INTRODUCTION
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I have been there, my brother,

The land is green but my heart was barren,

Warm are the people but my heart was lonely,

Money flows in rivers but my heart was dry.

Bereft of want and tensions

Bereft of sorrow and pain

Bereft of comradeship

My heart lost its voice, my brother.

It is not the land for you and me  (Trishanku 51).

The above lines bring out South Asian immigrants’ experience in Canada. Indo-Canadian playwrights attempt to capture variety of topics dealing with the arts and literatures of India, and with the aspirations, achievements, and problems of Indians in Canada. Indians being rich in tradition and culture face the problems in Canada when enter a new phase of global participation. One among them is related to the place of traditional values in a fast changing social, cultural and intellectual climate in Canada. The relation between Indian immigrants and the native white Canadians are replete with tensions. No doubt, globalization has
produced more complex inter-linkages among states, civil society actors, and individuals. It has challenged the traditional categories through which international relation arte studied. In the era of globalization and growing interdependence, it is essential to define obligation and duties of those who live beyond borders. Santosh Gupta contends that “The move to the west, towards the centre, may be due to ‘uneven development within capitalism’. This global movement has led to the emergence of a new narration of travel, dislocation, displacement and uprooting. The loss of the originary homeland has inspired visions of imaginary homelands, which in themselves constitute a longed-for utopia. In these narratives, new themes new anxieties and searches have been expressed that reflect trauma and tensions of the displaced as they strive to recover a sense of self or construct a new selfhood” (Santosh Gupta 36). When two diverse cultures, languages, values and religions meet, conflict is inevitable. The present thesis addresses culture beyond border in Rahul Varma and Uma Parameswaran’s plays.

**REVIEW OF RSEARCH**

The South Asian-Canadian drama is scanty in comparison with South Asian Canadian fiction and poetry. As a result it receives less attention from academic and literary scholars. There is not a single critical book on both Rahul Varma and Uma Parameswaran. Scholar have written articles
in international journal and in some critical and reference books. For instance, Nandi Bhatia discusses South Asian voices in Canadian Drama in her article entitled “Diasporic Activism and the Mediations of ‘Home’: South Asian Voices in Canadian Drama”. The author has discussed the place of home in South Asian Canadian playwrights like Rahul Varma, Uma Parameswaran and Sadhu Bining. Aparna Dharwadkar has analysed the plays of Rahul Varma and Uma Parameswaran in her articles entitled “Diaspora and the Theatre of the Nation” and “Diaspora, Nation, and the Failure of Home: Two Contemporary Plays”. She has discussed the plays of displaced Indian authors in her articles. Dr. K. Balachandran has analysed Uma Parameswaran’s *Sons Must Die* and has shown how fighting war is futile. Uma Parameswaran has edited South Asian Canadian plays and has passed comments on Indo-Canadian theatres like ‘Sath’, ‘Serai’ and ‘Teesari Duniya’ in her book entitled *SACLIT: An Introduction to South Asian Canadian Literature*. Uma Parameswaran has also given introduction to Rahul Varma’s plays in her edited book called *Rahul Varma’s Land Where the Trees Talk and Other Plays*. Arul Selvi Mariya has discussed the transnationalism and transculturalism in Rootless but Green are the Boulevard Trees in her article entitled “Transplantation in the Transnational Social Space: Uma Parameswaran’s Rootless but Green are the Boulevard Trees”. No comprehensive work is being done on both Rahul Varma and Uma Parameswaran. Hence the
present research is undertaken to uncover the hidden aspects of diaspora in both Rahul Varma and Uma Parameswaran’s plays.

The Indian-Canadian playwrights offer a critique of the condition of origin of the country and the host culture. The study of Indian Canadian drama becomes crucial because it offers a fresh and new way of thinking about the visions of homeland, nations, localities and regions. The thesis addresses the politics of cultural clash and transnational culture in South Asian Canadian theatre. The thesis talks about the Indian immigrants’ trauma of retaining home culture and adopting host culture in Canada. It examines the cultural clash, identity crisis, exploitation of migrants, immigrants’ attempt to adapt to the host culture and natives’ hatred for the immigrants - issuescore to diasporic theatre. The study also attempts to study the effect of immigrants on the lives and culture of natives. McGrew contended that migration is global process “through which events, decisions in one part of the world can come to have significant consequences for individuals and communities in quite distant parts of the globe” (McGrew 59). Developments in technology and economic interdependence have aided globalization to erode national boundaries. While globalization leads to some measure of homogenization of cultures, there has often been a concurrent counter-movement towards heterogeneity through the rediscovery and reassertion
of the local, as seen in the ethnic renaissance and conflicts which have characterized the late twentieth century. In the last two decades, migration becomes common all over the world. Globalization helps people to migrate from one place to another place easily. But this globalization and migration also bring various issues like cultural conflict, racial discrimination, hatred, identity crisis. Cross cultural conflict and crisis for identity has been an issue of debate in many cultural arenas such as novels, poetry, media, and films. However, critical discussions of the role of the theatre in discussing cultural clash and identity crisis remain scant. Culture is to be seen not as something one absorbs unconsciously but as an arena for the struggle against hegemony and towards authenticity. Thus, the present research is motivated by a particular national cultural context. South Asian playwrights like Rahul Varma and Uma Parameswaran attempt to represent cultural conflicts, identity crisis and culture beyond border in their respective plays. The principle argument of the thesis is that the above playwrights are not happy with the presentation of only identity crisis in their plays. They have represented borderless culture in their plays.

AIMS AND OBJECTIVES:

- To study meaning of culture beyond border
- To study effect of globalization on literature
To study concepts like migration, immigration, rootlessness and rootedness, sense of belonging

- To study Indian diaspora
- To study South Asian Canadian Literature
- To study South Asian Canadian Theatre
- To study Rahul Varma’s concept of National Identity, home, borderless culture etc.
- To study Uma Parameswaran’s notion of culture, identity
- To study Rahul Varma and Uma Parameswaran’s world views of culture and identity

CULTURE: ITS MEANING AND DIMENSIONS

Culture consists of patterns, explicit and implicit of and for behavior acquired and transmitted by symbols, consisting the distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may on the one hand, be considered as products of action, on the other as conditioning elements of further action (Kluckhon 73).
Culture has been variously defined by western and Indian philosophers. The word ‘culture’ is derived from Latin word ‘culta’ means to cultivate. The word culture has the Sanskrit equivalent called ‘sanskriti’. It stands for something ornamental beautiful and refined. It is essentially inner quality of man. It is both acquired and inherited. The Oxford Dictionary of Philosophy defines culture as “The way of life of a people, including their attitudes, values, beliefs, arts, sciences, mode of perception and habits of thought and activity” (Quoted by Usha Bande 88). According to anthropological usage, culture is the man made part of the human environment. It is a way of life of a specific group. Culture is an essential part of psychology, philosophy, economics sociology, human biology and other subjects related with man and his work. Culture is a recurring pattern of the interaction of a group of people which may or may not be a society. Both culture and society are separable and distinguishable. Culture is not a social system or social phenomenon. The society is far more concrete whereas the culture is far more abstract. A society consists of specified individuals whom observer can see and count whereas a culture is the investigator’s constraint or model of certain regularities in behaviour and of standards of codes of behaviour. A culture can be located in space. Its boundaries are more fluid and less definite. According to E. B. Taylor “Culture is a complex whole, which “Include knowledge, belief art, morals, law custom and any other
capabilities and habits acquired by man as member of society” (Taylor 1). Dr. Manoj Zade also talks of culture as “a process to live in a group and no single individual is able to form it unless it is shared and supported by a community. It is system of building an identity of an individual and thus in turn the identity of a society (Zade Manoj 27). In the formation of an identity of an individual, culture plays a vital role. When two different cultures meet, conflict and clash is inevitable.

Canada is a multicultural country and a country of migrants. J. Sathiavel contends that “When we speak of Canadian culture, it is almost alike the culture of India. It is not a homogenous culture – but a culture of diversity. It is a country of multi-culturists; it has historically been influenced by European culture and traditions, especially British and French. People of origin and immigrants population have become incorporated into the mainstream of Canadian culture. It has also been strongly influenced by that of its linguistic, economic and cultural neighbor – the United States (J Sathiavel 48). People from Canada embrace multiple identities. However, increasing numbers of migrants maintain ties to the nations that they come from at the same time that they establish roots in the countries like Canada where they prefer to settle.
CULTURE BEYOND BORDER

Cross-border dynamics have received a great deal of scholarly attention. Border or Boundary refers to boundedness of the life in the world and its components. It refers to the separation that surrounds a social group and divides it from other groups and from its surrounding environment. It is a concept to understand a group as a unit different and distinct from other groups. Border refers to marker of nation or territorial limit. It signifies a moral restraint between the acceptable and the non-acceptable patterns of behavior. There are various cultural mechanisms through which a group draws its borders in order to keep itself distinct from the others. These include habit and territory (a group retaining its culture through food habit, custom); language (this is important marker for an ethnic group) and dress, food items. There could be many features of social institutions and rituals which a group considers as belonging specifically to itself and these are used while seeking an authentication of the identity.

Culture beyond border refers to societal spaces where borderlands and contact zones are expanded and political units are dissolved or relegated to a secondary level. It also refers to Transcultural attitude. Dirk Hoerder contends that “If culture is a complex system that includes tools, spoken and body language, arts, and beliefs created by human beings who must provide for their material, emotional, and intellectual needs in order
to survive, then transculturalism denotes the competence to live in two or more differing cultures and, in the process, create a personal transcultural space” (Dirk Hoerder 34). Borders are geographical places, where rivers flow and mountains demarcate the terrain, and are often marked by differences of ideology, religion and culture. Borders are also gendered sites – the motherland – the essentially feminine spiritual being, nurturing and sacrificing, which constitutes the cultural and religious constructs of a nation. Borders become emotional and historical entities and play a very important role in the imagining of a nation. Borders have both positive and negative aspects. When one focuses on the nature of conflicts, borders create discord and division, and when one reaches across borders it can lead to an understanding and healing. Mestiga in her book entitled “Borderland” brings out the dual nature of the border which was both a closure and an opening. It represents plurality and flexibility and a mixed heritage. It discourages separatism. Culture flows and people living on the border are aware of the flowing cultures. National boundaries are no barriers to the flow of cultures, histories and languages.

Though border refers to exclusivity, difference and distinction, this is not an end in itself. The border may in fact connect the groups and provide opportunities for social engagements across the border. It also refers to cultural practices of the people with a mixed heritage of
languages and cultures marked by greater flexibility and plurality. This plurality of culture characterizes Indian-Canadian Theater.

Abdul R. Jan Mohamed identifies four different kinds of border-crossings. “…those used by the exile, the immigrant, the colonialist, and the scholar, the last typified by the anthropologist studying other cultures (one might add the tourist and the traveler as subcategories of the scholar/anthropologist).” According to him “the notion of exile always emphasizes the absence of ‘home’, of the cultural matrix that formed the individual subject”, therefore, “the nostalgia associated with the exile (a nostalgia that is structural rather than idiosyncratic) often makes the individual indifferent to the values and characteristics of the host culture ….

The immigrant, on the other hand, is not troubled by the structural nostalgia because his or her status implies a purposive directedness towards the host culture, which has been deliberately chosen as the new home” (Jan Mohamed 101). This kind of immigration is known as international immigration. It is different from transnational immigration. Glick Schiller has defined transnational immigration as:

…a pattern of migration in which persons, although they move across international borders and settle and establish social relations in a new state, maintains social connections within the polity from which they originated. In transnational
migration, persons literally live their lives across international borders. That is to say, they establish transnational social fields …. Transmigrants are people who claim and are claimed by two or more nation-states, into which they are incorporated as social actors, one of which is widely acknowledged to their state of origin (Glick Schiller 96).

The transnational migration involves adaptation of the migrants to the new societies and also retaining their ties, real or imagined, to their homelands and the lands outside where the diaspora has settled. Laxmi Narayan Kadekar writes regarding globalization and transnational immigration: “The present day global migration has produced transnational diasporic groups related by culture, ethnicity, language and religion. There is intense and constant interaction between these groups…it is a complex process of exchanges, material, cultural and mental” (Laxmi Narayan Kadekar 03).

INDIAN MIGRATION IN CANADA

Indian immigrants consider Canada as safer space to settle. Canada is multicultural country. It is pertinent to note that multiculturalism in Canada is the sense of an equal celebration of racial, religious and cultural backgrounds. Canadian government adopted multiculturalism
policy in 1971 under the Prime Minister Pierre Trudeau “and this was codified into the Multiculturalism Act of 1988, which redefined discourses of nationhood and identity away from the white colonial heritage narrative of the two founding nations” (Coral Ann Howells 143). The Canadian federal government has been described as the instigator of multiculturalism as an ideology because of its public emphasis on the social importance of immigration. Canadian culture is a unique mixture of many different religious traditions and cultural influences. People from various racial, religious and cultural backgrounds forms the population of Canada. These immigrants have played an integral part in the development of multiculturalism within Canada during the last half of the 20th century. Legislative restrictions on immigrants that had favoured European, American and British immigrants were amended during the 1960s. As a result, Canada has witnessed an influx of diverse people from Asia, Africa and the Caribbean. People from India also prefer metropolitan cities like Montreal and Toronto to settle. These urban enclaves have served as a home away from home for immigrants to Canada. Indians are generally valued for their cultural significance and have become a feature of most large Canadian cities. Hohn Zucchi states:

Unlike earlier periods when significant ethnic segregation might imply a lack of integration and therefore be viewed as
a social problem, nowadays ethnic concentration in residential areas is a sign of vitality and indicates that multiculturalism as a social policy has been successful, that ethnic groups are retaining their identities if they so wish, and old-world cultures are being preserved at the same time that ethnic groups are being integrated. In addition to these neighbourhoods, like their cultures, add to the definition of a city and point to the fact that integration is a two-way street (John Zucchi quoted by Neeharika Rawat 2014-15, 114-115).

Thus, Canada becomes a post-national and multicultural society. It contains the world within its borders. It is open for all cultures. However, the official multiculturalism has some limitation for the immigrants. Immigrants are not able to practice their beliefs and faiths openly. The native Canadians also consider immigrants as a threat to their job. Canadian government also denies to look after the racial discrimination. As a result, many immigrants cannot integrate themselves into mainstream society. They prefer to live in ethnic enclaves because it can be much easier than fitting in with mainstream Canadian culture.

Canada is the country where largest populations of immigrants live together and hence the notion of the culture becomes complex and complicated. The first generation of immigrants’ attempts to become one
with the host culture by retaining their native culture and the conflict between parent and Canadian raised children is the focus of Indian Canadian plays. The Indian Canadians began to face racial discrimination and xenophobia (intolerance). The Canadians viewed the Asian migrants as a threat to their culture. Culture can be generally defined as the product of a particular community’s history, traditions, values and practices. Though the immigrants embrace host culture, they cannot forget the culture of the home back home. Indian immigrants in Canada attempt to retain their past while celebrating the host culture. Hence, in Canada the notion of culture becomes more complex. And nowhere does it become more complicated than in the relationship between immigrant parent and Canadian-raised child. Though Canada is a multicultural and multilingual country, its people are not willing to welcome the immigrants. Ghettoization is at the psych of Canadians. Uma Parameswaran writes:

While it is natural for all immigrants to seek the security of their own ethnocultural community when they arrive, it is clear that there has been something in the Canadian reality that perpetuated ghettoization rather than coexistence. The present multicultural policy reflects to a degree something that has always been the reality, namely, that ethnocultural groups tends to ghettoize more to get away from the pressure
of earlier immigrant groups in order to stay together, and that newer ethnocultural groups have always had to start at the bottom of a vertical mosaic and work their way upward. I shall not go into the injustices meted out to aboriginal citizens who have been kept at the bottom rung of the ladder (Uma Parameswaran 1996, 44).

Indians live in Canada without disturbing natives. A whole generation can live in Canada without having anything to do with anyone other than their own ethnic group. They are happy to converse in their own language, culture and people. There is always a distance between white Canadians and the immigrants. The other immigrants change with the course of time but the white Canadians usually remain the same. As a result the immigrants experience ‘otherness’ living in Canada (Linda Hutcheon 107). The Asian immigrants are worst sufferers in Canada. The racism, overt and implicit, against South Asians has been much worse as Indians live in basement rooms and work in sweat factories. However, other immigrants from European countries are not suffered as much as South Asians. As Joy Kogawa’s Aunt Emily records:

Strange how these protesters are so much more vehement about Canadian-born Japanese than they are about German-
Globalization is a multidimensional concept. It refers to the transformation of trade, technology, industry and economy. In cultural terms, it refers to both “as compression of the world and intensification of the consciousness of the world as a whole” (Robertson, 85). The chief motivators of the globalization are search for market place, multinational investments and new tools of technology and electronics with computer network. The most paradoxical aspects of globalization are disparity, inequality, injustice and insecurity prevailing in the economic, political and social structures of different societies of the world.

Globalization dissolves all kinds of boundaries and borders. The line of distinction between different cultures seemingly thin out in the air. Migration of the people becomes easy and smooth. Migration of people has been taking place since ancient times for various reasons. During ancient period, Jews were migrated elsewhere in the world for religious purpose whereas during modern period people migrated as indentured laborers. A large number of migrations are taking place due to globalization, liberalization and privatization. The reasons for such migrations include higher education, commerce, trades, acting, business, and service etc.
Man migrates from one place to another place for various reasons like social, political, economic or religious. This man produces knowledge, stories, music books, diaries, traditions and other cultural expressions. With him, he takes his language, culture and food habits. “…A migrant can feel securely rooted to the ground where he has settled because it is human nature to put down roots, and natural to adapt to one’s surroundings and be influenced by them” (Nayantara Sahgal 85).

The twentieth century can be characterized as a time when increasing numbers of people have become disengaged from national, regional and ethnic locations or identities. Due to migration for various reasons, people cross the borders – linguistic, cultural, religious, and national and many others. Due to continuous border-crossings, contemporary literature is filled with metaphors of displacement, exile, border, migration, homelessness and diaspora to name a few. When a man crosses his national and cultural border, he faces number of problems in the host country in the beginning. But his adaptive nature allows him to overcome these problems.

During the last three decades, the flow of the people among different countries, convergence of different cultures, languages and hybridization of identities have dismantled the concept of absolute border and territory. The concept of true home and one culture is shattered due to
the migration of people across different countries. The globalization has brought out the cultural flow easily. Appadurai has pointed out the cultural flows which accompany globalization. First, there were “ethnoscapes” of business travellers, expatriates, immigrants and refugees. Second, there were the “technoscapes” of machinery, technology and software, and third the “finanscapes” of capital and securities. Fourth came the “mediascapes” of images and information via print, television, and film, and finally the “ideoscapes” of democracy, human rights and other western ideologies (Appadurai 205). Though globalization is not simply sociocultural homogenization, it uses various homogenizing agents like literature, art and media, which incorporate the global into local culture and politics. The phenomenon of cultural globalization has certainly been accelerated through new South Asian literature including theatre.

When one crosses his national border and enters in another, he faces problems of home and identity. Individuals respond in various ways – through withdrawal and involvement, through submission and assimilation or through difference, through short-circuiting memory or through a hardening of identity constructs.

Culture beyond border also refers to the culture where no border exists. It is transnational culture. By culture beyond border, we propose a
gaze that begins with a world without borders, empirically examines the boundaries that emerge, and explore their relationship to unbounded arenas and processes. Culture beyond border is a way of understanding the world, a shared set of questions and puzzles, and a different set of assumptions about what constitutes an acceptable answer.

Developed countries efforts to bring developing nations to equal level – offers help in industry, factories, dams and projects – failed to remove poverty and unemployment, ecological imbalance, loss of ethnic identities, displacement of primitive people. South Asian Canadian Literature voices these ambivalent attitudes of crossing border.

Migration is not the new idea. It is as old as the human civilization. Human beings have been migrating from one place to another for various economic and political reasons. Some migrate for the bread and butter whereas some are forced to migrate. However, the last two centuries witnessed the voluntary migration to the metropolitan cities along with the second and third generations of the early migrants as a part of existing diaspora. The term Greek ‘diaspora’ is used to describe the movement of the people from one place to other. Many Indians migrated to different countries of the world. For example, during the British Raj, indentured labourers went from India to Burma, Malaysia, Singapore, and Pacific states to work in the plantations and mines. These were inter-colonial
transfers of labour force. Besides, India had cross-cultural, job related and commercial contacts with countries like Canada, America and many other countries. Indian considered Canada as a better and safer place for migration because Canadian Governemnt held tolerance attitude towards migrants. Prof. Neeharika Rawat writes, “It (Canada) is one of the world’s most ethnically diverse and multicultural nations, the product of large-scale immigration from many countries, with a population of approximately 35 million as of December 2012” (Neeharika Rawat 2). Migration took a momentum with the rise of globalization. Amos Owen Thomas writes in this connection:

Globalization has been conceived in contemporary literature as a process of linking individuals and organizations that transcends the boundaries of the system of nation-states which comprise the manifest world political-economic system (A. O. Thomas 59).

Most immigrants from all over the world prefer Canada as safer place because Canada is considered as melting pot for ‘other’ cultures. It is but natural that Indians also prefer Canada for migration and settlement. The Indian immigrants in Canada once settled have started to write in various forms. Santosh Gupta writes in this connection:

This global movement has led to the emergence of a new narration of travel, dislocation, displacement and uprooting.
The loss of the originary homeland has inspired visions of imaginary homelands, which in themselves constitute a longed-for utopia. In these narratives, new themes, new anxieties and searches have been expressed that reflect the traumas and tensions of the displaced as they strive to recover a sense of self or construct a new selfhood. The literatures of the diaspora have taken a position beside the mainstream, calling for recognition for their acute agony, contingency and subversion of the established literary principles of genera and use of language (Santosh Gupta 36-37).

The politics of cultural identity, according to Foucault, has been concerned with marginalized groups such as women, homosexuals and ethnic minorities finding a voice and being able to move centerstage in the wider culture and society they are part of. (Foucault 66).

Home and memory play the most important part in the life of immigrants in Canada. The Indian immigrants attempt to build home in Canada to root themselves to new culture. When such attempts are failed, they start to construct imaginative home related to back in India. The notion of home is referred to and employed in diverging, sometimes contradictory ways. Two rather common areas of enquiry concern the relationship of migrants to an originary homeland and questions of
feeling at home. The first might focus on transnational ties, myths of migration and dreams of return; while the second might trace the desires and the impossibilities of making oneself at home – in the different spaces diasporic subjects inhibit, but mainly in the current place of residence. The question about the relationship between homeland ties and successful homemaking in the new home is one of the more straightforward examples of the interrelatedness between these two uses of home. The question of home remains vital issue for those whose cultures cross the border. Despite their attachments to certain places or social groups here and there, Indian migrants sometime feel unable to identify with these as homes because there is no place for them in collective memories or everyday interaction. Brah writes that “It is quite possible to feel at home in a place and, yet, the experiences of social exclusions may inhibit public proclamations of the place as home” (Brah 193). Diasporic consciousness is produced negatively by such experiences of exclusion. For Clifford the positive shaping of this consciousness takes place “through identification with world historical, cultural/political forces” (Clifford 312). The second generation considers that the remembered original home should not be regarded as a lasting point of primary orientation.

**SOUTH ASIAN CANADIAN LITERATURE:**
South Asian Canadians is a term used to denote Canadians who are descended from people born in India, Pakistan, Sri Lanks, and Bangladesh, and who have come to Canada directly from one of these countries or indirectly from other countries such as Britain, East Africa, Fiji etc. According to Uma Parameswaran South Asian Canadian literature is divided into four phases. These include “first, wonder and fear at the new world around oneself and nostalgia for the world left behind; second, an overriding impulse to survive in the new world that makes one immerse oneself in one’s profession or family, and often precludes political or social participation in the larger society; third, after one has found job security, a turning towards organizational activity within one’s own ethnocentric community; and finally, an active participation in the larger political and social arena outside one’s own immediate community. Individuals may stay different lengths of time in each phase; also, at the collective level, though the community collectively goes through the same pattern, at any given time there are large numbers of individuals in each of the phases since immigration of new members is a continuing phenomenon” (Uma Parameswaran i).

Asian Canadian writing has emerged as a powerful and innovative force. Joy Kogawa’s Obasan (1981) is a skillful docufiction. The novel tells the story of internment of Japanese Canadians during World War II. Hiromi Goto in Chorus of Mushrooms published in 1994 examines the
relations between three generations of women in rural Alberta. Choy has presented Chinese Canadian perspectives in his *The Jade Peony* (1995). The novel is set in Vancouver’s Chinatown. In the novel entitled *When Fox is a Thousand* Larissa Lai has explored multilayered lesbian awakening.

South Asian Canadian literature voices culture beyond border very effectively. Culture beyond border refers to cross-cultural conflict, racial discrimination, acculturation, displacement, efforts to embrace mainstream culture and transnational culture. The novelist like Bharati Mukherjee, Rohinton Mistry, M. G. Vassanji and many others. Indo-Canadian Literature is the outcome of Indian migrants’ bitter experience of racial discrimination, cultural conflict, loss of identity, cultural acculturation and sense of belongingness. In fact the great deal of Indian English literature is produced not in India but in widely distributed geographical areas of indenture Indian in the South Pacific, the Caribbean, South Africa, Mauritius and the contemporary Indian Diaspora in the England, America, Canada and Australia. The writers like M.G. Vassanji, Bharati Mukherjee, Rohinton Mistry, Anita Rau Badami, Shauna Singh Baldwin etc. are prominent Indo-Canadian novelists who voice their bitter experience of cultural clash in their respective novels. These writers differ from each other not only in their socio-cultural backgrounds and the literary ancestries but also in their thematic
preoccupations and literary style. The responses of these Indo-Canadian writers to India also differ. They range from sentimentality and nostalgia to a cynical celebration of their coming of age. However, their diasporic condition, their sense of rootlessness and their efforts to seek replenishment by making symbolic returns to their origins and embracing the host culture bind all this writing into unity.

A sense of identity, feeling of discrimination and demarcation, has always been in the writings of the literary members of Indian diaspora. Writing from a hyphenated space probably instigates author like M. G. Vassanji to express his sense of identity. M.G. Vassanji occupies prominent position in Indo-Canadian Literature. He has five novels to his credit. His novels include The Gunny Sack, No New Land, The Book of Secrets, Amriika and The In-Between World of Vikram Lall. His first novel The Gunny Sack tells the story of four generations of Asians in East Africa. Identity crisis, rootlessness, displacement and race relations are the major aspects of this novel. Hareshwar Roy writes regarding the novel: “This novel is both the story of one extended family’s existence in East Africa and a repository for the collective memory and oral history of many other African Asians” (Hareswar Roy 24). On the surface level, the novel examines sense of in-betweenness, especially when seen from the perspective of the Asian Africans of East Africa. The author talks about
volatile union of Africa and expatriate Indians. The being formed from this union is charged with the relentless quest of trying to find its own true meaning. The identity that Indians are searching for is produced through this union.

The saga of global uprootedness and unstable migration is dramatized in Vassanji’s *No New Land*. In this novel the author portrays the fate of the Asian Africans in Canada. The characters of this novel try to chase the mirage of a world that has walls of gold, pillars of silver and floors that smell of musk. However, they face harsh and awful reality and realize that Canada cannot appear as a new land. The author portrays the exploitation and victimization of immigrants. However, no option is left before these immigrants but to keep on living there and discover something more of Canada every day. Their sense of inbetweenness is brought out by the author very effectively: “We are but creatures neither of our origins, and however stalwarts we march forward, paving new roads, seeking new worlds, and the ghosts from our pasts stand nor far behind and are not easily shaken off” (M. G. Vassanji 1992, 9). Thus, M. G. Vassanji portrays fate of all postcolonial migrants in the first world.

Bharati Mukherjee is another important Indo-Canadian novelist who voices her anger and hatred against racial discrimination. In the beginning she migrated to Canada and her personal experience in Canada
gives birth to three novels. These novels include *The Tiger’s Daughter*, *Wife* and *Jasmine*. Her early novels reveal her sense of expatriation and isolation. Bharati Mukherjee draws a line between immigrants and expatriate: “In my fiction, and in my Canadian experience, ‘immigrants’ were lost souls, put upon pathetic. Expatriates, on the other hand, knew too well who and what they were, and what foul fate had been befallen them” (Bharati Mukherjee quoted by Neil Bissoondath 108). Bharati Mukherjee has stated her views on immigrants’ writings, “We immigrants have fascinating tales to relate. Many of us have lived in newly independent or emerging countries which are placed by civil and religious conflicts … when we uproot ourselves from those countries and come here, either by choice or out of necessity, we suddenly must absorb 200 years of American history and learn to adapt to American society. … I attempt to illustrate this in my novels and short stories. My aim is to expose Americans to the energetic voices of new settlers in this country” (Bharati Mukherjee 1989, 1). In Bharati Mukherjee’s *The Tiger’s Daughter* and *Wife* the immigrants try to adapt to new culture and society. However, they are rendered as rootless. In these novels, the novelist seizes upon the moment as it is lived in all its intensity, confession and desperation by people who have broken away from their cultural and historical roots. The protagonists these novels Tara and Dimple are torn between two cultures. They are presented as troubled
spirits belonging to nowhere. *The Tiger’s Daughter* deals with Tara Bannerjee who visits India after a seven year stay in US. It is a nostalgic journey back home. Mukherjee’s *Wife* is a sequel to *The Tiger’s Daughter*. It is a fantastic voyage to a new land. However, both centre on the debilitating corrosive influence of an alien culture on a fragile self.

Mukherjee’s another novel entitled *Jasmine* presents harsh realities about immigrant woman. Jyoti-Jasmine-Jane-Jase is a protagonist of this novel. She attempts to make an existence which threatened to end even before it has begun. At the age of seven, Jyoti is helpless, doomed by the shadow of a future which holds only widowhood and exile. But she is not cowed down by fate. She is aware of the potency of power in her childhood. She wins all battles and establishes a strong identity. *Jasmine* is the story of an immigrant from the Third World to the United States who has been uprooted and re-rooted in an alien land. Jasmine is an embodiment of old-world dutifulness, ever conscious of her sacred relationship with her husband, Prakash. Pushed from one disaster to another, she emerges not as a tragic character but as one who is determined to change her identity and explore the infinite possibilities. She says, “Adventure, risk, transformation: the frontier is pushing in-doors through uncaulked windows. Watch me re-position the stars, I whisper to the astrologer who floats cross-legged above my kitchen stove” (Bharati Mukherjee 1990, 240). The novel is an account of adaptation and not defeat.
Rohinton Mistry is South Asian Canadian novelist. He penetrates deep into the heart of others exhibiting life to the works, and also retains his identity even as an immigrant. He also voices the post-colonial suppressed feelings of the public. The problems caused by migrations, their way of life and the ethnic differences are also focused in his works. As an ethnic immigrant writer, he puts forward his perception of his homeland. Past and Present merge in the writings of another writer of South Asian origin – Rohinton Mistry. He migrated to Canada but in *Tales from Firozsha Baag*, he nostalgically produces the effect of an insider to Ferozsha Baag, Bombay. He achieves this target by re-enacting, re-creating the place and people, with the skill of a miniature painter. In *Such a Long Journey*, published in 1991, Rohinton Mistry unfolds a long vista of varied interest all along the development of a dexterous plot. The title is symbolic. It refers to the life of Dr. Gustad Noble, the main character, covering at the same time a vast canvas of Indian life. The novel discusses facets of life of an average Indian and reflects on certain explosive chapters of the Indian politics and the three wars that took place between 1962 and 1971. The novel unfolds a long vista of varied interests all along the development of a well-wrought plot. It exposes the human predicament of central character Noble Gustad. His hopes are ruined and destroyed by the destiny and circumstances beyond his control. Everything in the novel happens as if some immanent will is firmly set to
counter human action as in an epic or a heroic tragedy. In spite of everything it is destiny and fate that Gustad finds at the helm of affairs. He accepts the will of Providence and finds in compassion and endurance a dignity and greatness withstanding all that fortune keeps in store for him. Noble Gustad is depicted as a classical hero who passes from happiness to misery and is pitted against heavy odds, which he faces almost calm of mind. Living in Canada, Rohinton Mistry shows his attachment to India’s social and political happenings. The novel conveys Rohinton Mistry’s strong opposition to social and class distinctions and his anguish over the environmental pollution. Gustad Noble is the central character of this novel. His life and suffering form the core of the novel. M Mani Meitei writes regarding the novel: “Though Mistry is highly imbued with an original writer’s imagination in the development of a flawless story in Such a Long Journey, his awareness of the contemporary social and political situation of India, particularly the period of the 1971 Indo-Pak war is extremely exciting. As a realist, he wields the weapon of satire, which makes him a ruthless artist, a stern political satirist and a devout critic of war (Mani Meitei 162). As a Parsi, Rohinton Mistry tends to bring out his community, the historical significance of Parsi community, and its survival in a colonial and the post-colonial India. He probes every nook and corner of the Parsi label thus exerting a deep revitalization of the Parsi world. Mistry narrates the history with the
same kind of anxieties, aspirations, perils and problems, every individual, the community, the nation confronts. His *Such a Long Journey* shows a communal political disturbance leading to chaos and troubles at a global level and his *Family Matters* reveals major political problem at the local and the familial level. But his *A Fine Balance* exploits hugely the individual confronting sever obstruction. Struggling for existence both from the family and the society in which they live forms the central theme of *A Fine Balance*.

South Asian Canadian literature is the product of writers’ experience in an alien land. They focus on a diasporic imagination and the politico-cultural implications of this very imagination. The trope of diasporas, of dislocation and expatriation transcends the rhetorical dimension of the texts and becomes the material core of South Asian Canadian literature.

**CANADIAN THEATRE**

Like the poets and novelists, Canadian dramatists Canadian playwrights have often turned to historical incidents and myths of origins for writing plays. The earliest form of drama writing is based on the War of 1812. The plays dealing with war of 1812 include Charles Mair’s *Tecumesh* (1886) and Sarah Anne Curzon’s *Laura Secord, the Heroine of 1812*. The first two decades of twentieth century witnessed the writings of
Canadian drama in the hands of Merrill Denison, Gwen Pharis Ringwood and Herman Voaden. These playwrights were relied on the amateur little theatres for support. In 1950s and 60s several professional theatres were established. John Coulter wrote plays like *Riel*. As regional and experimental theatres multiplied, increasing innovative and daring productions were mounted. John Herbert treats the theme of homosexuality in his play *Fortune and Men’s Eyes*. George Ryga’s *The Ecstasy of Rita Joe* is about an indigenous woman who is a prostitute. James Reaney’s *Donnelly Trilogy* is about the feuds and the massacre of an Irish immigrant’s family in Southern Ontario.

During 1970s theatre groups such as Toronto Theatre Passe Muraille experimented with collective productions in which actors participated in script writing and which were performed in nontraditional venues. *The Farm Show, Paper Wheat and Les Canadiens* are the result of the collective productions. All these plays exhibit a strong sense of locality, history, and issues of identity and nation. Realism is one of striking features of the plays written during this period. The plays like *Creeps* by David Freeman, *Leaving Home* by David French, *On the Job* by David Fennario and *The Head, Guts and Sound Bone Dance* by Michael Cook are the fine examples of stark realism. Intergenerational conflict and issues of woman form the important aspects of Joanna Glass’s plays like *Artichoke* and *Trying*. The plays of Judith Thompson
gained their sharp shape from dreams and the effects of dreams. Judith Thompson in *The Crackwalker* and *Lion in the Streets* are visually exciting explorations of the evil force in the human subconscious. John Gray is another important playwright who founded Thumb Theatre in 1975. Bullying, divorce and immigrants are the major issues of his plays. His play entitled *Billy Bishop Goes to War* is premiered at the Vancouver in 1978. It is a musical play staged at various theatrical companies.

**INDIAN THEATRE**

The modern street theatre in India uses age-old living traditions of folk theatre for modern agitational propaganda. Its aim is to destroy popularly recognized institutions and existing order and to arouse people’s awareness. Folk theatre is one of the Indian theatres evolving continuously through the centuries. It has adapted itself to regional and historical changes. Folk theatre is concerned with the political and social issues in an oblique way. It mainly re-enacts stories from the epics, folk history or puranas. The actors of folk theatre improvise on current issues. Audiences often participate in the action of the play in the form of chorus. Sometime the question-answer format is also used. Numbers of street theatres are evolved in various regions of India. For instance, ‘Teru Koothu’ of Tamil Nadu, ‘Bhaavai of Gujarat, ‘Naach and Maach’ of Madhya Pradesh or Bengal’s ‘Jatra’ are the major regional street theatre groups. Regarding modern street theatres in Indian, Uma Parameswaran...
writes: “Modern street theatre retains many of the old elements of accessibility, popularity, extemporaneity, and audience-participation, but is distinctly in being totally secular and unequivocally issue-oriented” (Uma Parameswaran 1996, 76).

Heroic character is central to most of folk plays. The characters of folk plays are deity, local chieftain or peasant. Both mortals and immortals mingle in the folk theatre. The religious, secular and political and social intermingle in the folk theatre. It tells the stories about the common human being. Contemporary street theatre adapts the devices used for all above goals but focuses exclusively on the goal of educating common people at a secular level into civic participation. The plays are performed by the workers. As the plays are performed on streets, there is absence of props, lightning and costumes. Music is an essential for folk theatre. Street theatre dispenses with the elaborate musical extravaganza that is usually the folk’s pride and joy and uses only drums to attract an audience and as an accompaniment to the lines. Songs are also used in folk theatre. The chorus sings the song in both folk theatre and street theatre. The songs, both of actors and chorus, are often set to a marching beat conducive to rousing the audience into participation. Sutradhar is one of the most important devices often used by Modern playwrights in India. Sutradhar or the Manager initiates the action of the plays in the very beginning and welcomes the audience. The language used in folk
theatre is a combination of the colloquial and the literary. Songs and dialogues are in the dialect of the region in street theatre. Indian playwright offers sharp contrast to Montreal playwrights in their use of invectives and exclamations. They use sophisticated language. Though the street theatre uses many dramatic devices of folk theatre, it is clearly on another contextual track altogether. It is totally secular, and its aims are clearly reformist and educational. Most of the plays in street theatre end with a call to the audience to join their fight for improved condition.

**INDO-CANADIAN THEATRES**

Dramatic performance is one of the forms employed by Indian-Canadian playwrights for representing their mixed feelings. Indian-Canadian playwrights have begun to express their discontent against the hegemonic aesthetics that they have learnt all through their lives. The voices of other Canadians are increasingly heard in the late 20th century. Indo-Canadian playwrights have forged new grounds by developing non-proscenium theatre popular in India. Street theatre was popular in India. It is overtly both secular and political. Earlier the street theatre was overtly religious and covertly political. South Asian Canadian Theatre owes its format to the people’s theatre movement in Bengal led by Badal Sarkar, and the Marxist movement in India in the earlier decades of this century. Folk theatre in India also exercised influence on the South Asian Canadian theatre. It provides standard stage techniques and strategies.
The plots of the plays move around the problems faced by the immigrants. South Asian Canadian playwrights have based their plays on the Indian street theatre. The playwrights have used theatre form as a medium to express social and political activities of immigrants. They have also voiced themes of general interest. They have based their plays on two historical bases of South Asian reality in Canada. On the one hand the plays are concerned of South Asian immigration into Canada and are generated by forces within the immigrants’ culture, on the other the plays are concerned of racism in Canada and are generated by structures outside the culture. These two sets of influences are common in most of the South Asian Canadian plays. These playwrights have based their theatres in Canadian cities like Vancouver, Toronto, Montreal and Toronto. Each Canadian city has amateur drama groups that sporadically surface and sink depending on the support of their sponsors, who are usually ethnic organizations. Four professional theatres are established in major cities of Canada. They include Vancouver ‘Sath’ in Vancouver, Montreal ‘Sera’, ‘Teesri Duniya’ (Third World Theatre) and Cahoots Theatre Projects in Toronto. Though Vancouver and Montreal are the two major centres of Indo-Canadian theatre, they differ from each other because of their immigration history.
VANCOUVER ‘SATH’

Vancouver ‘Sath’ is the South Asian Canadian theatre companies which produces plays based on realities of immigration in Canada. In the earlier immigration, cross-cultural conflict and racial discrimination was common. Immigrants in Canada were not willing to give up their ethnocentric culture. Canadians were not willing to welcome the immigrants. Uma Parameswaran writes regarding themes of Vancouver ‘Sath’ theatre plays: “They deal at a very basic level with everyday problems in the lives of their particular community – intergenerational conflicts, gender-based traditional roles that are oppressive to women; the problems of aging in a sociological context, namely the breakup of the traditional structure of adult children caring for their old parents; exploitation of workers in the farm and lumber industries; and the experience of racism at the hands of the larger community (Uma Parameswaran 1996, vii). Punjabi Language is usually used and the scripts are skeletal and fluid. The playwrights of Vancouver Sath write their own script and present it at the coffee shops and schools. The specifics are South-Asian but the themes are of general interest.

The Vancouver Sath Theatre has written, staged and workshopped plays collectively. Sadhu Binning and Sukhwant Hundal are the major playwrights related with Vancouver Sath Theatre. These playwrights originally wrote plays in Punjabi and later translated them into English.
Unconscionable horrors of pesticide, call for farmers to unionize, wife beating are the major themes treated by these playwrights. Their plays include *A Crop of Poison, Picket Line, No Small Matter, Different Age Same Cage* and *Lesson of a Different Kind*. These plays deal with everyday problems. The subjugation of woman in male dominated society is the recurrent theme of *Different Age Same Cage*. Abuse of aging parents is another problem handled in the play. Aging mother is force to live in basement room by the son. Sadhu Binning is the main playwright of Vancouver Sath. He has the courage to write about abuse of aging parents. Like his colleagues Sadhu Binning has Master degree and works at various places. He is an activist, actor and playwright. He is the leading force of Vancouver Sath. He also runs Punjabi language magazine called Watan. Sadhu Binning connects his Punjabi people with the larger community in his only published play entitled *Lessons of a Different Kind*. The play is a fine example of non-proscenium protest drama in its handling of theme, stagecraft and development of action. Being one-act play, it is divided into short scenes. Only one character is named among seven characters. Its props and sets are minimal. The play handles a real life situation and hints at injustices in the system and the community. The play is too short and minimal. It is very poor in its use of poetry, nuances. There is no leading up and no follow up in the play. The language used in the play sounds stilted and artificial. The situations handled in the play
are poignant to the point of tears that become anti-climactic. There is a strong tendency among actors to be one-dimensional in their delivery, to be too loud or melodramatic. The author fails offer any resolution to these problems of idiom and dramaturgy. Punjabi words and colloquialism are essential to build up atmosphere or character. But playwrights of Vancouver Sath refuse them altogether in most of their English plays and this contributes to the stiltedness of dialogue. The plots and audience of these plays uses Canadian street slang but fails to create effective atmosphere. Uma Parameswaran writes regarding Vancouver Sath,

I have my own angle on this. I believe we can transform Canadian English to reflect our multicultural realities by extending the frontiers of idioms and usages to include such standard greetings as “Accha bhai (behn), sab theek hai?” instead of its translation. “We, brother (sister), is everything okay?” However, dramatic effectiveness must have first priority. Serai has handled this ingeniously in Some Dogs, where a woman shouts obscenities from time to time, and the humour and symbolism lie in that she has nothing to do with the action on stage; she is just part of the backdrop which is a crowded district of apartment block. However, there is an overdose of four letter words, especially in the Montreal plays Uma Parameswaran 1996, x-xi).
In short Vancouver Sath theatre deals with the problems of being pulled in two directions on the question of fighting stereotypes. The deals with sensitive issues like inter-racial and inter-cultural tensions. Vancouver Sath is a fledging group. However, it gains effectiveness.

Though the drama groups in Vancouver are enthusiastic, the quality of the scripts is rather basic, much like the traditional street theatre of India or the early miracle plays of England. If Sadhu Binning continues to translate or recreate his Punjabi scripts into English, it is imperial to re-evaluate Vancouver Indo-Canadian theatre.

MONTREAL GROUPS

Montreal City has witnessed the establishment of two major theatres. These two theatres include: Montreal Serai and Teesari Duniya (Third Word Theatre). Rana Bose is concerned with Serai Theatre Group. The Serai is politically outspoken. Rana Bose is not happy with Lise Payette’s Disparaitre because Lise Payette aired the play as two hour French programme and later edited to CBC’s journal. He has pointed out the initial racism of such a stand where immigrants are being penalized in spite of being francophone.

Montreal Serai is evolved from the second wave of immigrants from India. The theatre is most sophisticated in its scripts, sets and special effects. Its objective is to redefine multiculturalism so as to take out of its ghettoized and hyphenated state. The term hyphenated Canadian refers to
everyone living in Canada as hyphenated Canadian – an Indo-Canadian or a French-Canadian or a Ukrainian-Canadian. Some critics celebrates hyphenation as equal recognition for all, there is ghettoization, an implicit relegation to second class citizenship of all those who do not fall into the white Anglo-Saxon or French categories. Serai Theatre group also publishes magazine called Serai.

Serai theatre is multiethnic in membership and goals. Themes of the plays performed in Serai are avant-garde art. Like Indian modern playwrights, Montreal playwright Rana Bose uses Sutradhar or Manager to introduce the main actin of the play and welcome the audience. In Some Dogs and On the Double, Rana Bose uses Manager or Sutradhar in the introductory part of the plays. The opening scene of Some Dogs is particularly innovative. An actor is shown speaking with the audiences. He jumps onstage and starts walking on the props while talking about how difficult it is to set up a production. The author has used monologue of the Manager to introduce the central metaphor of being under wraps. The monologue is fast paced. It has references to local critics of theatre and editor. It adds immediacy to the philosophical problems posited regarding the role of theatre. Montreal Serai also refers to white racism, more specifically to police brutality against immigrants. The delineation of bigotry is pungent and the dialogue pithy and pointed. Rana Bose’s another play entitled On the Double is a short fringe play with a
decidedly feminist theatre. Originally conceptualized in Delhi, it has been
adapted to sow that South-Asian males have adopted the worst of both
worlds and consequently their women are doubly oppressed. The play is
also a comment on the times and surroundings in which we live. The play
is brilliant in dialogue and pace. The Indo-Canadian experience of racism
and multiculturalism is effectively reflected in another play entitled *Baba
Jacques Dass and Turmoil at Cote-des-Neiges Cemetery*. Binoy and Baba
Jacques are major character of the play around which all actions are
revolved. As an engineer in India, Binoy immigrated to Montreal to write
a novel on his experience in Canada. But his books are not considered in
Canada only because he writes on the Indian tradition and culture.
Binoy’s interaction with Baba Jacques leads us in and out of Binoy’s
intellectual experiences. His interaction with his South-Asian social circle
gives the audience the glimpse of South-Asian prejudices and
expectations. There is a sheer exuberance of imagination in having Baba
Jacques living in the cemetery and getting a stageful of characters walk in
and out of vaults. Classical tradition and contemporary experimentation
have exercised greatest influence on the structure and stylistic techniques
of the play. The central thrust of the play is to throw light on the South-
Asian’s view of life in Canada and Canadian’s view of South-Asians in
Canada.
Rana Bose’s *Five or Six Characters in Search of Toronto* is performed in Toronto and Montral in 1993 and 1994 respectively. Rana Bose makes his characters to travel from Montral to Toronto. All characters are one-dimensional, mask and face being identical. Each character represents an urban tribe. The play uses a complex array of special effects that contribute to surreal atmosphere in keeping with the setting of Time Zero, which also corresponds to the egotistical and fundamentalist chaos that precedes the cataclysm of the flood in the Bible, the end of the Yuga in Hinduism. The dialogues in the play are so fast paced and the stage movement so caricatured that a spectator cannot catch all that is being said, but different spectators will catch onto different verbal gymnastics, and no one misses the central point of the play.

Rana Bose’s other Hindi plays include *Ek tha Gadha* (Once There was a Donkey), *Julus, Thank You, Mr Gold*. All these plays are set in India. *Bhanumati ka Pitara* is first set in India and later set in Canadian context. The play experiments with non-traditional stagecraft and evolves a new concept of multiculturalism which cuts across ethnic barriers. No doubt South-Asian issues and people are at the centre of Serai. However, the author has chosen characters from various ethnic backgrounds who share a common vision of theatre and of multiculturalism. The characters see beyond ethnic ghettoization to a richer interrelationship of cultures.
Like middle classes everywhere, the Serai collective have the educational background in literary canons to be clever at artistic and political manipulations as can be seen in the dexterous ways in which Rana Bosse uses literary and topical allusions.

**TEESRI DUNIYA (THIRD WORLD THEATRE)**

Teesri Duniya is the most active theatre company based in Montreal. It is founded in 1981 by Rahul Varma and Rana Bose. It is influenced by the people’s theatre movement in Bengal and the problems faced by South Asians and other minorities in Canada. It is also influenced by the theatre of protest. Indian immigrants moved to Canada in the last quarter of 19th century because they sensed the vast potentials of the lumber industry in British Columbia. In 1914 the ‘Komagata Maru’ had shiploaded Punjabi immigrants from Canada because they wanted Canada as country of white only. For the time being, immigrants from India and Chine were denied to enter in Canada. When immigrants were allowed to enter in Canada, numbers of restrictions were imposed on immigrants. However, the first generations of immigrants settled in Canada and have started to think about India and its culture. They start to practice their own culture in the form of food, language, cloths and religion. In this way they attempt to retain their old culture back home. However, they also attempt to adapt to native culture. But their attachment to native culture would not allow them to cut off totally from
the traditional home culture. The theatre of protest blossoms only at this time and Teesri Duniya is immensely influenced by the theatre of protest.

The plays of Teesri Duniya have a multicultural cast. They deal with immigrants’ problems. Rahul Varma has founded the Teesri Duniya theatre. He is a sophisticated writer who is influenced by the protest theatre technologies. The Teesri Duniya theatre has small cast of characters acting numerous roles. Songs and drums are used to initiate interest at street corners. It has hard hitting dialogue and action that aim at political and social injustices. Rahul Varma’s *Isolated Incident* is one of one of most important basic scripts of Teesri Duniya. The play is about the legal system’s practice of treating each case as an isolated incident. The characters of Teesari Duniya are from various ethnic backgrounds. *Job Stealer* is another ply by Rahul Varma. It is published in 1987. Rahul Varma’s other plays include *Equal Wages* and *Land Where Trees Talk*. All his plays are worth for attention. Contemporary issues of South Asian Canadian immigrants are common aspects of these plays. Rahul Varma has the habit of writing scripts and workshopped. He has also revised on a cooperative basis with other members of the company. Teesri Duniya theatre consists of Indo-Canadians; most of the characters belong to different ethno-Canadian backgrounds. The purpose of choosing characters from various ethnic backgrounds is that Rahul Varma wants to create third world within Canadian society. His characters are in
double jeopardy by virtue of their newness and colour. His characters are non-Indo-Canadians. Music is important aspects of Teesri Duniya’s plays. The aim of Teesri Duniya theatre is to protest and to educate. It is louder and clearer message. Regarding Teesri Duniya Uma Parameswaran writes: “…every aspect is simplified, starting with titles that summarise the theme and one-dimensional plot and characterization” (Uma Parameswaran 1996, 124).

Rahul Varma’s Job Stealer is another play performed in Teesri Duniya theatre. The play is not divided into acts and scenes. The lightning of the play suggests change of sets. The play follows the Aristotelian theories of drama that is beginning, middle and end. The play treats the theme of immigrants’ hard work in Canada and native Canadians’ feelings of immigrants. The natives consider immigrants as a threat to their jobs and hence hate immigrants. The immigrants without green cards are subjected to humiliations and sufferings in the play. No doubt the immigrants work hard but since they are illegal immigrants, they are paid less salaries and exploited. The immigrants’ have no Canadian experience and hence they are suffered a lot.

Rahul Varma’s other plays staged in Teesri Duniya include Land Where Trees Talk, Job Stealer and Isolated Incidents. All plays ends with note of compromise and adjustment. No doubt, Rahul Varma has taken hot issues both in Canada and India for the treatment in his plays. His
plays have number of literary and dramatic flaws. His presentation of white in his plays is no more than grotesque. His plays are significant contribution to Canadian literature in general and Canadian protest theatre in particular.

In short South Asian theatres voice the culture beyond border very effectively. In the beginning these theatres are concerned with the protest of the immigrants against native Canadians. The Vancouver Sath, Teesri Duniya and Montreal Serai plays voice the various problems faced by minority theatres. The most important problem is that of being pulled in two directions on the question of portraying stereotypes from their ethnic community. The dramatic techniques like sarcasm, exaggeration, hypocrisy are used to present this dual position of South Asian playwrights. Uma Parameswaran has pointed out the various problems faced by South Asian theatres:

An understanding of the differences between Sath and Serai involves factors that go beyond drama and stagecraft and into social issues of class and audience; whereas Serai faces no problems when projecting and exploiting Indo-Canadian stereotypes, Sath because of the content of its plays, faces many problems; and not only is the collective pulled in different directions, but critics and not-whites audience members are even more torn in our response…Sath and
Serai are both protest repertory theatres, but they are different in many ways...Serai is white collar whereas Sath is blue collar, in motivation and intended audience. (Uma Parameswaran 1996, xxi).

However, Sadhu Binning, Rana Bose, Uma Parameswaran and Rahul Varma employ South Asian theatres to expose racism in Canada and to embrace native white culture while retaining the old ‘home’ culture. Both want to promote global culture instead on national culture. The concept of glocalisation or the localization of global issues as well as the globalization of local issues is first attributed to Robertson. Disbelieving that global-local issues, whether these concern politics, economy, human rights or the media, should be thought of as a macro-micro dichotomy, he kept company with a growing number of contemporary thinkers who saw the global embedded in the local and vice versa. Featherstone, for one, questioned the conventional idea of a global culture as “national culture writ large”, and stressed instead the need to move away from the bipolar dichotomies such as homogeneity/heterogeneity in regard to culture (Featherstone 1990, 2-3). According to Featherstone globalization is not a cultural imperialism but as a eclecticism. He goes on to describe globalization as a process of showcasing discordant world cultures within the home (Featherstone 1995, 17). In short globalization has paced cultures to cross the border of the nation and move from one place to
another easily. It brings cultures of the world together. But the same globalization is also responsible for creating gulf between cultures. Culture beyond border refer to the multiculturalism and its issues of identity, cultural clash, displacement, dislocation, adjustment and compromise among the various cultures, cultures living together, without clash and conflict, etc. In short globalization is responsible for the creation of transnational culture.

The following pages attempt to study Rahul Varma and Uma Parameswaran’s notion of culture beyond border with reference to their select major plays.

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