate him but he satirically exposes Devan’s shortcomings with a corrective purpose. *Dark Swirl* also is a work with ethnic status and colour where the hero, Josh, is confronted with a tense situation about the massacouraman and the intervention of a foreigner who is said to have been representing colonial forces.

There are a number of stories that deal with both Caribbean and Canadian incidents and thus they represent the exilic nature of the writer. Some of the stories did not even present Canada as a land of racism but instead it was seen as a land of opportunities and they could not be missed. Neither he offers any conclusions nor do his characters expect any type of solutions from the authority. Ambivalence which has been considered one of the chief characteristics of post colonial writings is very much visible in his stories and they also probe into issues of identity as well. “Mammita’s Garden Cove” and “Mouthful” present a painful situation where the black immigrants have been trying to erase their identity of the past as they want to be part of
the elite culture. They also talk about the myth and reality of Canadian dream in a veiled manner. “A Plan is a Plan” is another story which talks about the colonial hangover that lies submerged in the unconscious of most of the natives who consider whatever white and European as great. This sort of unqualified assimilation of his countrymen is akin to that of the “imitative phase” in the life of the natives, as was described by Fanon. The story has its protagonist in Roland, a young man who becomes lazy and vicious after reaching Canada. The story begins like this:

Is a funny thing with certain fellas when they see a black man walking down the street with a white chick? Immediately they’d start eyeballing him. Well, I guess that ain’t surprising, cause most of the time these fellas only-grown up seeing black people being themselves on the islands, with white people as tourists or managers on the sugar estates, or simply being big executives driving around in fancy cars or motor cycles and all of which they might have read about or seen on TV. So they’re marveling, now when they see a poor arse black man having a white thing leaning on his shoulder. (*Jogging in Havana* 108)

“The Rink” is yet another story which has such a familiar theme. Here, in this story, George, the protagonist is typical of the islanders who want to get integrated into the mainstream of Canadian society by hook or crook. Despite his failures in clinging on to the skating rink, George’s determination to do the same never wanes as he wants to deliberately “establish his roots” in Canada. His contempt of his fellow islanders and his
pride in associating with the “born and bred white Canadians” make him dizzy about his identity to lead to erase it. The continuum of the struggles undertaken by the immigrants in a totally different milieu is the theme of most of the stories. As story telling is one of the oldest of human arts, Dabydeen also makes use of this to expose his theme of representation. Certain stories give expression to the tension between two cultures, of which the well known are the stories set in Canada. “Calabogie” is a good example where he tries to talk about the cleavage in cultures.

Many poems also bear testimony to this trend. The very first poem in the first Collection of Poems Distances is about a loss as the poem “Poet speaks to the House” begins with an image of a house on fire. It presents a dialogic encounter between the poet and the burning house which may be symbolic of the central concerns of the poet such as dispossession, both at social and personal levels. In a poem like “After the Rain”, there is a reference to roots “needling down” into the natural world, an observation prompted by speaker’s “famished” rootlessness. Most of the poems in the earlier collections reflect his Caribbean identity. “Mahout” is a representative piece in the collection, Elephants make Good stepladders. “Tramping through/ In thickness/ I am the mahout of my dreams/ I welcome the elephants/ Like Newlove’s insects/ crawling up his legs †” (9). Dabydeen’s status as a visible minority poet makes him view things from outside while staying on the margins. At the same time his internal experiences also provide
him with much source for poetic creation. He has been caught between the world-as-imagined and the world-as-presented and this dichotomy seeps through most of his works. At times, this double positioning is advantageous and gives ample scope for enhancing breadth of vision and intensity. He is very conscious that “one’s roots are/there/will always/be there despite/the constant blurring/taking place/over time” (Distances 6). In the poem “Coming Down”, the voice says, “the places we carry with us/call our own after a while/and therefore wish to refine”… (Imaginary Origins 24). The storehouse of memories, actually, provides these writers with enough resources to brood upon even when they are in exile. Far from being homeless, they have more homes in the sense they cannot but create imaginary homes. Expressions like, “saccharine of softer days”, hark us back to the sweet memories of Caribbean sugar plantations, though most often these plantations evoke memories of pain, suffering and miseries. In some of his poems Canada appears to be an undiscovered and unknown country.

Only in later writings there seems be a mingling or coalescing of Caribbean Canadian experiences. Drums of My Flesh is a typical example where he tries to take a dive into the past even when he is very much in the present of Canada and his own daughter. Here Dabydeen is very much concerned with changing home address and the protagonist in the novel seems to be a citizen of many countries as he undertakes imaginary sojourns to his land of origin at times. In the character of Jaffe, the one eyed, he seems to
have created a citizen who does not belong to any of the existing nations. This unusual kind of blending gives the novel much of its charm and attraction. Past and present are juxtaposed in the novel in a very successful manner as the novelist has interwoven it in a very skilful manner – the tropical Guyana with its jamoon and jaguars, mangoes, shrimps, coconut in plenty where as Canada is described as wintery. As the writer himself has crossed the boundaries of the East and West, similar situation arises in the novel also where time and space cross their boundaries. There is an unusual commingling of major religions like Hinduism, Christianity and Islam here and this amalgam of various elements adds to the beauty of the novel.

Itwaru’s concern in most of his creative writings is also Indo-Caribbean experience. What is attempted is exposing and unraveling the colonial and Postcolonial Guyanese life and times. The land with muddy waters and the land of six peoples, Guyana, and the people there under the tentacles of empire have been portrayed in works like Shanti and The Unreturning. The former is set within an area of the ending former colonial rule and the latter is in independent Guyana. It is believed that the colonizers are on a “noble mission” of ruling subordinate, inferior or less advanced people. This ensnarement, according to Itwaru, is done at physical as well as intellectual level. Suffering has been a central issue in Itwaru’s works. Shanti has been described as a powerful indictment of the brutality and savagery of empire and the picture portrayed there is one of perpetual degradation.
Most of Itwaru’s poems do not seem to represent any fixed identities. His early poems included in *Shattered Songs* express agony of being and nothingness. Certainly when they appear to be a mirage, they evoke the feelings that without boundaries, life in the world would be barren. This sort of inertia, angst which pervades the poems is indicative of this peculiar sensibility. In his interview with Chelva Kanaganayakam, Itwaru tells us that most of his poems are personalized and in the poems “there is a conscious and unconscious articulation of intuitive understanding and directness of involvement” (*Configurations of Exile* 41). He speaks about his creative process, “In my fiction you see the process of an experience coming into being as art. In my poetry you see the end of a process of reflection. The metaphor I would use for my poetry is sculpture. One keeps chipping away until the right form appears” (41).

The novel *Home and Back*, largely autobiographical in nature, makes use of flash back - a cinematic technique to describe the kind of “here and there” situation. Narration oscillates between past and present which brings to light the lacunae of hybrid identities. The hybridity which is encapsulated in his works is largely imbricated in this work. The novel explores exile, alienation, hybridity and the sense of rootlessness. Deo Karran comes to Canada to pursue higher studies from Guyana, which has been steeped in corruption and degradation. There, even his mother has been reduced to a morsel of flesh. In Canada also he has been witness to segregation and
separation and sometimes racism of the highest order. Excepting some good souls like Professor Jones, all others have more or less the same attitude in spite of their educational status. This often discourages him and the racial prejudice is also a matter of grave concern. Most of the immigrants from South Asia face similar kind situations, though the degree may vary. Whatever be the policies in paper, the reality seems to be much more different. To describe South Asians, Canadian mainstream uses a blanket term, “Paki” and they use it pejoratively to further marginalize the minorities. In his writings, Itwaru attempts to attack the so called hegemonic forces operating by various means.

The collection, Morning of Yesterday contains stories with both Caribbean and Canadian settings. The first story “Shakti” is written in the background of Wismar massacre. Africans were responsible for the dastardly act of killing Asians. How colonialism makes inroads into the native society and how the divide and rule policy make them enemies were evidently proved by this tragedy. This racial hatred, necessitated by the intervention of colonial masters, helped them rule, loot and plunder without much resistance. This sort of internecine conflict is very much at the root of these stories and Itwaru has been successful in unearthing them. The contours of this racial prejudice is shown in the novel Shanti also where the East Indians and Africans are at loggerheads always even when they have many things in common to put up a resistance.
It is natural that there should be points of convergence between these two writers as they belonged to the same place and shared the same environment for some time. Their upbringing, life and culture all lead to this. Both have been the descendants of Indians and their sensibility has been very much informed by Indianness. Two of them reached Canada for higher studies and remained there even after the completion of their studies. Apart from these, there are points of divergence between them and they have been more.

Dabydeen has been widely known as a creative writer rather than a critic. His output as a poet and short story writer has been so high in the sense that he has published around twenty such works. The basic training he received was in literature and at a very early age itself he wrote poems of excellent quality and received awards also. His growth as a phenomenal writer has been exceptional. As writers are described the children of their times, Dabydeen has always attempted to draw inspiration from his surroundings and the country of his origin. So that is why most of his writings have their roots in Guyana, the place where he had spent his formative years. It is a place which is famous for lush green forests, murmur of waters and dark watered creek with hyacinths.

The setting in most of his stories is Guyana and at a later stage only he could start representing Canadian experience also. It is true that he identifies
himself with the disinherited poor but he describes them with a tinge of irony as many of them turn opportunists because of stringent circumstances. There are stories which are exclusively devoted to the lyrical description of Caribbean landscape surrounded by four rivers. “Berbice crossing” is a typical example. He has been often obsessed with his country Berbice and it is an integral part of mighty coastal rivers in the region. Dabydeen explains its relevance in one of his articles titled “Where Doth the Berbice Run”:

The Berbice persisted as a fresh water, mudflat place, and to my young mind and constant reverie it stirred rhythms of an early awakening; in a vague way too, then, the Berbice was akin to the mightier Essequibo with its suggestion of what was similarly rural and oddly distinctive….Closer to home in the inevitable sugarcane world, however was Canje creek(or a river), a winding, tortuous tributary of the Berbice, the charcoal black water exerting rhythms upon as we bathed, swam, in it; in my consciousness, it soon became a salve to a generic Berbice.(qtd. in Jameela Begum 89)

In poems also lyrical experiences are projected with an eye on the issue of identity and similar concerns. The collection Stoning the Wind is indicative of this trend and the very first poem namely “The Garden and the Glass” catches the lushness of the tropical gardens and the ever green memory in the mindscape of the poet. Dabydeen’s words, “I will see what I must see/ things of other days, / perfections; the spirit too/ is bougainvillea/amidst taller trees, shrubs, /rhododendrons, spiraling like stars” (3), remind us of his roots and
also the strange situation the expatriates are put in. Poetry registering a sense
of place as an affirmation of living here and now could be seen in this
collection as most of them thrive on local and regional affiliations and
portrayal.

Some of his works explore contours of Canadian multiculturalism. Dabydeen’s writings attempt to locate “cultures” as he has been talking about
the problems of immigrants especially that of Caribbeans in Canada.
“Diasporic consciousness” is one thing that distinguishes writers like
Dabydeen and others. That the immigrants had to lead multiple lives is a
known fact but how far they have been able to withstand this test is a crucial
concern in Dabydeen. The story “The Rink” is a telling instance of how
immigrant fails to get assimilated to the mainstream. Here, the protagonist,
George, tries to use skating rink and fails in all his attempts. It is a metaphor
which really reveals the fact that mechanical kind of assimilation and
integration is not a solution at all. Ironically, Dabydeen presents certain
characters that try to get assimilated and integrated but fail in their attempts as
they have consciously and deliberately forgotten their roots and identities.

Poems like “Lady Icarus” and “An Immigrant remains for ever an
immigrant” tell us about how establishment treats its “unequal citizens” in an
unjust manner and how they are deported in the backdrop of the glorious
policies of multiculturalism. A reverse situation is described in the poem
“Senorita” where a woman from the third world, ignorant of her own culture and literature, is proud of knowing much about European situation. Dabydeen, using bitter irony, critiques such persons who consider their own cultures as poor copies, pathetic imitations of European and North American prototypes. In an age of hybrid identities and global fluidities even this mode of exposing has got its own relevance and significance.

His novels, excepting *Drums of My Flesh* explore the world of Guyanese life as they don’t talk much about Canadian life at all. *Drums of My Flesh* is the novel that really maps the terrain of multiculturalism and lives. The narrator and his daughter Catriona have different perspectives and the novel is presented in their points of view. At one point or the other the narrator is reminded of his past and often takes a dive into that where as the child comes to know certain things from father’s “eventful life” in the tropics. The metropolitan in him, doesn’t, in any way, conceal his experiences at the periphery which forms the core of his identity. Identities proliferate here and some time it results in acute loss of sense of identity and this happens to the narrator several times.

Dabydeen has been much more successful in giving expressions to Indian experience or “Indianness” in his writings. Novels like “The wizard swami” are typical of this where what are described are the follies and foibles of a fake swami who has nothing to do with the real spiritual tradition of
India. Devan the charlatan and poseur is a character who appears in one or two works of Dabydeen. Even while referring to India, his attempt is not to valorize everything Indian but at the same time whatever has to be glorified is done so. Machinations of fake swamis have been presented ironically and sardonically to expose them in the public. The novel offers pungent criticism of colonial societies trying to imitate the colonized structures and systems of power.

In a poem titled “Allahabad”, published in Kavya bharathi (No.17, 2005), he talks of an India of “snake charmers and the dancers performing”. Here an exotic India is presented which has marked by its ingrained spirituality. In some other poems, the romantic notion of India has been projected. The collection Unanimous Night has number of poems namely “Rajasthani/Maharani”, “On Meeting Her Excellency Rama Devi” which have contemporary reference.

In his essay, “India in Me: Reflections”, included Jameela Begum’s monograph on Dabydeen (135-138), Dabydeen says that “the sense of India was deep-seated, innate, for us growing up in Guyana on the Northern end of South America in the Amazon Basin” (131). It was true that they were removed from real India as indentured labour of their forbearers ended in 1917 and they never went back to India. But resonance and echoes of Indian culture and popular culture remained by means of epics, literature, songs and
even movies. He even says that, “Indian movies were avenues of escape from the toil and humdrum existence of sugar plantation life” (136). They have been influenced by Mahatma Gandhi and Jawaharlal Nehru. Though much of such attachment was lost once he moved to Canada because of distance, he “would recall as a child watching locals celebrating India’s Independence Day and chanting “Jai Hind”! (136). Most of the festivals like Holi, Deepavali and others like Eid were celebrated even in Canada. There has been a confluence of faiths as far as these Immigrants are concerned. Dabydeen says that they were all highly inspired by India.

Later when I moved to Canada, these trappings, resonances, remained with me in the midst of Great White North sensibility and temperate weather ice and slowly erasing memories of the fierce tropical heat of my boyhood; and a wider world it now was, a wider vision too, enabling me to see myself in perspective, always. (137)

Dabydeen admits that these remnants of Indian culture that were there in Guyana helped them in shaping and forming a “solid identity”. He has been influenced by great literary figures like Rabindranath Tagore and at times when he sees writers like Nayantara saighal and Jayant Mahapatra, it seems to him that India is reborn in him. The attachment has been kept alive with visits to India.
The widespread criticism that has come to the fore is that he never tries to resist and revolt against the supremacist oppression. He is of the view that literature is a social document and it should reflect social issues and therefore he also is a committed writer. He is particular on one count that his writings should not be made “poetry of statements” or literature of statements. The Poem “Cannibals” from *Stoning the Wind* relates a peculiar situation where a black immigrant has been forced to break into the house of a white old woman and forces refuge. The title of the poem itself is ironic as it tells about a different sort of cannibal. Poem has a dramatic beginning, “No, you wouldn’t find the anywhere else, not even/ in Carib country, not among Crusoe’s countrymen named/ Man-Friday/inhabiting Tobago...” (40). But the young man is “eager to experience Britain....” He threatens the old woman that if she doesn’t give him a place to live, he will kill her. He shows a polished cannibal who has been pushed to do like that because of his adverse circumstances as an immigrant. Irony looms large in the poem as it ends, “No need for you to see your solicitor, we can always become/ the best of friends-/ if you first allow me to civilize you!”. Here the poet does not seem to take sides but presents a crisis in the life of immigrants which the mainstream may think otherwise. It is true that Dabydeen does not go for unrelenting offensive against the establishment but voicing of protests in a veiled manner also is a kind of resistance. It is proved a myth that liberation only through literature is impossible as literature itself is a kind of chimera or a mirage. Certain
discourses, however vociferous they are, have an alarmingly charming quality. From his works, it could be deduced that Dabydeen is against metropolitan hegemony and is in favour of an egalitarian national multiculturalism. That these writers oppose the perpetuation of some stereotypes of the islanders is remarkable as this move itself is a sort of resistance. His focus is mainly on the lives and concerns of former colonial people and in a way he has also been trying for their liberation though not in the right direction.

Itwaru’s primary point of divergence with Dabydeen is that by training he is a sociologist and has widely argued for a sociological approach to literature. His principal focus is not only on creative but equal and more importance is attached critical and cultural writings. His stand is also polemical sometimes as he critiques several issues in a much fiercer manner than others do. His resistance appears direct at once because he strongly believes that old empire may be dead, but the tradition of servility remains at large.

Itwaru examines in his *Critiques of Power* the interrelationship between language, literature and reality and reality is examined in terms of a challenge to sociological thought. Language is the volume of experiences and bears it with it the expressions of wounds and ecstasies, guilt as well as the wish for innocence. It is concealed in memory and desire. Itwaru, drawing
inspiration from Freud and Jung, says that “its domain is the conscious world as well as the realm of Unconscious which it seeks to bring together but fails” (57). Its purpose is both communication and concealment as it goes for the externalization of the inner momentum in our gorgeous need to articulate as well as shield ourselves from the censure of others. Language as a chameleon and how it seeks to express chameleon reality has been discussed by Itwaru. He is very much aware of the fact that language, to a large extent, is politically constructed and ideologically layered. The evasiveness related with meanings and language is a topic of discussion among the poststructuralists but Itwaru is aware of this distinction between speech and reality.

Itwaru is of the view that “text and power are unit ies. They penetrate each other and are held together by a necessary co-existence” (25). Influenced and guided by Edward Said and Michel Foucault, Itwaru analyzed the nature of power and even the text. How even language is a weapon of ideology has been a constant concern for Itwaru and he has done much research on this theoretical position. His conception of “socio text” acting within the time and space of human agency has been widely acknowledged. His probes into science and other overtures have been done with the analytical eye of a sociologist.

Equally significant is Itwaru’s views on colonization and imperialism in his works like Closed Entrances and Critiques of Power and others. In
*Closed Entrances* he has tried to unravel the “insidious ways” in which colonization has worked and the pervasiveness of the colonizing practices. He also explores how the dominant ideology has been skilful enough to make the people adapt to “internalization of obedience” (25) and also “ensnarement of the intellect”. Even the rereading of the Garden of Eden myth has evoked much response from the academic and intellectual world. To him “creation is “the colonization of subject” (26). This sort of radical views made by him throw open vicissitudes of academic as well as public sort of discussion.

Titles of essays like, “The colonization Becoming and the Libidinal Economy of desire”, “The Body Politic and the domination of the Body sensualis” and “Being and Non being” and the “Production of subject in Austin Clarke” throw light on the methodology used by the writer in analyzing the intricate interrelationship between literature and sociology. Not only has he made use of concepts from almost all subjects from Social sciences like Psychology, Philosophy and other disciplines. Itwaru also made use some of the major concepts in Marxist theories like “reification” and “commodity fetishism”. Capitalism itself was system reification and human reality is necessarily detotalized under capitalism. He also made use of concepts like base/ superstructure model, civil/political society. The dominant ideology is the ideology of the ruling class and Itwaru understands how the whole society of systems of values and beliefs is supportive of the existing
ruling class. So he subscribes to a radical critique of contemporary capitalism and its supporting of the colonialist practices.

Unlike Dabydeen, Itwaru has been a vociferous critic of the ills of multiculturalism and the hegemonic forces of the ruling class. Through his critical and cultural writings his attempt has been to expose the shortfalls of even the most glorified and liberal system of government, democracy. How even the so called best and ideal form of government falls to certain prejudices and predilections has often been brought to light by “organic intellectuals” like Itwaru. The elitist culture always manipulates the public and “manufactures” their “consent” to facilitate the dealings of the day. In his fictional works as well as in some factual works, he has shown the ways in which minorities and immigrants have been personally watched and heavily policed. They are always suspects and their acceptance of the mainstream societies is not at all agreeable to the mainstream of the society. According to Itwaru and other likeminded thinkers even the press is not at all free because they are also owned and controlled by the ambitious forces of capitalism. They are allegedly free and this sort of freedom is only to protect the dominant class.

Dabydeen’s attempts at resistance were not at all direct as he often tried for getting represented in the fabric of multicultural Canada. But Itwaru is an intellectual who wants to really attack the establishment face to face.
The key note address delivered by Itwaru on 25th October 2008, at the seventh annual college conference in the University of Toronto entitled “Master race culture”; he mostly rested upon the colonization of race.

Everywhere colonizers spread a kind of belief that their civilization is better than everything else and they always tried to debase abuse and demolish other civilizations. According to Itwaru, this distinction between “us” and “them “leads to alarming proportions as they are obsessed with the “racial purity”. “Mediazation of Culture” has been made use of by the proponents of supremacist ideology and consequently “entities of media paid labour” (web.N.pag.) necessitated the spreading of this ideology. White supremacy always succeeded in others to accept a position of subservience that resulted in a sort of “epitomization of inferiority”. Itwaru, quoting Etienne Balibar, says that as civilization was constructed to shatter the myth of colonial caste.

Several institutions and apparatuses are employed to valorize the supranational identity of western civilization. According to Itwaru what is bandied about by the white master after the ending of colonialism is equality and multiculturalism. Itwaru’s contention is that it has been used to justify and whitewash long years of plunder, slaughter and rape. Not only that any glorification of liberalism and capitalism willn’t save the commons from various sorts of “enslavement” effected by the “sickeningly wealthy” of the
metropolis. He strongly believes that capitalism accentuates accumulation of
dispossession of power. This brand of radical critiquing is a characteristic of
Itwaru where as Dabydeen moves away from such a kind of rebellion.

    Whatever may be the differences and contrasts one thing that unites
them is their nationality as well as cultural identity. Questions of cultural
identity have been a prevalent matter in their writings. Though in Eriksonian
sense tradition, the theme of identity has been primarily considered from the
standpoint of the individual, in another sense it involves the society in which
she/he belongs and their upbringing. A distinction has been made so as to
demarcate personal, cultural or social identity, as they are in common use
nowadays. Notwithstanding the subtle distinctions identity could be
understood taking into consideration both the social and cultural values. It is
personal as well as a social phenomenon. Through a wide variety of
characters and situations both these writers have tried to present identitarian
issues in their works.