CONCLUSION

Distinct cultures and identities demand various manifestations of expressions. Each writer attempts to develop a unique style for giving vent to their thoughts and feelings. Whatever be the commonalities and similarities in concerns, the remarkable thing about any art for that matter is the individual stamp that bears apart from the equally significant larger social issues. So literature even after experimental and innovative movements, is born out of social as well as individual concerns.

The writers under study, belonging to the hybrid kind of literature, Caribbean Canadian, have tried to look at issues related to immigrants, especially like that of exile, expatriation, indenture, isolation etc. keeping in view with their identities as Caribbeans and Canadians. As memory has been the corner stone of identity, their writings are characterized by the sense of the past and tradition and they have been careful in making use of them in their works. Expatriates have been widely expected to write about both countries they inhabited and in the case of Dabydeen and Itwaru this proves to be praiseworthy.

As has been widely expressed, when the world has been haunted by the specter of migration, this discourse has gained much currency in our own times. Everywhere imbalance and unequal modes of representation have been the order of the day. However developed a country and culture is and
whatever policies they have in paper, when it comes to praxis, most often there appears a wide cleavage. This has been the case of a developed country like Canada which claims to have officially passed Multiculturalism Acts and made it possible for immigrants from different corners of the globe to remain like pieces of a mosaic. Though it has been perceived as a country of immigrants and a rainbow of nations, there is racism of a higher order which gets manifested in manifold ways. So keeping intact different identities and cultures becomes a difficult task for certain sections of people.

Caribbean Canadian writers like Cyril Dabydeen and Arnold Itwaru, with traces of Indian ancestry, have attempted to affirm themselves by particularly talking about the country of their origin. Identities have to be reckoned as they bear the tradition of both Indian and Caribbean cultures. Guyana became their country as their forefathers reached there as indentured labourers. Even after they have been far away from their “homeland” they have tried to find a new “home” in their adopted land as ours is the age of shifting “homes” and identities.

Difference and identity are factors that often find ways in literature and other cultural pursuits. Cyril Dabydeen and Arnold Itwaru, though differently in different contexts, have explored the identitarian issues in the Caribbean Canadian scenario. Markedly different character of the two authors does not mean that there are no features which are common to them. While highlighting this, it has been brought to our attention that their attempts to get
entry into the mainstream of Canadian literature remained a cumbersome process. But at the same time distinctly and evidently, they tried to evoke the memories of their countries and past even in alien soils.

The question of identities that they have been trying to explore through their writings of diverse types has been a very live topic of our times especially when most parts of the world is shrinking to a village. The fact that everything is transformed from local to glocal does not mean that distinctiveness has to be wiped away. It is surprisingly clear that Dabydeen in his poems, stories and novels, has tried to bring out the variegated nature of Caribbean Canadian situation. A writer is not supposed to be mechanically inserting matters of interest to his own identities and cultures in certain positions. As a hybrid writer caught on “neither here nor there” position, drawing inspiration from various sources, Dabydeen has succeeded in portraying the sentiments of his own countrymen in general and immigrants in particular. Satirically, Dabydeen exposed the follies and foibles of his own country men in clinging on to the dead tradition and also their attempts to cling on to Canada even at the cost of their own identity which they are even ready to bury. He was also able to highlight the dichotomy of precept and practice with regard to Canadian multiculturalist policies. Voicing of dissent, in Dabydeen’s case, is not so direct but veiled criticism which has got its own meanings. The fact he has always received official positions does not make him a reactionary of a graver nature but forms part of another strategy which aims at putting up a fight from within though his voice is not bitter or harsh.
His attempts at representing the othering process taking place in such societies are telling examples of the cultural politics of representation he has envisaged. So Dabydeen’s also is discourse in resistance in a way because his attempts at presenting fractured consciousness of immigrants resulting from features like transplantation, exploitation, routlessness have much more relevance in the days to come. He also subverts canons, which is another strategy of resistance and representation.

Itwaru’s radical approach has brought him bouquets and brickbats. All through his writings he has endeavoured to encounter issues of marginalization, discrimination and other matters of subjugation in a very critical manner and his critiquing of the shortfalls of Canadian multiculturalism policies often shocked the establishment. The Culture of resistance that he has formulated in the Caribbean Canadian context along with Himanni Bannerjee, Arun Mukherjee and others has paved the way for an Oppositional Aesthetics also. Itwaru, the more vociferous of the two has brought to light the seemingly negligible pretensions of Canadian multiculturalism and his commitment in opposing the dominant percolates in his writings also. His critical works and fictional pieces stand apart because of their scathing attack on colonialism and its insidious ways. He holds more or less same view as Edward Said’s view on novel as a product and mirror of colonialism. That he is a “rebel” in his thoughts, ideas and actions has not kept him away from all the official programmes and activities as he thought that fight within the system also is an indispensable form of resistance. So
Itwaru often essays to voice the voiceless following Camu’s words that the duty of a writer is to write about the victims. Sometimes Itwaru seems to have been making a declaration of independence from all the modes of bourgeois representation and thereby resist the hegemonic forces of the dominant class.

The writings of Dabydeen and Itwaru basically reflect a deep concern for humanity, its experiences, problems and feelings. The brave attempts of writers like these in the era of globalization and high capitalism have been a welcome thing as they have conviction that writers have a great role to play in addressing harsh realities of human existence and they are not supposed to confine themselves to some “ivory towers” of meditation and observation. Their works thus recreate the subaltern history of men and women. Always the difference between the makers of history and victims of history is shown throughout their writings with the hope that one day these victims also become victors. Speaking for the marginalized immigrants in Canada as well as the downtrodden in Guyana and the Caribbean, they have been able to put together a culture of resistance and representation. Haunted by the sense of loss, they have shown some urge to look back and reclaim their identities. So the politics of awareness and difference in their works make them significant and relevant in the contemporary situation.