

# TIATR MACHI

(Research Journal on  
Studies of Goan Tiatr)



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# *Tiatr Academy of Goa*

*(A Government of Goa Undertaking)*

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**(A Six Monthly Multi-lingual, Multi-Script, Peer Reviewed  
Research Journal of Studies on Goan Tiatr)**

Volume Number I

Issue Number 01

July-Dec. 2025

Editor

**Marcos Gonsalves**

Sub Editors

**Fausto V. Da Costa**

**Luis Gomes**

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## Foreword...

Goan *Tiatr* is a holistic and unique form of dramatic art that blends drama, music, song, comedy, and social commentary in a highly entertaining and often emotional way. It serves as a mirror to Goan society, reflecting its social, political, moral, and religious concerns. Over the years, Goan *Tiatr* has not only created a distinguished identity for the *Tiatr* artistes but has also embraced modern expressions and sensibilities, thereby uplifting the art form.

Among all performing arts, *Tiatr* stands out for its bold and effective use of the freedom of speech and expression. *Tiatrists* have long used this platform to raise awareness among the Goan masses about issues that matter - not only those concerning Goa and Goans but also those of broader global relevance.

The **Tiatr Machi** - a six-monthly, multilingual, multi-script, peer-reviewed research journal of studies on Goan *Tiatr* - is a valuable initiative that brings in-depth research on various aspects of *Tiatr* to the forefront. It will serve as an important resource for *Tiatr* scholars, students, future researchers, and enthusiasts in Goa and around the world.

Publishing a research journal is a meticulous and challenging task. I wholeheartedly appreciate the dedicated efforts of the esteemed contributors, the Editorial Board, and the Peer Review team. Their work in maintaining cultural validity, quality, and originality is highly commendable.

I look forward to many more researchers contributing to this journal in the near future, helping elevate *Tiatr*-related research to an international level.

**Anthony Barbosa**  
President  
Tiatr Academy of Goa

## Tiatr – Preserving Goa's Living Heritage through Research and Reflection

Tiatr, the vibrant and deeply rooted form of Konkani stage, stands as one of Goa's most distinctive and enduring artistic traditions. Emerging in the late 19th century, this unique art form—found exclusively in Goa and among the Goan diaspora—has evolved into a cultural institution that mirrors the moral, political, and social consciousness of Goan society.

Despite its immense popularity and continuing relevance, Tiatr has remained underexplored within academic and research frameworks. The launch of this research journal by the Tiatr Academy of Goa (TAG) marks a significant and historic step toward giving Tiatr the scholarly attention it deserves and ensuring its preservation for future generations.

### *A Brief History of Tiatr: The Birth of a Unique Art Form*

The history of Tiatr traces back to 1892, when Lucasinho Ribeiro aptly remembered as the architect of Tiatr with the support of João Agostinho Fernandes—reverently referred to as the “Father of Tiatr”—staged the first known Konkani Tiatr titled *Italian Bhurgo* in Bombay (now Mumbai). Ribeiro, inspired by Western theatrical traditions, adapted their narrative and structural elements to the Konkani cultural context, giving rise to a new form of performance that resonated deeply with Goans. What began as a modest stage production for Goan expatriates in Bombay soon transformed into a powerful cultural and social movement.

Over the decades, Tiatr developed a structure and style distinctly its own, setting it apart from other forms of Indian theatre. Typically divided into seven acts (porde), a Tiatr intersperses dramatic scenes with musical interludes (*kantaram*), which serve both as entertainment and as pointed social commentary. This interplay of narrative and song creates an art form that is uniquely Goan—a blend of wit, music, satire, and moral reflection. Tiatr is not merely a performance; it is a living mirror of Goan life and consciousness.

### *The Multidimensional Aspects of Tiatr*

Tiatr's uniqueness lies in its synthesis of several creative and intellectual dimensions—literary, musical, social, and cultural.

#### **1. The Literary Dimension**

Tiatr scripts are a repository of rich Konkani language, idioms, and proverbs. They preserve the linguistic texture of Goa's communities and keep the language vibrant through popular performance. The dialogues often blend humour, irony, satire and realism, giving voice to ordinary people and their everyday struggles. Several tiatr writers and directors have shaped Tiatr's literary identity through socially relevant narratives that deal with love, morality,

migration, politics and faith. In doing so, Tiatr has contributed immensely to Konkani literature, oral traditions, wellbeing Goan society and Konkani as a whole.

## **2. The Musical and Performative Dimension**

Music is the heartbeat of Tiatr. The kantaram—songs performed between acts—are often topical and comment on current social or political issues. They have not only entertained audiences but also awakened social consciousness. Tiatr's musical heritage has enriched Goan popular music by nurturing generations of singers, composers, and musicians. Through its melodic diversity, Tiatr embodies Goa's cultural fusion, blending Western harmonies with local folk rhythms.

## **3. The Social and Political Dimension**

Tiatr's social engagement is one of its defining strengths. It has served as a people's theatre—addressing injustice, inequality, corruption, and moral decline through accessible language and relatable characters. Its popularity among all sections of Goan society ensures that its messages resonate widely. From colonial times to the modern era, Tiatr has been a vehicle of social reflection, documenting the collective experiences of Goans through humour, satire, and pathos.

## **4. The Cultural and Diasporic Dimension**

Beyond Goa's borders, Tiatr has flourished among Goan expatriates in Mumbai, the Gulf, and the European countries. It provides a cultural link to their homeland, preserving Goan identity and language across generations. This diasporic extension of Tiatr highlights its universal appeal and its power to unite Goans across geographical boundaries.

### ***Tiatr's Contribution to Goan Society***

Few art forms have contributed as profoundly to the moral and cultural life of a community as Tiatr has to Goa. It entertains while educating, and it critiques while inspiring. Its moral narratives—often rooted in Christian and humanist values—have influenced generations to reflect on questions of ethics and justice.

Tiatr's treatment of social themes such as alcoholism, gender equity, migration, and environmental degradation demonstrates its ongoing relevance in contemporary society.

Moreover, Tiatr is a democratic art form. Performed in villages, parish halls, and community spaces, it remains accessible to the common people. This inclusivity has nurtured a broad audience base and sustained Tiatr as a truly people-oriented theatre.

### ***The Need for Academic Research on Tiatr***

While Tiatr enjoys widespread popularity, it has yet to receive the systematic academic study it

deserves. In contrast, other Indian performance traditions—such as Kathakali, Yakshagana, Tamasha, and Parsi theatre—have been widely researched and documented. This lack of scholarly engagement with Tiatr represents a significant cultural gap.

***Academic research on Tiatr is vital for several interrelated reasons:***

**1. Preserving Intangible Heritage**

Tiatr is an intangible cultural heritage that must be systematically documented. Its scripts, songs, stage designs, and oral histories form a rich archive of Goan creativity that is at risk of being lost without proper preservation.

**2. Interdisciplinary Value**

Tiatr sits at the intersection of literature, musicology, sociology, linguistics, and performance studies. Research can uncover how its themes, language, and performance practices reflect changing Goan identities and social structures.

**3. Comparative and Global Significance**

Situating Tiatr within the global framework of theatre studies—alongside traditions like Japanese Noh, African community theatre, or European folk drama—can highlight its uniqueness and universal relevance. Comparative analysis will also reveal how Tiatr absorbs foreign influences while retaining its local soul.

**4. Cultural Policy and Heritage Recognition**

Scholarly documentation can influence cultural policy, strengthening Tiatr's claim as part of India's national heritage and potentially paving the way for recognition under UNESCO's Intangible Cultural Heritage lists.

***The Tiatr Academy of Goa: A Landmark Initiative***

The Tiatr Academy of Goa (TAG) has played a pivotal role in nurturing, promoting, and institutionalizing Tiatr. Its latest initiative—the launch of this Research Journal on Tiatr—marks a milestone in the history of Konkani stage. For the first time, Tiatr receives a structured academic platform that invites critical dialogue, analytical studies, and theoretical engagement.

Through this initiative, the Tiatr Academy of Goa has bridged the long-standing gap between artistic performance and academic research. The Academy's vision goes beyond documentation; it seeks to create an intellectual ecosystem where artistes, writers, and researchers collaborate to explore Tiatr's evolving significance. This journal represents that vision—a space where scholarship meets creativity.

The research papers published in this inaugural issue are not only valuable contributions in

themselves but also serve as a foundation for the next level of Tiatr research. They demonstrate the potential of academic inquiry to deepen understanding, challenge assumptions, and open new interpretive pathways. Each paper adds to the growing realization that Tiatr deserves recognition as a sophisticated cultural and artistic discipline worthy of national and global study.

This pioneering step by the Tiatr Academy of Goa will undoubtedly inspire further academic exploration—leading to conferences, collaborations, and cross-disciplinary projects that will enrich both Tiatr and Goan studies as a whole.

### ***Research at the Academic Level: Building the Foundations***

The inclusion of Tiatr in academic curricula is essential for its sustained growth. Universities and research institutions in Goa and elsewhere should integrate Tiatr studies into their programs in literature, performing arts, and cultural studies. Such inclusion would not only elevate Tiatr's academic status but also serve as a model for studying other regional art forms.

#### ***Academic engagement can bring several benefits:***

**Encouraging New Scholars:** Students can undertake thesis and dissertations on Tiatr's literary, linguistic, and sociological aspects, contributing original scholarship.

**Training Future Practitioners:** Research can inform contemporary performance practices, ensuring innovation grounded in tradition.

**Documentation and Archiving:** Academic initiatives can preserve scripts, recordings, photographs, and oral histories, creating valuable archives.

**Strengthening Cultural Identity:** Academic recognition reinforces Goans' pride in their heritage and ensures Tiatr's inclusion in cultural education.

By promoting Tiatr as a legitimate subject of study, academia validates what the Goan people have always known—that Tiatr is not only entertainment but a living art of immense intellectual and cultural depth.

### ***Preserving Tiatr for Future Generations***

Preservation of Tiatr requires more than emotional attachment—it requires informed research, documentation, and systematic study. As globalization and digital media reshape cultural consumption, Tiatr faces both challenges and opportunities. Scholarly engagement will ensure that while the art evolves, it remains rooted in its original ethos.

Research-based insights can guide policymakers, educators, and artistes in adapting Tiatr for changing times without diluting its essence. By recording its evolution, performance practices, and audience reception, researchers help secure Tiatr's place in the cultural memory of Goa and India.

## ***Conclusion: Towards a Scholarly Renaissance of Tiatr***

Tiatr is not merely a Goan art form—it is Goa's voice, its conscience, and its laughter brought to life on stage. It is a performing art that unites communities, celebrates language, and critiques society with honesty and grace.

The Tiatr Academy of Goa's initiative in launching this Research Journal on Tiatr represents a historic advancement in recognizing Tiatr's intellectual and cultural worth. The first issue of this journal, with its diverse range of scholarly papers, lays the foundation for future research that will preserve, reinterpret, and strengthen this precious art form.

By encouraging dialogue between performers and scholars, and by building bridges between creativity and critical inquiry, this journal ushers in a scholarly renaissance for Tiatr—one that will elevate it at the literary, academic, and performing art levels.

In doing so, we ensure that Tiatr continues not just as a stage performance, but as a vibrant academic and cultural legacy for generations to come.

**- Marcos Gonsalves**  
Editor

## Tiatr – Sôdvaur ani .... Gôychea jivall daizacho samball

Tiatr mhunnlear Konknni machier khol mullam ruzoun axil'li ani atam meren paim ghott'tt rombun uril'li porompork kola. Ekunnisvea xenkddeachea xevottak udeun ailolo ho khaxelo kola-prokar fokot Gôyant ani Gôykaram modem vospi - Gôychea somazantlea noitik, rajkiyo ani somajik zannvikayechem protibimb dakhovpi, sonskrutik sonstha mhonn akarak aila.

Tiatr zori bhousa modem upatt lokpriya zala ani thambonastanam ghollot asa tori xikxonnik toxench sôdvaurachea kxetrant tacher vaur zal'leachem disonam. Mhonnntokoch Tiatr Akademi Gôy (TAG)-n suru kel'lea hea sôdvaur nemallea vorvim tiatrak favo tea voichearik paunddear vhoronk ani fuddlie pillgie khatir hi girest kola samballun dovrunk hem ek akantachem paul tharta.

## Tiatracho thoddo-bhou itihās: Eka khaxelea kola-prokaracho zolm

Tiatracho itihās 1892 vorsa thaun suru zata, jednam Lucasinho Ribeiro hankam tiatracho xilpkar mhonn ugddas korpant yeta – toxench João Agostinho Fernandes hankam man-adoran “Pai Tiatrist” hem birud'd favo zata – zannim Bomboi (sod'deak Mumboi) hanga 'Italian Bhurgo' ho poilo-voilo tiatr machier haddlo. Ostomtichie nattyō-poromporiechi prernna gheun Ribeiro-n tachi kotha ani rochnukechi manddavoll apnnaun, Konknni sonskrutayek zoddli ani dor eka Gôykarachea kallzar chhap urpa sarki eka novea prokarachi dakhvonn machier haddli. Jem kitem Mumboi axil'lea Gôykar prexokam khatir sadaronn ritin machier haddlolem tachem rokhddench eka bollixtt ani somajik chollvollint rupantor zalem.

Sabar doskam uprant Bharotiyo natyoxastrachie poromporient Tiatr hea prokaran apli oxi khaxeli suvat nirman keli. Sorv sadaronnan sat dekhavem (porde) bhitor vanttun ghetlolea tiatrant, kantaram, sonvad toxench songitacho sangat asta. Oxie ritin xurngailolo ho tiatr, somazachim dongam-pongam dakhoun dita ani somazant vospi vaittacher boddi marta. Tiatr ho oso kola prokar zo apli kotha, sonhita, vopari, songit, veong ani noitik mulyam vorvim jem kitem somazant ghoddtta tachem chitr machier ubem korta. Je vorvim tiatr mhunnlear fokot ek sadrikoronnuch nhoi bogor Gôykaranchie jinnecho ek khaxelo bhag ani tancho rupkar dakhovpi arso oxem mhunnchem poddta.

## Tiatrachio onek bazu

Tiatr mhunnlear sahit'ya, songit, somajik, sonskrutik, xrujon'xil toxench voicheariktayecho mell.

### 1. Sahityik bazu (ayam)

Tiatrachi sonhita mhunnlear girest Konknni bhaxechem ani mhunn'nni-voparinchem bhanddar. Hem bhanddar bhaxechi goddsann tigoun dovorta ani lokak avoddtta toslea sadorikornnantlean amchi bhas jiti ani jivall dovorta. Tiatrachea sonvadant chodd korun

vinod, viddombon veong ani vastovacho mell ghoddoilolo polleunk mellta. Machier sador kelolo tiatr, saman'yo mon'xak tachea dispoddt'ttea jinnechea songhorxak tondd diunk adhar korta. Kitlexeach tiatr borovpiamni ani digdorxokamni, mog, noitikta, stholantor (ganv-ghor soddun vo chop), rajkaronn ani bhavarth sarkele voxoi hatallun tiatrachie sahiyik bazuk akar dila. Oxem korta astanam, tiatra vorvim Konknni sahiyik, moukik (*oral*) poromporik, somajik toxench Konknnichea sompurnn boreponnam khatir thav gheunk zainam titem yogdan dilam.

## **2. Songit ani sadorikoronnachi bazu (ayam)**

Songit mhunnlear tiatrachi dhodd-dhodd. Kantaram – orthan dekhavem modem sador kel'lim gitam choddxim dispoddt'ttea ghoddlolea ghoddnnukancher astat. Itlench nhoi tor him kantaram sod'deachie somajik toxench rajki poristhiticher bott dovortat. Hea kantaram vorvim fokot tiatr pollennaranchi mon'rizvonnuch zata oxem nhoi bogor somazachea konsiensak zagrut korpacheim kam' him kantaram kortat. Tiatrachea songit-daizan, pillgian-pillgio Göychea famad kantoristank ani songitkarank posvonn dilam ani tanchem jivit, zoitachie tengxier pavoilam.

## **3. Somajik ani Rajki bazu (ayam)**

Somajik mollar tiatrachem paul mhunnlear purai somazachem akant boll. Tiatr hi ek somajik machi. Tiatr mhunnlear bhed-bhav, bhroxttachea ani her somajik vaitt pois korunk marlolo ulo. Göychea soglleach bhesachea lokak tiatr avoddta ani taka lagun vohot thoim tiatrak boro protisad mellta. *Colonial* kallak thaun aiz meren tiatrant aslolio vopari, zupatti ani vichear korunk lavpi sonhita toxench sonvad mhunnlear somaz sudhraunk annail'lea madheomacho ek girest thevo.

## **4. Sanskrutik ani provaxi bazu**

Göychie ximebhair Mumboi, toxench vilaiti ani Europi desantlea prexxokam modem tiatr posorla. Pillgiam-pillgiam thaun Göychi osmitai ani bhas tigoun dovrunk apli maim-bhuim-ie koddem natem samballunk tiatr yesosvi tharla.

## **Göychea somazak tiatrachem yogdan**

Tiatr kolen, totvam-mulyam ani sonskrutik dixen Göychea somazacher ji bhor ghatlia ti anik khuincheach her kola prokaran ghatlia oxem disonam. Tiatr- kola hi ek oxi kola ji mon'rizvonn korta astanam khub kitem xikoita. Ttika korta astanam jinn zogonk protsahon dita. Tachi kotha mullant Kristi lok jinn ani monisponnacher adharit ason, pillgiechia-pillgiank nitixastr ani neay-oneaya modlo forok xikoita.

Aichea somazant vospi bebdikai, loingik eksarkeponn, stholantor, soimbacho vinax ani her vixoyancher tiatr bott dovorta ani hea piddest somazacho ilaz korunk vaurta.

Itlench nhoi tor, ganv-ganvamni, firgojechea sobhaghoramni ani her bhouxik suvatamni sador

kel'lo tiatr saman'ya mon'xachea monak vichearanchim chakam laita. Hech khatir saman'ya lokam modem tiatr kolek bhorpur vav mell'la.

## **Tiatracher xixxonnik sôdvaurachi goroz**

Tiatr kola zori mottea promannan nam'nek pavlia tori ticho favo tea pormonnan xixxonnik mollar obheas zaunk nam. Dusrie votten nodor marli zalear *kathakali*, *yaksgaan*, *tamasha* ani *Parsi theatre* sarkelia her Bharoti nattyo prokarancher khub obheas zala. Tanchem dostavejikoronn kel'leim sampoddta. Vidvanik nodren tiatr kolecher mat aiz meren obheas zaunk naxil'lea karnnan, ek sonskrutik kavtem vo danv dison yeta.

## **Tiatracher xixxonnik sôdvaur korpa fattlim kitlinxinch mhotvachim karonnam**

### **1. Omrut Daiz samballop**

Tiatr mhunnlear omrut oxem sonskrutik daiz. Hem daiz ek khas oxo pod'dot apnaun dostavejikoronn korop vo songroh rupan ektthaim korop bhou gorjechem. Nam zalear tachi sonhita, kantaram, machi-manddavoll, moukik (*oral*) itihis ani Gôychi girest sonskrutai khuim tori matie bhorvonn zatli mhunnpachi bhirant upzota.

### **2. Sohokaryik mol**

Tiatr hi oxo kola ji sahit'ya, gonnit-xastr, somazxastr, bhaxa-xastr ani sadorikoronnachea nakear bosta. Mhonttokoch sôdvaur vorvim tiatrache vixoi, bhas ani sadorikoronnachea prokarantlean bodoltea Gôykarachi osmitai ani somajik bandavoll koxi probhavit zata hacher obheas korum-ieta.

### **3. Tulnatmok ani zagotik mhotv**

Tiatr kola zor nattyo obheasachea zagotik faskient ghatli - Japanachi Noh, Afrikachem somudayik nattyo vo Europachi lok-nattyo kole sarkea porpomporie vangdda - tachem sorvangi khaxeleponn uzvaddak haddunk xokta. Toxench tulla korpi vixlexonnam vorvim videxi probhav poddlolo tiatr, aplo thollavo atmo tigoun dovrin folladik zaum-ieta.

### **4. Sonskrutik dhoronn ani daizachi vollokh**

Vidvanik rupan kel'lea tiatrachea dostavejikoronnacho, sonskrutik dhoronnacher porinnam' zaum-ieta. Bharot desachea daizacho ek bhag koso ho sodvavr tiatracho davo mozbut korunk xokta ani bhou sohoztayen UNESCO-chea omrut sonskrutik daizachie volleri khala manyotayechi vatt mekllik korpak xokta.

## **Tiatr Akademi Gôy: Ek landmark upokorom'**

Tiatrak posvonn diunk, tacho prochea korunk ani tiatrachem sonsthikoronn korunk Tiatr Akademi Gôy hacho mhotvacho bhag asa. Tacho poilo-voilo upokrom' mhunnlear tiatr-

sôdvauracho *journal* suru korop - Konknni palkachea itihasant margdorxon korpi ho ek moilam fator mhunnlear otitai zaunchi nam. Poiliech pautt tiatr hea kola prokarak svota toyar kel'li xikxonnik machi favo zata. Je vorvim tiatrachi somikxa, vimorxik sonvad, vixlexonatmok obheas korunk vevharik dixta favo zata.

Hea upokromantlean Tiatr Akademi Gõy hannim kola sadorikoronn ani xikxonnik sôdvaura modem kalla saun aslolem ontor bhorun haddlam. Hie Akademichi nodor dostavejikoronnem porosui fuddem vota; tantunt ek voichearik pattlievelem vatavoronn nirmann korpacho yotn kela. Zhoim kolalkar, lekhok ani sodvaur korpi ekamekachea sohokaran tiatr odik unchayer vhorpachi vatt sodun kaddttat. Ho *journal* fuddaracho dixttavo ballgita - zhoim xixyovrut'ti ani xrujon'xiltayecho sumell ghoddon yevpi suvat nirmann zata.

Hea ugtaunniechea ankant uzvaddak ayil'le sodvaurache nibond fokot tanche purtench yogdan ditat oxem nhoi bogor tiatr sôdvaurachea fuddlea paunddea khatir ek buniad ghalun ditat. Tiatra vixim aslolo somoz odik kholayen vaddovpacho ani samkar aslolem avhan svikarun tiatrachea zoita khatir novo marg sodun kaddpachi tank dakhoitat. Hea *journal*-ant aslolo dor ek lekh tiatrachi vollokh odik unchayer vhoronk vaurtat. Toxench raxtriyo ani zagotik paunddear sonskrutik ani kola kxetrant obheas korpa sarko vixoi mhonn man'yatai mellpak zai oxi axa ballgitat.

Dubhav viret, Tiatr Akademi Gõy hannim marlolem hem paul fuddlea xikxonnik sodvaurak protsahit kortolem - taka lagun porixodo, sohokar ani par-xist prokolp chalik lagtole, je puraiponnan tiatracher adharit kelolo vaur somrud'dh kortole.

### **Xikxonnik paunddear sôdvaur - Buniadicho fator**

Sodankal togta toxi vadd korunk tiatracho aspav xikxonnik obheaskromant asop bhov gorjechem. Hech khatir Gõy toxench Gõya bhair aslolea vidyapitthamni ani sodvaur sonsthamni sahit'ya, sadorikoronn kola, sonskrutik obheasantlia aplea karyavollimni tiatr-obheasacho aspav korcho. Oxem kelear tiatracho xikxonnik dorzo vaddttolo ani tech borabor her prodexik kola prokarancho obheas korpa khatirui ek nomuno, dorjedat nomuno, thartolo.

### **Xikxonnik mollar kel'lo aspav zaito faidexir tharom-ieta**

**Novea vidvanak protsahon divop:** je vorvim vidyarthi sahit'ya, bhaxik ani somaz xastriya dixen probondh hatant gheun mull vidvantayek yogdan diunk xoktat.

**Faichea vevsayikank proxikxon:** Sodvaurantlean somkalin vaur korpianchie pod'dotichi mhaiti mellonk xokta ani poromporient novnirmitichi bhor poddom-ieta.

**Dostavejikoronn ani songrohit korop:** Xikxonnik upokromamni lipi, *recordings*, fottu ani moukik itihasekthaim korun moladik songroh toyar korum-ieta.

**Sonskrutik osmitai mozbut korop:** Xikxonnik man'yatai mell'li zalea Gõykarank aplea daizacho obhiman asa to bollixtt zata ani sonskrutik xikxonnant tiatracho aspav zaum-ieta.

Tiatr ho obheasacho kaidexir vixoi mhonn prohear kelo zalear jem kitem Göykarank adinch khobor aslem tantunt odik bhor poddpachi khatri vaddtta - Tiatr mhunnlear fokot mon'rizovnnuk korpachem sadon nhoi bogor upatt ginean ani sonskrutik kholai axil'li jivi kola mhunnpachem sid'dh zaum-ieta.

### **Fuddlie pillgie khatir Tiatr samballun dovorop**

Tiatracho samball korunk bhavnik mella poros odik goroz asa – te khatir mhaiti divpi sôdvaur, dostavejikoronn ani favo ti chal apnnaun obheas korcho poddttta. Zagotikoronn ani dijjittol madheomamni sonskrutayek sthan melloun diunk tiatr kola prokarak avhan ani sondhi oxea donui gozalink tondd diunchem poddttta. Tednanch ki hi kola mullantunch aplem oxem khaxeleponn gheun ailia mhunnpachem lokxant yetlem ani sôdvaurak odik nett mellttolo.

Hea sôdvauracho dixttavo, dhoronn nirmiteank, xikxonn todnyank ani kolakarank, tiatracho gabo khuinchiech poristhitint nam bodoltam, bodoltea kallant apnnavpa khatir margdorxonn korunk faidexir tharom-ieta. Tiatrachim mulyankon, sador korpachi pod'dot ani prexokanchi tiatr apnnavpi nodor, sôdvaur korpiank Göychie ani purai Bharotachie sonskrutik yadostikent tiatr hea kola-prokarak aplem khaxelem sthan prapt korunk adhar korta.

### **Attap: Tiatr vidvanik dixen vhortanam**

Tiatr ho fokot Göycho kola prokar nhoi - to Göycho avaz, tacho atmo ani machier jivall kel'lem tachim jivit. Tiatr ek oxi sadorikoronn kola ji, somaz ekvottit korta, bhaxeche suvalle monoita ani bhov promannikponnan ani soroll manen somazachi somikxa korta.

Tiatr Akademi Göy hannim suru kel'lo ho sôdvauracho *journal*, tiatrachim voichearik ani sonskrutik mol ollkhon ghevpi udorgotichem paul mhunnlear zata. Hea *journal*-acho poilo ank, veg-veglllea vidvan nibondam soit, fuddlea sôdvaurachi buniad ghalta. Je vorvim ho moladik kola-prokar samballun dovortolo ani fuddarak tacho vegllo somzut kaddunk ani tiatr ho prokar odik mozbut korunk adhar kortolo.

Ho sôdvauracho *journal* kolakar ani vidvanam modlea sonvadak protsahon dita toxench xrujon'xiltai ani vimorxik choukoxi hanche modem bandun, sahityik, xikxonnik toxench tiatr sadorikoronn kolechea paunddear zoitachie tengxier vhortolo mhunnpachem bhasaita.

Oxem korta astanam, tiatr ho fokot machieruch sador zatlo oxem nhoi bogor fuddlie pillgie khatir ek jivem xikxonnik ani sonskrutik daiz mhonn fuddem vetolo mhunnpachi khatri dita.

**-Marcos Gonsalves**  
Sompadok

### तियात्र-गोंयच्या जिवाळ दायजाचो सांबाळ

तियात्र म्हळ्यार कोंकणी रंग-माचयेर, गोंयचें समाजीक, नैतीक आनी राजकीय जिणेचें दर्शन घडोवन हाडपी एक खाशेली अशी जिवाळ सांस्कृतीक परंपरा. 1892 वर्सा लुकासिन्हो रिबेरो हांच्या इटालियन भुरगो ह्या तियात्रा वरवीं उदयाक आयिल्लो तियात्र, नाटकीय कथाकथन आनी संगीत तशेंच कांतारांचो मेळ घडयता, समाजीक प्रस्नांचेर टिप्पणी करता आनी मनरिजवण दिता.

तियात्रांतलें साहित्य, संगीत, समाजीक आनी सांस्कृतीक आयाम, कोंकणी भाशेक सांबाळून दवरता. तियात्राचे सादरीकरण कलेची पोसवण करता. अन्याया आड आवाज उठयता. समाजांत वसपी वायटाचेर बडी मारता. इतलेंच न्हय तर तियात्र वेग-वेगळ्या विचार-श्रेणीच्या मनशांक आनी चड करून सगळ्या गोंयकारांक जोडून दवरता.

तियात्राची लोकप्रियता आसून लेगीत शिक्षणीक मळार ताचो अभ्यास तितलो केल्लो दिसना. ह्याच निमतान तियात्र अकादेमी गोंय हाणीं एक समर्पित संशोधन जर्नल सुरू करपाचो वावर हातांत घेतला. व्हडा उमेदीन तो पयल्या पांवड्यार यशस्वीपणान शार्ती पावयला. कलाप्रकाराचें दस्तावेजीकरण, विश्लेशण आनी इतिहासीक नदरेन तियात्र सांबाळप तशेंच तियात्र फुडले पिळगे मेरेन पावोवप हीच ह्या वावराची मोख! हो संशोधन जर्नल नव्या शिश्यवृत्तीक प्रोत्साहन दितलो. तशेंच फुडाराच्या वेवसायिकांक प्रशिक्षण दिवन, लिपी, संगीत आनी तोंडी इतिहासाची राखण करतलो. ह्या संशोधन जर्नला वरवीं अभ्यासक्रमांत तियात्राचो आस्पाव करप सोंपेपण जातलें. त्याच बाराबर विद्वान आनी कलाकार तियात्राचें सार तिगोवन दवरून ताची उदरगत जावपाची खात्री पटोवन दितले. तियात्र अकादेमी गोंय हाणीं चालीक लायिल्लो हो उपक्रम, विव्दान प्रबोधनाची बुन्याद घालता. इतलेंच न्हय तर फुडल्या पिळग्यां खातीर तियात्र हें एक जिवाळ सांस्कृतीक दायज वो वारसो म्हूण जाहीर करता.

- मार्कोस गोन्साल्वीस  
संपादक

# A Study of J.A. Fernandes' *Tiatr Tandulamchem Kestaum* (1944-45)

Remy Dias

## Abstract

Among the numerous tiatrs of J.A. Fernandes, his work *Tandulamchem Kestaum* which he writes during the last years of World War II, that is, 1944 and 1945 records the collaboration of the *Famad Goencho Trio* the *Batcar-Xettcar-Possorcar* in making scarce rice available only to the rich sections of the society and at a higher price. *Tandulamchem Kestaum* sensationalizes how the poor especially the kunbi die in the countryside. The tiatr shows what the contemporary Konkani periodical *Ave Maria* published from Bombay also attests about the famine ravaging Goa during 1944 and 1945. The local production of rice for each of these years is suffice for just 3 to 4 months. Imports from British India are negligible. Introduction of the Portuguese currency the *escudo* as legal tender, shortage of low denomination coins, and the high exchange rate for the British Indian currency in Goa all contribute to destabilize the economy. The rich become richer and the poor perish for want of adequate food. Rice, the staple diet is scarce. The Portuguese government introduces rationing but there is no supply of stock for several months. The public distribution system is highly erratic. Prices of all essential commodities shoot up and trade in the black market is the order of the day. The Portuguese government stipulates equitable distribution of rice but have no storage facilities whatsoever to stock rice. *Tandulamchem Kestaum* when read along with the essays of T.B. Cunha and the numerous articles and write-ups appearing in *Ave Maria* point to the reality of the raging famine and how it sings the people especially the poor and the kunbi. With little or no food supplies many emigrate to distant lands especially to Bombay and other areas in British India in search of employment opportunities and to avoid death and destruction in the land of their birth.

**Key words:** Tiatr, J.A. Fernandes, *Tandulamchem Kestaum*, Rice Problem, Famine, *Kunbi*

## Saranx

João Agostinho Fernandes hanchea sabar tiatrantlo, dusrea mhazhuzachea nimneea kallar mhunnlear 1944 ani 1945 vorsamni boroil'lo '**Tandulamchem Kestaum**' ho tiatr khub famad asa. Hatunt adinch durmill axil'le tandull fokot girest somazak chodd molan uplobdh korun divpi bhattkar-xetkar-posrokar oxa trimiti ghottkanchea sohokaryachem chitronn korta. '**Tandulamchem Kestaum**' tiatrant ganvgirea vattharant gorib lok khas korun kunnbi somaz koso bhukek lagun bolli zata hachem sonvedonatmok chitronn kelam. Hea tiatrant 1944-1945 vorsa Gõyant poddil'lea duxkallachem jem chitronn ailam teach duxkallachi Mumboi saun prokaxit zavpi 'Ave Maria' nanvachem somkalin Konknni satallem-i govai dita. Hatunt dor vorsa thollavem

tandllanchem utpadon fokot 3 te 4 mhoinech puro astalem. Bharotantlean zavpi ayata sondorbhant durlokx zatalem. Purtugez 'escudo' cholnacho vapor, unnea molachea nanneancho unnav, Brittix Bharotiya cholnachi chodd vinimoi (*exchange*) dor hankam lagun Göychi orthvevostha osthir zata. Girest odik girest zata ani gorib favo tem on'n mellonk naxil'lean bolli zata.

Purtugez sorkar rexon vevostha suru korta punn kitlexech mhoine dhan'neachi purvonn zainam. Bhouxik vitronnant axil'li onixchitotai sogllea gorjechea vostunchi dorvadd haka lagun kallo bazar choddttta. Purtugez sorkaran tandull vanttpachi vevostha kelia punn tanche koddem tandllancho santtho korun dovorpachi koslich vevostha nam. T.B. Cunha hanche nibond ani *Ave Maria*-nt prokaxit zavpi sabar lekh vachtokoch, duxkallachi vastoviktai ani lokank khas korun gorib ani kunnbi somazak koxe tras zale hem spoxtt zata. On'nachi purvonn samki unni axil'lean vo samkich naxil'lean choddxe lok kamanchea nimtan ani aplichech zolm-bhuim-ient zavpi mon'xacho vidhvons ttallpa khatir porki vattharamni khas korun Mumboi ani Bharotantlea her vattharamni rozgar sond sodpak ani zolmachie bhuim-ier moronn ani nax zauncho nhoi mhonn stholantor (*migration*) kortat.

**Biz utram:** Tiatr, J.A. Fernandes, Tandulamchem Kestaum, Tandllanchem unneponn, Duxkall, Kunnbi.

## सारांश

जे. ए. फेर्नांडीस हांच्या साबार तियात्रांतलो, दुसऱ्या म्हाझुजाच्या निमण्या काळार म्हणल्यार 1944 आनी 1945 वर्सांनी बरयल्लो 'तांदळांचें केस्तांव' हो तियात्र खूब फामाद आसा. हातूंत आदींच दुर्मीळ आशिल्ले तांदूळ फकत गिरेस्त समाजाक चड मोलान उपलब्ध करून दिवपी भाटकार-शेतकार-पसरकार अशा त्रिमिती घटकांच्या सहकार्यांचें चित्रण करता. 'तांदळांचें केस्तांव' तियात्रांत गांवगिऱ्या वाठारांत गरीब लोक खास करून कुणबी समाज कसो भुकेक लागून बळी वता हाचें संवेदनात्मक चित्रण केलां. ह्या तियात्रांत 1944-1945 वर्सा गोंयांत पडिल्ल्या दुकळाचें जें चित्रण आयलां, त्याच दुकळाची मुंबय सावन प्रकाशीत जावपी 'आवे मारिया' नांवाचें समकालीन कोंकणी नेमाळेंय गवाय दिता. हातूंत दर वर्सा थळावें तांदळांचें उत्पादन फकत 3 ते 4 म्हयन्यां खातीर पुरक आसतालें. भारतांतल्यान जावपी आयाता संदर्भांत दुर्लक्ष जातालें. पुर्तुगेज 'एस्कुडो' चलनाचो वापर, उण्या मोलाच्या नाण्यांचो उणाव, भारतीय चलनाचो वाडपी वापर हांकां लागून गोंयची अर्थवेवस्था अस्थीर जाता. गिरेस्त आनीक गिरेस्त जाता आनी गरीब फाव तें अन्न मेळूंक नाशिल्ल्यान बळी वता. पुर्तुगेज सरकार रेशन वेवस्था सुरू करता पूण कितलेशेच म्हयने धान्याची पुरवण जायना. भौशीक वितरणांत आशिल्ली अनिश्चीतताय. सगळ्या गरजेच्या वस्तूंची दरवाड हांकां लागून काळ्या बाजाराक येवपी ओतो सामान्य जावपाक लागता. पुर्तुगेज सरकारान तांदूळ वांटपाची वेवस्था केल्या पूण तांचे कडेन तांदळांचो सांठो करून दवरपाची कसलीच वेवस्था ना. टी.बी. कुन्हा हांचो निबंद आनी आवे मारियांत प्रकाशीत जावपी साबार लेख वाचतकच, दुकळाची वास्तविकताय आनी ते लोकांक खास करून गरीब आनी कुणबी समाजाक कशे त्रास दिताले हें स्पश्ट जाता. अन्नाची पुरवण सामकी उणी आशिल्ल्यान वा सामकीच नाशिल्ल्यान चडशे लोक कामांच्या निमतान आनी आपलेच जल्मभुंयेंत जावपी मनशाचो विध्वंस टाळपा खातीर परकी वाठारांनी खास करून मुंबय आनी भारतांतल्या हेर भागांनी स्थलांतरणां करतात.

**बीज उतरां:** तियात्र, जुआंव आगोस्तीन फेर्नांडीस, तांदळांचें केस्तांव, तांदळाची समस्या, दुकळ, कुणबी

## Introduction

This essay attempts to sketch a picture of the dismal conditions of hunger, deprivation and death during 1944-45 due to the famine.

The tiatr *Tandulamchem Kestaum* of J.A. Fernandes is written in roman script Konkani and is available in the manuscript form at the Central Library, Panjim, dramatizing the issues of hunger, deprivation and the resultant deaths occurring during World War II in the Goan countryside especially among the Kunbis. The tiatr is interspersed with numerous creolized Portuguese and English words. Besides, the language of the kunbis – as used by J.A. Fernandes, perhaps for entertaining the spectators – is different from that of other sections of Goan society. All this makes it quite challenging to read and use the tiatr as a source for piecing the history of famine, in 1944-45.

Most of the contemporary writers sing praises of Portugal's dictator Salazar for keeping off the Portuguese nation and its empire from the Great War (1939-45) and thus saving people from its ravages. However, is J.A. Fernandes' tiatr *Tandulamchem Kestaum* then just a work of fiction or does it expose the reality in the periphery (hinterland) of the Periphery (Goa) of the Portuguese empire. The tiatr discusses the destruction that the War causes in the Goan villages, and, the hardships which people have to endure to avoid the trickery of the elites, with the officialdom either remaining silent or at times conspiring against the poor. The thought provoking essays of T.B. Cunha '*The Rice Problem in Goa (An Analysis of the Government's Extortionist Policy)*' and '*The Basic Problem an Appeal for a Customs 'Modus Vivendi' with Neighbouring India,*' analyses the situation from the pre-War period which situation only becomes worse in the subsequent years. As stated above, the pages of *Ave Maria* contain abundant information about the famine devastating Goa in 1944 and 1945.

The elites who control the bureaucracy, and land owning institutions like the *comunidades* (village communities), *confrarias* (confraternities) and *mazanias* (temple trusts) often collaborate with the colonizers increasing manifold the burden of the commoners. These institutions are collectively the biggest land owning institutions in the early twentieth century. The average Goan villager, especially the landless labourers and the kunbis groan under the impact of Portuguese colonialism. So, this essay titled '*A Study of J.A. Fernandes' Tiatr Tandulamchem Kestaum (1944-45)*,' attempts to write the story of the destruction in the Goan countryside and fill a gap in the history of Goa during the latter part of the war period 1944-45, offering a commentary of the raging famine.

Some important research questions that the essay investigates are: Who is J.A. Fernandes and what compels him to write the tiatr *Tandulamchem Kestaum*? What is the storyline of the drama? How does J.A. Fernandes contrast life of the elites and the well-to-do in the urban areas with that of the poor sections struggling to make both ends meet? How does the story of *Tandulamchem Kestaum* resonate with the reality that T.B. Cunha's writings in the late 1930s expose? What is the picture that can be drawn about the grimaced life in the Goan countryside by reading and analyzing the news in

the contemporary Konkani periodicals? Do the periodicals attest the reality which J.A. Fernandes tries to portray or is the picture dissimilar? How do the batcars (landlords) and cultivators combine with the traders and shopkeepers to defraud the marginalized? Is Goa facing a famine during the World War II and how is this pushing the daily wage workers including the kunbis to migrate in large numbers to distant lands? What is the overall impact of the scarcity of rice on the households?

The above research questions are sought to be analysed with a historical perspective in four sections. The first part, deals with the life and writings of J.A. Fernandes, and the story of Tandulamchem Kestaum. The second sections analyses the writings of T.B. Cunha – the father of Goan nationalism – depicting the misdeeds of the Portuguese government in handling the rice problem and exposing the insensitive manner the issue is handled. Section three uncovers the reality regarding the availability or rather the scarcity of rice by making a study of the periodical Ave Maria from 1944 to 1945. The fourth section, deliberates on the daily struggle of the commoners in the villages and shows how the kunbis and other sections of Goa respond to the challenging conditions by migrating en masse to British India 'in search of the daily bread' rather than 'die of hunger in Goa'. This is followed by some concluding remarks.

### **J.A. Fernandes and ‘Tandulamchem Kestaum’**

The famine prevalent in Goa during the war period, especially from 1944 and 1945, with the landless labourers and kunbis experiencing extreme hardships to procure one square meal for the day, prompts J.A. Fernandes to write Tandulamchem Kestaum. The cast includes Minglu Ferreiro (Batcar) his devout wife Virgin and Phillip (spoilt son and an alcoholic); Cosma (Xettcar) a hardworking cultivator specializing in taking *comunidade* (village community) rice fields on rent, hoping to make a living so that he could marry-off his three daughters and save enough to buy additional two plots of land at Dormapura, Salcete; Sitaram (Possorcar) a retailer who is an expert in mixing-fixing and making a fast buck through hook and crook; Salvador (Bomboicar) an emigrant exasperated with the day light looting of the masses and the extortionate cost of living in Goa; Juzze, Nujjar, Foranchik, Nujjad, Izbel (all kunbis) resigned to a fate of misery but willing to change the course of destiny; and, Lieutenant Faria, Gaspar and Cab (policeman) who are the local elements representing the long arm of the coloniser.

J.A. Fernandes is a skillful writer and dramatizes life at the *possro* (shop) in the commercial city of Margao in the following manner:

*Sitaram possorea boson sakkor anic petrol vinktan, bailean voddli line, asson bailo ani dadelea ani burguim, kunbi, cab, etc Sitaram poilo voddla locac sakkor dita ani maguir locachi lutt chodd zatastanam vantat tednam soldad temcam bond corunc sangtat kiteac carandai kestamvam zatanam mandar sorxim. Possorear choriam Petrol ani Sakkor vinkta. (Act I, Scene IV)*

*Sitaram is sitting at the shop-counter and sells sugar and kerosene, outside is a long queue, there being women, men and children, kunbi, policeman, etc. etc. Sitaram first sells sugar to the well-to-do, and then as the crowd swells and as the hullabaloo rises the soldier asks him to close (the shop) for haggling and fights flare up at the counter. It is seen that Petrol and Sugar is sold in black. (All translations of excerpts from Tandulamchem Kestaum in this essay are of the author)*

In few words, J.A. Fernandes cleverly describes the downside of the local trade and commercial activities. In the first half of the twentieth century, trade is largely controlled by the Hindus and so the shop owner is depicted in the tiatr as a Hindu by name Sitaram Bombi. He trades in sugar and kerosene which is sold first to the rich, undoubtedly, for a higher price. The commoners, especially the kunbi who are also in queue cannot obviously afford to buy at the inflated price and there is much confusion. This is usually a repeat story everyday fraying tempers. The Cab present at the scene orders Sitaram to close the shop. This makes matters worse. For, what follows is the underhand sale of sugar and kerosene for a higher price. The poor and the kunbi who obviously cannot pay the high rates, and are overwhelmed by the over-bearing behaviour of the policeman, go home empty handed, frustrated and completely dejected.

*Tandulamchem Kestaum* is not just about the sale of sugar and kerosene in the black market. It's a more painful story of the reality in the countryside. J.A. Fernandes depicts in the tiatr how the 'Famad Goencho Trio,' (famous Goan troika) of the *Batcar-Xettcar-Possorcar* (Landlord-Cultivator-Shopkeeper) conspire to raise the price of paddy/rice in order to make a fast buck. This is when in fact the villagers are facing extreme shortage of rice. During the year 1944 and 1945 the production of rice in Goa is so less as to meet the needs of the populace for just 3 to 4 months. Imports from British India and Burma are negligible. The opening scene of the tiatr, offers a peep into the behind the scene dealings of the producers and traders of rice, backed by the feudal elements, to jack up prices during World War II. The discussion between Minglu, Cosma and Sitaram is an indicator of this cruel reality:

*Minglu* (Laughs aloud ha ha) *the three of us are fortunate to earn in thousands on rice, we will profit from this war (to Cosma) you take as many rice fields like me – Am ready to take all your produce at a good price – what say you it's ok.*

*Cosma* *I cannot sell at the old rate to you.*

*Minglu* *Tell at what price you want to sell – remember that I too have to profit.*

*Cosma* *80 rupees per handi (and) cannot sell for less. For, I have three daughters whom I wish to marry... besides, two plots at Dormapura (which I want to buy).*

- Minglu*      *80 rupees is just too much – If bought at that price then we would have to sell (at retail) for 100 rupees and at that rate it will be difficult – You sell it (to me) for 60 rupees and I will re-sell at 75 rupees for a profit margin of 15 rupees per handi.*
- Sitaram*      *(And) I will then sell it (to the people) for 85 rupees per handi. I need to earn (profit) at least 10 rupees per handi.*
- Minglu*      *We won't allow any imports till all our harvested rice is sold – what's needed is unity of all the Goan landlords, cultivators and traders. This is the best time for us to make money, buy cars and build bigger cottages. All laugh ha.*

Before the start of the war, the price of rice is not high and is sold directly to the consumers by either the batcar or xettcar and at their respective residences. Perhaps, with the trader missing from the scene people got rice in retail at a rate they could afford to buy, directly from the producers. From the above discussion, it is clear that when the xettcar Cosma sells his produce to Minglu batcar the latter jacks up the price by Rs. 15 per handi as he unloads the produce to the shopkeeper Sitaram. And Sitaram tells directly that he is looking for a profit of Rs. 10 per handi as well. The truth is much bitter. In reality, the profit which Sitaram is earning is enormous. He sells rice in retail at Rs. 3.50 per paili. A handi of rice is equal to 20 cuddos or 40 pailis (which is the measure of rice in Goa). Thus, when Sitaram sells 40 pailis of rice at Rs. 3.50 he earns about Rs. 140 per handi and his profit margin is in the range 40 to 50 per cent or more. The tiatr shows Sitaram selling tens of handis every season.

Cosma the cultivator sells 150 sacks of rice to his overlord Minglu which is equivalent to about 100 handis. This, indicates the batcar Minglu earning about 1500 rupees, at harvest, and without any investment or meaningful effort on land. The feudal lords are also not known to contribute towards the improvement of cultivable lands in the twentieth century. Yet, it is the feudal position which enables the batcar to extract his pound of flesh at each and every harvesting season. Cosma does not or cannot sell his produce, directly to the shop-keeper Sitaram, bypassing the authority of the former's overlord Minglu. He has to sell it to the batcar who will then re-sell it to the local retailer. The words of Minglu point to his machinations '*Kitem munn anvem khup dudu kela battacher he zinsan – zadd batcaranim zolmanc kelonam Sitaram ha ha ha*' (I have earned a lot through rice – [and says to] Sitaram, no batcar ever earned so much in their lifetime like this ha ha ha). The profit margin which Sitaram then makes vending rice in retail is already indicated above. The rice that Sitaram sells is also mixed with stones and other foreign material affecting adversely the health of the consumers. But, Sitaram is least concerned about the welfare of the people and says '*Amcho cosso guneaum corunc zata...*' (How am I to be blamed...?), adding jocularly that 'people are simpletons.'

Master story-teller that he is, the brilliance of J.A. Fernandes is evident in the way he shows how the

*Famad Goencho Trio* are making a killing (money) at the cost of the kumbis who either die due to deprivation or emigrate in large numbers to avoid the pangs of hunger, turning their back, to the land of their birth and ancestors, and cursing the exploitative *Famad Goencho Trio*. The tiatr also portrays the *Bomboicar* (Goans working in British Bombay) as a concerned villager eager to challenge the maneuvers of the *Famad Goencho Trio*. Salvador, a *Bomboicar*, comes calling on them (*Batcar-Xettcar-Possorcar*) to convey the hardships which people face. He asks for the price of rice and following is the dialogue:

Salvad           *...You'll are selling (rice) at too high rate.*

Minglu           *You are saying it's costly, however, are you not aware that these days everything is dearer. In olden days, 12 mackerels were sold for 1 paisa (1/100<sup>th</sup> of a rupee) while today for 1 rupee it is just 3 or 4... besides, loafs, cashew, everything is expensive. If there is no import of rice how are we to be blamed mister.*

Salvad           *You'll are not allowing import of rice for it is advantageous to you. You are telling that cashew, mackerels, loafs, etc are costly – why won't it be. You are selling rice at the rate of 3.5 rupees per paili in the black market. You'll are to be blamed – keep the rate at 1.5 rupees (per paili) and everything will be cheaper – at this rate of rice Goans would not emigrate to distant lands by forsaking their villages.*

Minglu           *How do you know that we stop imports (ofrice)? It's all lies.*

Salvad           *There is no one to report to the government about the true picture of rice. Authorities are clueless and are not remedying the situation. Today, with vast numbers emigrating, (there is) much loss to the villages, to the exchequer and to the government.*

Cosma           *We are not much concerned about the loss.*

Salvad           *What do you know – who will tell you about the poor and the kumbis – venture out of Margao city and go the bordering villages and wards and you'll will witness how many people are dying of hunger.*

The argument of Salvador – who arrives from Bombay for three-month vacation in Goa – with the *Famad Trio* shows plainly the extent of price rise in the first half of the twentieth century. For instance, in a life time the price of mackerels which are earlier sold at the rate of 12 mackerels for 1 paisa (1/100<sup>th</sup> of a rupee), now cost exorbitantly high during the War, that is, 1 rupee can fetch only 3 or 4 mackerels. Fish along with rice and curry is the staple diet of the people. The price of mackerels

rises alarmingly by 300 to 400 times in the years 1944 and 1945. And the poor and kunbis who just cannot afford to buy fresh fish, consume only a small piece of salted fish (*harrea bangddo*) along with *ambil* (gruel made of nachnni or millets) instead of fish-curry-rice or *pej* (canjee made of rice). Many survive on *chiringue* (*moong* or green gram) which, however, they detest to consume.

Nuzad, an elderly *kunbin*, for instance, complains to her son in the tiatr '*tea chirinjeane muj pottam chabbot murre – mac borea podnaim chirnjache pej*' (I get stomach ache consuming green gram – I just don't like the broth). To this her son Foranchik replies that '*Eileai diss cadcha podile. Baca(ram) codde – Xettcaram codde, Possorcaram codde tandul custai tenje gorant pun ek pod negun dinaim magonc jeleari dudu jeun*' (We have to endure the [bad] days. The Batcars, Cultivators (and) Shopkeepers have rice in abundance but if we ask they don't give even a podd of rice.' It may be noted that a podd of rice is equivalent to quarter of a paili. That is why, Salvador hits the nail on the head when he utters: “You (Sitaram) are selling rice at the rate of 3.5 rupees per paili in the black market. You'll are to be squarely blamed – keep the rate at 1.5 rupees and everything will be cheaper – at this (lower) rate of rice Goans would not emigrate to distant lands, forsaking their villages”.

When the *Famad Goencho* Trio refuse to acknowledge the prevalence of famine in Goa, Salvador points that most people are frail and skeletal '*tenchim addam distipoddat*' (their bones are visible) and says: “*Coitat – Tumchem Batcar, Xettcar, possorcarachem cont guetolo con nam so dista – karan tumi zalea atam duduvancar – duple poicha custar*” (Wretched – there is none to make you'll Batcar, Xettcar, Possorcar accountable – you'll have become rich at the expense of the poor). Salvador brings forth another truth. It is about his lack of adequate knowledge of the Portuguese language (the official language of Goa) which is a stumbling block to report about the nefarious activities of the rice producers, traders and feudal lords to the concerned authorities (*Firinghi bhass noco decun patti sortam*).

The parting remarks of Salvador paints a grim picture of the reality in Goa for the poor and the Kunbi. Read:

*Tumi batcar, xettcar, Possorcar, dudu corunc bhair sorlea mun Bomboicaranc khobor assa. Aum Bomboicar ek 3 muineachem licens gueun eilolom Goeam ravonc punn maca chodd marecar podlem – poile suater Inglez nottam vattau dilo 10% tandul 3/8 paili Goun 2/12 paili. Bestoch eilom dista – sogli nagoun, nagoun – Te dudu tumcam bogsonant caran te dudu dukkam galoum ditole...*

*That you batcar, xettcar, Possorcar, are out to make a fast buck, all the Bomboicar (emigrants) are aware. Am a Bomboicar who came for 3 months holidays to Goa but have had a bad experience – first of all had to pay 10 per cent exchange rate on foreign currency, rice costs 3.5 rupees per paili, wheat 2.75 rupees per paili. Unnecessarily I came here –*

*everywhere there is cheating, cheating – the money (you make) will cost you dearly for (we) are earning through our sweat...*

The common refrain in the first half of the twentieth century is that there are hardly any opportunities for gainful employment in Goa. The educated sections and others prefer migrating to British India for work sending remittances to relatives. And, when they return to Goa either for holidays or after retirement with their life savings the emigrants have to pay 10 per cent exchange rate to convert the Indian currency to the Portuguese Escudos. It may be noted that suddenly the Portuguese made escudo the only legal tender in Goa during the War inconveniencing people largely. This is one of the major reason the poor could not buy rice for they did not possess Portuguese escudos and low denomination coins required to make purchases which are in short supply. Besides, rice and wheat are costlier in Goa as compared to British India.

It seems, the migrants like the character of Salvador in Tandulamchem Kestaum are a catalyst rooting for positive change in Goa. The following words of Salvador to the Famad Trio are thought provoking:

*...funkot tandul dubol loc magona. Kestaum muntai tem tumim chodda pressac te vinktai decun. Bomboi girestanc ani dubleanc ekuch pres, sogleo jeunacheo vostu sovai ani sogle assat dadosi.*

*...the poor are not asking for free rice. Problem is you'll are selling at too high a rate. In Bombay both the rich and poor pay the same price, all food items are cheap and everyone is happy.*

Is J.A. Fernandes who is likewise an emigrant employed in Bombay trying to speak his mind through the character of the *bomboicar* Salvador in the tiatr? This seems so, however, it would require a thorough analysis of the life and his vast volume of tiatrs and other writings. J.A. Fernandes, is a Konkani playwright and theatre artist, born on 21 December, 1871, in Margao, Salcete. He migrates and is employed for long in the firm Philipps & Co., in Bombay, where he died at little less than age 75 years on 29 August, 1947.

J.A. Fernandes wrote a number of tiatrs. These tiatrs are acquired by the Goa Konkani Akademi, Panjim from his son Anthony Fernandes and later on transferred to the Central Library, Panjim where they are currently available, in manuscript form, for public viewing/reading. Some of the tiatrs include: Belle of Cavel (1893), *Cazar Matarponnar* (1897), *Revolt de Satari* (1897), *Bebdo* (1901), *Batcara – Part I* (1904), *Batcara – Part II* (1905), *Pandurang Kusmoncar* (1910), Professor Leitao (1914), Geraldina (1925), Rukmibai (1926), *Noureamcho Bazar* (1927), Josefina (1932), *Vauraddi* (1933), *Kunbi Jaki* (1934), *Muzo Khapri Chakor* (1939), *Goan Ponch* (1941), etc. *Tandulamchem Kestaum* (1944-45) is perhaps the last tiatr composed by him. J.A. Fernandes is also a contributor of stimulating articles on Konkani language and culture, caste, migration and other

prickly issues, to a number of contemporary Konkani periodicals, published from either Goa or British India.

Wilmix Wilson Mazarello (*100 years of Konkani Tiatro*, Panjim, Directorate of Art & Culture, 2000, 15-21) writes, what is most note-worthy about J.A. Fernandes' writing is that his tiatrs have a moral background, are decent, and have no vulgarity whatsoever. Wilmix also emphasizes the fact that J.A. Fernandes endeavours to improve the quality of tiatrs, strives to give good direction to the actors and gives equal importance to the music aspect in his tiatrs.

In the Tiatr *Tandulamchem Kestaum* the authorities are doing little to correct the anomaly of lack of rice. Exasperated Juzze, Nujjar, Foranchik, Nujjad, Izbel catch hold of the *Famad Goencho* Trio, tie them all together with a rope, beating them mercilessly. They cry aloud in pain and realizing their folly agree to give rice to the poor at an affordable rate. But none listen to their wailing. The *Bomboicar's* parting words as the tiatr ends on a disastrous note are poignant:

*... Ho castig favo tumcam connam tumche churchure naim – Tumche osso munxini ho caiboro Goencho gaum padd gailo – Goencar guele gaum sandun ani ghatti, melbari bitor sorle tenche suater. Tumim tegui vortoutai guneaucari – Goencha locac daundaicha. Aumvui vetam mujem gor ani gaum sandun. Adeus tegaim, Batcar, Xettcar ani Possorcar. Tegui eka mekachi bori ubb gueat, duduvanichi, guetat tessi – xettant vaur corrat ani atant tumi gueat tenchi suat and sinkat ani corat temcho vaur zaiat vauraddi ani nuim Batcar, Xettcar ani Possorcar adeus...*

*... You'll deserve this punishment (,) none pity you'll. Wicked people like you have destroyed Goan villages – Goans have left their villages and ghattis and malabaris have taken their place here. You'll three are to be blamed – to drive away the Goans. I am also leaving my house and village. Adeus to you three Batcar, Xettcar and Possorcar. Give each other company as you'll hanker after money – work in the rice fields and take the place of the landless labourers, learn to do their (kunbi) work, become workers and not Batcar, Xettcar ani Possorcar adeus...*

Goans especially from among the catholic community have been migrating to distant lands in search of work. J.A. Fernandes suggests that it is the exploitative feudal relations which is responsible for the hordes of villagers deserting their houses and villages. And, others 'ghattis (those from across the Western Ghats) and Malabaris' are entering Goa. He exhorts the *Famad* Trio to be workers and not be exploitative 'Batcar, Xettcar ani Possorcar.' In pronouncing these words J.F. Fernandes seems to prophesize that the day is not far when the rice fields will be abandoned, the batcars will lose their prominence, agriculture will no longer be profitable, and shopkeepers will suffer losses. And this is exactly what happens in Goa in the second half of the twentieth century.

J.A. Fernandes is a master story teller and for his stellar role in promoting tiatr he is fondly

remembered today as *Pai Tiatr* (Father of Tiatr) by fellow Goans. It may be noted that unlike his other tiatrs, *Tandulamchem Kestaum* is not interspersed with songs for entertainment. Is this just a coincidence or is it that in order to portray the reality of hunger, deprivation and death in the Goan countryside during the war period that the dramatist thought it appropriate not to entertain the spectators with songs and lively music. In the following section an attempt is made to examine if the said tiatr is just a piece of fiction or if it showcases the reality by attempting to analyse the writings of T.B. Cunha who is a contemporary of J.A. Fernandes.

### **T.B. Cunha, 'The Rice Problem...' and 'The Basic Problem...'**

The issue of rice and its scarcity dominates the debate among the intelligentsia as well not just during World War II but even earlier as the Great Depression (1929-33) causes havoc to the local economy. The writings of T.B. Cunha are a testimony to this fact. A volume titled *Goa's Freedom Struggle (Selected Writings of T.B. Cunha)* is published by Antonio da Cruz (Bombay, Dr. T.B. Cunha Memorial Committee, 1961) where in, Jawaharlal Nehru, Prime Minister of India, describes T.B. Cunha (1891-1958) as 'a brave fighter for the freedom of Goa', who struggles 'in this movement (of freedom struggle) till death took him away.'

T.B. Cunha has written extensively on the impact of the Portuguese policies on Goa's economy and its people. Detailing his role as an activist, K.M. Panikkar, historian and former Ambassador to China and France writes about T.B. Cunha as, 'the father of Goan nationalism... an Indian Nationalist who realized early in life that Goa could have freedom only in unity with India.' Panikkar elaborates:

No tribute to the work of Tristao Cunha would be complete without a mention of the great and historic fight which he conducted against a system of indentured labour under which *Kunbi* labourers from Goa were recruited and sent to the plantations in Assam. It was almost a single handed fight but he was able to awaken the conscience of his countrymen both in India and in Goa to the injustices of this system and to get it abolished.

T.B. Cunha is well known for his struggles to protect the rights of the poor and lowly especially the *kunbis* sent as indentured labourers to the Assam tea plantations. He was a writer of merit and his works indicate careful study of the problem at hand. Two of his outstanding works include: *Portuguese India (1939)* A Survey of Four Hundred Years of Foreign Colonial Rule; and his famous thesis, *The Denationalisation of the Goans*. Commenting on public finance in the essay *Portuguese India (1939)* ... T.B. Cunha writes that the accounts of revenue and expenditure of clearly show that the government treasury is full whereas 'the country(side) is growing poorer.'

Explaining about the problematic situation, T.B. Cunha inscribes that the price of rice, is twice or even more than the prevailing rate in British India in the pre-War period. The situation only becomes worse thereafter as the Great War begins in 1939. This is also what the subalterns reiterate

in Tandulamchem Kestaum. This section, draws on two other essays which T.B. Cunha penned: The Rice Problem in Goa, and, The Basic Problem which expose the economic policies of the Portuguese and their devastating effects.

T.B. Cunha writes that the majority of Goans are extremely poor and survive on little rice. He highlights the backwardness of the agricultural sector and the insufficient local production necessitating imports of one-third to one-half of the annual requirements. Agricultural operations are largely dependent on the vagaries of monsoons with negligible artificial irrigation facilities. This accounts for the large scale shortage of rice despite centuries of Portuguese rule in Goa. Besides, the colonial administration misreads the situation as the Great Depression starts affecting the economy. Prices of essential commodities decline drastically in the early 1930s and the government on the pretext of protecting the market for the locally produced rice imposes super-tax on rice imports from British India and other areas. The following table indicates the tax collection by the Portuguese government in Goa in the pre-War period:

Year	Super-tax in Rupees	Ordinary tax in Rupees
1931	71,181	1,77,460
1932	4,03,286	1,93,030
1933	4,88,779	2,34,704
1934	5,87,684	1,84,644
1935	68,850	2,10,000
1936	1,05,519	1,15,800
1937	1,05,438	1,24,561
<b>Total</b>	<b>18,30,737</b>	<b>12,41,119</b>

Source: T.B. Cunha, 'The Rice Problem in Goa', in *Goa's Freedom Struggle*, Bombay, Dr. T.B. Cunha Memorial Committee, 1961, p. 124.

Evidently rice is heavily taxed even when its local production is insufficient to meet the consumption requirements. At the beginning of the twentieth century taxes on rice and rice production are in the range of 12-15%. With the addition of super tax on imported rice the taxes on rice increase to more than double making it difficult for the average consumer to make both ends meet. The spike in price of rice is responsible for destabilizing the economy and causing much 'consternation and despair' in the words of T.B. Cunha. The government also effectuates enhancement of rents of the comunidade lands which are taken on lease by cultivators for rice cultivation. High rents lead to rise in the price of rice and vice versa every succeeding year. The auctioning of the rice fields causes much disquiet among the cultivators. By 1961, the rents rise to over 50 per cent of the cost of cultivation.

T.B. Cunha emphasizes that the prohibitive rents affect both the landless labourers and the small and marginal farmers who take the rice-fields on lease for cultivation. Usually, the small and

marginal farmers cultivate with the hired labourers. The rice production of the small and fragmented strips is hardly enough to meet the yearly requirements. The cost of cultivation is also relatively high affecting adversely the income of the small and marginal farmers. T.B. Cunha says that the prohibitive increase in rents causes ruin to all except the big landowners (batcars), shareholders of comunidades and the government which exacts large revenue by taxing agriculture.

T.B. Cunha opines that the prohibitive rents show the failure of the government to solve the problem. The 'rice problem' is primarily result of the financial policy doggedly pursued by Portuguese to derive as much revenue even as people suffered hunger and death. He says, that the rent of rice fields is so high that actually the same would have been left uncultivated but for fear of shortage of rice due to the war crisis which compel cultivators to till the lands unwillingly.

So, it is the customs tariff policy which increases the cost of living in Goa and consequently the cost of production of rice. People are unable to produce rice at the same cost as in British India, for the labourers wages are relatively higher; besides the cost of tilling, transportation of manure, and cost of seed, is likewise expensive. This is all a result of the high customs duties imposed by the government on rice. The so called 'protectionist policy' of the government is a total failure. In short, under the pretext of protecting and increasing the local production of rice, government raises the price of imported rice in order to 'secure a higher price' to the local farmers. In reality, the higher price of imported rice leads to rise in the cost of cultivation. The high customs duties on goods of primary necessity under the pretext of protection, raised the cost of living to point of affecting cost of local production, both of agricultural and industrial articles, of decreasing the country's productivity and of impoverishing the people. What is the result? Thus, according to T.B. Cunha, people facing food scarcity, desert Goa. Goans migrating en masse to British India and other countries is also what J.A. Fernandes emphasizes in 'Tandulamchem Kestaum'.

### **J.A. Fernandes, 'Ave Maria' and *Dukou/Dukoll* (Famine) in Goa**

J.A. Fernandes is not just a tiatrist (drama writer) but a reader and contributor of several articles to various Konkani periodicals published from Goa and Bombay in the twentieth century. By chance, I happen to read an incisive essay written by him in the periodical *Ave Maria*. This article of his tells how and why he writes tiatr which are staged for public viewing, especially in Bombay where there is a huge population of Goan origin, about a lakh in number. In the article titled 'Goan Ponch – Christmas Cake,' (*Ave Maria*, 7 January, 1945, 2) he emphatically writes, 'the youth need to be told the truth about my tiatrs, I do not *tell* lies in my tiatrs... have never done it and will never do it. I know my value (in history), others cannot judge me and I too cannot judge others. My place (in history) is secured and none can dislodge me from the high pedestal, (and) the modern day tiatrists must realize it.' [stress mine] (Heam burgueanc sangchem poddta thodisi khobor mojea theatranchi, carann aum mojea theatran bopko xapinam vhooddleam letranim. Toslem cam haven

corunc nam ani corcho nam. Mojo valor avunch zanam, dusrean to corunc nozo zoxe porim mojean dusreacho corunc nozo. Mozo zago assa segur ani thuincho maca connem alounc nozo ani dolounc nozo, he borem zanna zaiat theatrist burgueandu).

In 'Goan *Ponch* – Christmas Cake,' J.A. Fernandes writes about his comedy Tiatr *Sociedade de Rom Tom* (1893) which he composes to correct the bad practice of forming societies/clubs and promising payment of rupees one-thousand to the members on various occasions as, for instance, when they marry or when they die (to their families). He says that forming societies/clubs, seeking monthly payments from members and promising large sums on festive occasions is in reality a hogwash to fool the gullible Goans. The tiatr shows that there are at least 50 such societies in the name of Christian saints, formed by the emigrants in Bombay in the late nineteenth century and which all disappear sooner or later, defrauding Goans of their hard earned money. J.A. Fernandes writes that he too lost his subscription of Rs. 250/- to one such duplicitous society. After staging his comedy Tiatr *Sociedade de Rom Tom* the subscription to these societies decline drastically as Fernandes highlights the racket. This is the reason why Fernandes says that he has a place in history of exposing wrongdoings and writing tiatrs to correct the situation.

The article 'Goan *Ponch* – Christmas Cake' appeared in *Ave Maria* at the time when the famine is raging in Goa and about which Fernandes decides to write his last tiatr *Tandulamchem Kestaum* and leave for posterity for making historical analysis. This article convinced me of the need to go through each and every issue of *Ave Maria* to investigate if Goa really faced famine during the period 1944 and 1945. The answer is in the affirmative indicating in clear terms that what J.A. Fernandes portrays in his tiatr *Tandulamchem Kestaum* is a reality which happens at the time when the tiatr is composed, that is 1944-45. The initial version of *Tandulamchem Kestaum* is written by July, 1944 and the final piece is ready in mid-March, 1945. The various articles, write-ups, editorials, letters to the editor and news briefs as published in *Ave Maria* clearly specify that the famine spread its tentacles in Goa.

What causes scarcity of food in Goa, in 1944-45? There is an essay titled 'Ek Lutt Goeant – Vattau to Cosso Ailo ani Cosso Cholta' by Evagrio Jorge (*Ave Maria*, 2 April, 1944, 4) which articulates about the deplorable economic conditions prevalent in Goa. Evagrio Jorge pens that trade and commerce is limited and most people emigrate for better prospects, thereafter sending remittances for their families' survival. He says that those who reside in Goa – perhaps referring to the *Famad Goencho Trio* – devise ways and means to defraud the emigrants and their families. Further, Evagrio Jorge observes that the *batcar* thrives on the hard work of others (cultivators); bureaucrats do little work for the benefit of the common man; and, the shop-keeper wants to make a fast buck. All three, the *batcar*, bureaucrat and the shop-keeper are parasites.

Evagrio Jorge cites an example of how prior to 1939, the Indian rupee is in free circulation in Goa and that it commands a good exchange rate. However, as World War II starts the Portuguese government suddenly stops circulation of the Indian rupee. In a flash, the economy is flush with the

Portuguese currency, the escudo, and an exchange rate is introduced. Employees at the end of every month go with their salaries (they are paid in escudos) to the traders and exchange it with Indian silver rupees by paying 9 to 10 per cent premium. The traders also acquire Indian rupees from the emigrants and their families at a discount of 14-15 per cent. What is the end result? There is an acute shortage of low denomination coins and currency which causes havoc among consumers especially the poor. People are unable to buy sugar and kerosene with the Indian rupees as they are obliged to pay for the purchases only in the legal tender, that is, the escudo. A news item titled '*Nasavanchem Confuzaum: Goanchi Exchange*' (Ave Maria, 19 March, 1944, 1-2) exposes that everybody is involved in this task of defrauding the commoners following the introduction of exchange rate on Indian currency (*soglem mellun luttunchem cam chalu zalam Goeant, hantun cominad assat te lan ani vhold, motte ani baric ani gauncar ani batcar*). The result is spurt in prices. For instance, the price of all varieties of meat (beef, pork, mutton) increase by 1 *anna*. What is alarming, is that the price of rice, for instance, rises four times over a period of 2 years from 1944 to 1945.

The shortage of low denomination Portuguese coins inconveniences people wanting to buy their fortnightly ration. As stated earlier the Indian rupee is accepted by traders only at a discount of 14-15 per cent. However, low denomination Indian coins are traded at a hefty discount of 20 per cent or above. An article '*Portuguese Dudu Moddic*' (Ave Maria, 31 December, 1944, 3) brings to light the bitter truth that the shopkeepers and traders earn a substantial amount of Rs. 25 lakhs from the Goan populace only through the 'unauthorized' and 'unjustified' exchange system. The shortage of rice and other items of consumption is used as a strategy to make a fast buck by the authorities, feudal lords, and the shopkeepers.

Shortages of various kind starts early in the year 1944. An essay '*Gorvanc ani Dukranc Pidda*' (Ave Maria, 6 February, 1944, 6) brings to light that cattle and pigs are dying in large numbers due to epidemic affecting availability of beef and pork. This affects the farming community's daily consumption and earnings. Earlier, it is the coconut trees which are affected causing a dip in coconut production. Small pox and other illnesses are also rampant during this period. Rumours play a vital role in spreading false news that authorities will take away rice from the cultivators (Ave Maria, 6 February, 1944, 6) leading to panic among farmers and the general public. This may be the reason why the cultivator is shown in the tiatr *Tandulamchem Kestaum* as hiding his produce at an isolated place (Colleam dongrar, Sante moddar, Raia, Salcete). Similarly, the *batcar* Minglu confides to his associates that he has hidden all the rice at Patiapur, Nuvem. The two places which Sitaram uses, to hide his stock to later trade in the black market, he does not wish to disclose to anybody in order to avoid the prying eyes of the authorities. Ave Maria reports about several shopkeepers being arrested by the authorities for hoarding rice. In the meantime, the authorities prepare list of households so as to streamline distribution of sugar and kerosene. Ration to the poor households is fixed at 5 podds of rice per person for every fortnight (Ration, Ave Maria, 12 March, 1944, 7). Lists are prepared but no rice is available.

What is shocking is to read an account of the true reality in the countryside in the form of a broadside titled '*Tandul Nant ani Rationing Coslem?*' (Ave Maria, 2 April, 1944, 6). The author accepts that rationing of rice is introduced recently in Goa. However, unfortunately there is no rice for distribution. And so the big question is: What sort of rationing when there is *no rice at all?*' There are other issues too. For instance, it is pointed out that if anybody fails to lift the fortnightly quota for whatever reason, like being unable to pay for it, then that person forfeits his ration. Similarly, if the trader has no stock then too the consumers got nothing for the respective fortnight. Moreover, the author highlights the fact that many of the ration cards are found to be duplicate. This led to the scarce stock of rice being diverted to the black market. Authorities are, however, albeit belatedly making an attempt to verify the authenticity of the ration cards.

The situation worsens as the year 1944 progresses. An exhaustive commentary titled '*Setkar Battkaranc Somzonni*' appears (Ave Maria, 3 September, 1944, 2) painting a dismal picture of the reality in the countryside. It is written that the authorities have fixed every person's requirement of rice at just 1 *handi* and 3 *cuddou* per annum. This is a clear indication of the widespread scarcity. For, in the nineteenth century the yearly requirement is 3 handis per person and people consumed rice four times a day: for breakfast, at 10 o'clock in the form of *pez* (rice gruel), for lunch and dinner. As population expands in the early twentieth century while production of rice is stagnant, the requirement is fixed at 2 *handis* of rice per person, and, it is assumed that people will substitute the consumption needs with wheat products like *pão* (bread) and vegetables. Now, in 1944 the authorities fix the yearly requirement of each person at just 1 *handi* and 3 *cuddou* per annum, not suffice for people to survive. *Pão* is in short supply as import of wheat from British India is quite irregular. The cultivators and the feudal lords are, however, allowed to keep aside 25 per cent over and above their yearly requirement of rice as seed for future cultivation.

The author of the article '*Setkar Battkaranc Somzonni*' states another unpleasant reality. Farm labourers are allowed to be paid in kind (through the medium of rice for their daily work) only if there is an explicit agreement in this regard. Otherwise, they are to be paid in cash at the rate at which the cultivators are selling rice in the open market. For the daily wage labourers and *kunbis* this is a great setback as they are paid very low wages ( $\frac{3}{4}$ <sup>th</sup> of a rupee per day) or often not paid for weeks by the *batcars*. Besides, for their consumption needs the daily wage labourers and *kunbis* are at the mercy of the traders who detest selling anything to them and rather shoo them away. The policemen present at the ration shops beat them unnecessarily. The article also highlights that hoarding of rice by traders is rampant in Margao and that some have been apprehended and their stock confiscated by the authorities. J.A. Fernandes also emphasizes on hoarding in his tiatr.

The police intervene to streamline distribution of rice to the ration card-holders in Panjim (*Rationache Nove Caide*, Ave Maria, 10 September, 1944, 2). It is stipulated that each person will get 12 *cuddou* for 6 months and that the distribution of rice can be done only in the presence of the policeman. The shopkeepers also have to inform authorities daily the details of their un-sold stock.

Police are to also inspect the premises of the rice-mills to note the quantity of paddy brought for de-husking every day. This improves the situation marginally. The reality is that it is impossible to know who gets the ration and who does not. For, few eat while many go hungry (*jeuta te jeuta ani upas caddta te upaxim assa*) states the author. The shopkeepers make a show of distributing to 10 persons and then hide 5 sacks of rice to sell in black market for a higher price (*10 locac ration dilem-sem corun dacoitat ani 5 sak tandull nanch corun soddtat, apleac zai taca diun, chorieam ani odic duddu meutat thuum*). Looks like J.A. Fernandes is absolutely right in exposing the intrigues of the *Famad Goencho* Trio.

There is a letter to the editor written by someone who identifies himself as a villager from Calangute, Bardez (Ave Maria, 1 October, 1944, 2) hiding his true identity. In similar manner most of the writings in Ave Maria are by anonymous authors. The villager from Calangute writes that for purpose of rationing three categories are identified. The first comprises of the elites like the *batcars*, doctors, priests and advocates who enjoy preferential treatment in the public distribution system. The second category is of those who pay taxes of Rs. 10 to Rs. 50 per annum. These people too receive higher portion of sugar and oil. The poor in the villages including the daily wage workers are clubbed with those paying less than Rs. 10 as taxes. Most elite families of *batcars* in the villages are those paying less than Rs. 10 as taxes and jostle with the poor for preferential treatment at the ration shops. The same issue of Ave Maria has an article titled '*Goeant Rationac Tandull Nant*' (Ave Maria, 1 October, 1944, 2) which states that rationing of rice in Goa is highly problematic. For, first of all the rice is distributed to the high officials, military men and other civil servants and that from 15 July till mid-September, 1944, none has received any ration in Goa. Pensioners which includes ex-servicemen and those who served in the military also get preferential treatment. The writer calls upon people to agitate against the unjust system wherein the officials and other powerful people have first claim in the public distribution system.

Goa is then under the dictatorial regime and if policemen and military officials have preferential claim then how can the poor people expect a fair deal from the guardians of law. This is the reason why J.A. Fernandes shows in *Tandulamchem Kestaum* how all the nefarious activities are carried out by the possorcar Sitaram in the presence of the police. The police even beat up the *kunbis* who gather at the shops to get their ration.

The article '*Setam Piktat*' (Ave Maria, 8 October, 1944, 2) makes some interesting observation. It points that the rice fields are ripening but the excessive rainfall in early October 1944 (north-eastern rains) affects production dashing hopes of the cultivators. Further, many rice fields are robbed of the standing crops in the dead of night before they are harvested by the actual cultivators. In view of this, the author suggests that policemen and soldiers should not be monitoring the public distribution system. Instead, he emphasizes that it is the standing crops that need to be protected from being robbed. He also writes that there is a rumour that when the crops are harvested each household will be allowed to lift rice only as per their requirement, that is 1 *handi* and 3 *cuddou* or

rice per person. Anxiously, many cultivators start writing letters to their emigrant sons and husbands to return home for being present on the harvest day so that their respective families can claim higher portion of the yearly produce. Cultivators and batcars always want higher portion and are least bothered about the starvation of daily wage workers and *kumbis*.

In the same issue there is an important news item captioned 'Important *Khobro – Bhaile Tandull*' (Ave Maria, 8 October, 1944, 3), which carries the deliberations of the Governor General's Governing Council. The government acknowledges that the production of rice is much lesser for the year 1944. Further, the Governor General informs the Governing Council that earlier Goa used to receive 75,000 sacks of rice from Quetta every year. In 1943, only 50,000 sacks of rice are imported, whereas in 1944 there are no imports at all. Facing grim situation in the land of their birth, many locals abandon their villages to proceed to Bombay, to avoid starvation. People do take steps to face the adverse reality that year by cultivating *nachnni* (millets) on the hillsides. However, due to irregular and scanty rains the *nachnni* crops wither. This is a double whammy, neither rice at affordable price in the market nor any *nachnni* at home.

It is reported on the front page in November, 1944 that no serious attempt is made to ensure food supplies in Goa '*Goeant Cainch Bondabost Nam Orou Haddchi*' (Ave Maria, 5 November, 1944, 1) and that supplies from British India have declined substantially. The news item exposes that the famine is rampant in Goa and the government is mute to the people's woes. It also informs that the periodicals of Goa are not reporting that ryots are dying due to famine. Instead, everybody is saying that people are dying due to malnutrition (*Roit upaxi morta mhunnon Goenchim potram legun sangonam. Bhuken melet mhunn sangtat, ani he moronc cosloch dubau nam*). The situation persists for a long time as in the next issue there is an article titled 'Goeant Mal British Indientlo Nam' (Ave Maria, 12 November, 1944, 3) discussing at length about the miserable picture of famine in the countryside.

People face a tough time as one reads the issues of Ave Maria for the months of November and December, 1944. The write-up '*Tandull Sarke Vanttinam Goeant*' (Ave Maria, 19 November, 1944, 2) claims absolute shortage of rice (*Goeant tandull nanch te nant*). It publishes, a very depressing fact that at some places people get ration of rice, sprinkled with water and mixed with foreign material. Rice sprinkled with water leads to growth of mold and which consumption is harmful. Could people have died due to this? It is possible. The author also informs that weights and measures are neither standard nor uniform and people get less portion than what is earmarked. However, none complain about the nefarious activities to the authorities. It is also brought to light that a shopkeeper is arrested at Neura, Ilhas, for carrying out illegal activities. The author concludes by suggesting that distribution of rice, sugar and kerosene to the needy should instead be done at the church square in order to ensure fairness. There is another report in the same issue indicating that that food is scarce in Goa (*Goeant Jeunna-Khannacheo Vostu Falt*, Ave Maria, 19 November, 1944, 3).

The newsflash '*Amchem Jevonn*' (Ave Maria, 3 December, 1944, 1) cries out aloud that 'famine is rampant in Goa' and that 'people have died of hunger in large numbers.' It states in unequivocal terms that although rice is the staple diet in Goa people cannot have it even once a day, for that year the local production is meagre. This issue of Ave Maria carries more bitter news. For instance, the report '*Goeant Ration System Boldung Goroz*' (3 December, 1944, 3) brings to light the fact that the poor have no money to buy rice and as such are unable to avail their ration. On the same page, the article '*Bat Setkaranc*' shows that government has no storage facilities to store rice and so the cultivators and *batcars* are allowed to store at their own places all the stock making a mockery of government's efforts to carry out 'any sort of fair distribution'. Attesting to what J.A. Fernandes' tiatr '*Tandulamchem Kestaum*' exposes, the article brings forth the fact that rice is sold in the black market at the rate of Rs. 1.25 per *podd*; paddy is sold at the rate of Rs. 75 per *handi* and Rs. 5 per *paili* which is three times the rate fixed by the authorities; and wheat is likewise sold at Rs. 2.50 per *paili* when it's rate in Bombay is just Re. 1. These rates are still higher for most parts of the year 1945 only to decline by the end of that year. Little that is available to the poor is in the form of *Bajra* and *Jowhar* sold instead of rice, at the rate of 7 *podds* per household for those who can afford to buy.

The year 1945 is worse. The essay '*Bate Caddunchim Maknam*' (Ave Maria, 11 March, 1945, 3) tells that paddy taken to the rice-mills for processing is confiscated by the authorities and none is aware 'where it has all disappeared.' Many households are now instead pounding rice at home rather than take it to the rice mill. The author brings out another unpleasant reality, of the fields having been left largely uncultivated in the dry season, since the water bodies have dried up. An eye-catching news '*Goenchi Khobor – Tandullanchem Vantop*' (Ave Maria, 18 March, 1945, 5) carries a note:

*Sobar pautt Ponje and Ilhascheam ganvcheam ration tandullanchem kednam ditelet te gomlelem asta, punn heach jinsan Bardez, Sastti ani dusream ganvanim ditat tem kiteac te porgottun dinam? Kedi vhoaddli bob poddlea locachi, apleac cainch tandull mellonam mhunon, punn Black-markitant zaitech tantull meutat khuim, ek Rupoi podd, ani 100 rupoi khanddi batt, 18 rupoi gasleticho dobo, ani 12 annem ek rat sakor. Heo vastu Black markitant khuincheo pautat tiki Xerkaran sud gheunc nozo asli.*

Often in Panjim and villages of Ilhas it is notified in advance the day on which ration of rice will be distributed. Why is it similarly not done so in Bardez and Salcete? Everyone is clamouring that they have not received any rice but it is available in the black market at the rate of 1 rupee per *podd*, and Rs. 100 per *handi*. Similarly, kerosene is sold at Rs. 18 per gallon and sugar at 75 paise per half kilogram. Authorities should investigate how these items are traded in the black market.

It is abundantly clear that the situation in 1945 is worse with prices rising by 30 per cent over and

above the previous year's rates. The announcement 'Bajri and Zonvo Meutolo' (Ave Maria, 8 April, 1945, 2) informs that people are hungry as the ration of rice for the month of January is not distributed till end of March. This situation continues till end of October. After the rice fields are harvested that year the situation improves marginally from November-December, 1945. Rice is available at a much more affordable rate of Rs. 35-40 per handi in November and people hope that the price may still fall to Rs. 26, the rate stipulated by the government. Although most people consume rice just once a day their health has improved as they are consuming other things like greens, beans and sweet potatoes. Indeed, the years of 1944 and 1945 have been of widespread famine and many died of hunger and starvation which J.A. Fernandes has shown in *Tandulamchem Kestaum*.

### ***Kunbi in Tandulamchem Kestaum***

The rice problem affects drastically the poor, especially the *kunbis* and their households. I bring here the discussion between a *Kunbi* mother-in-law and daughter-in-law for a better understanding of what is happening in the countryside. Following is the loud conversation between Nuzad and Izbel (sassumae ani sun vodlean uloitat):

*Nuzad Tum sun astonam, mac voch munta petrul addunco tuc gorac kutea addilam  
bacram baxen bossonco amcam matteranc tessio nuttint chiddunc och  
munta. Noz dissonam tuc sangonco – Oi mulleari nespert negun dinam maca  
– (cuxin) Ai Shaiba hi kessio Sun addilea goraco mujea cheddeano, ani chodvan  
nasil mista gavantum – voi mulleari mae maudda cotta – aum con sunnem them  
aiconco*

*Izbel Tem chimtaiche datt mista maca – noz dissnam tuc torne (dakle) dachile sunnig  
ek tessio nuttnio darunco – kali sakre jeleari, mac chirddun chimmte cadile, aiz  
negun muj angachi duk jeleanam – te cab assai bailanc pavoch suateri borech  
cacadd galtai ani amcheo feblai cottai Hem tum zano zain kutea nen jat je*

*Nuzad Unoit borem Combantu netrada baxen. Con tuca xincoil go Sassu codde  
jogodchaco, cheddeanu? Choddoi kelear dogaicu jorantulim bair galtolim. Tum  
petrol adcha vosnam jaleari cheddea dattolim Gora eindi teca aum sangtolim  
tum mujem caim kiskut aicnam mun ani voddle dolle con mac choit mun*

The argument between a *Kunbi* mother-in-law and daughter-in-law makes it crystal clear that the community is harassed and hassled by others as a strategy so that they do not come to the village shops to buy kerosene, sugar and rice. The young daughter-in-law Izbel is pinched hard when she goes to buy sugar. She says that her pain still persists. Is Izbel's pain just physical or is she feeling emotionally devastated? Is J.A. Fernandes trying to suggest that the *kunbi* women are molested at the village shops in order to prevent them from coming to buy provisions? It seems so. Izbel tells

that the *Cab* (policeman) instead of protecting the women actually makes fun of the poor and passes snide remarks (*te cab assai bailanc pavoch suateri borech cacadd galtai ani amcheo feblai cottai*). Even the elderly *kunbi* women are not spared as aged mother-in-law Nuzad recounts her own experience of her old sari being torn likewise when she went to the shop (*te par podle bolleran illoso capda cudko caddilo tedus*). Why is her sari torn? It seems that the dominant sections at the village level are using sexual assault as a strategy to dominate over and isolate the *kunbi* sections so as to prevent them from claiming their ration. The distressing utterances of Foransik, the son of Nuzad are a clear indication of this:

*Foransik*      *Sakkor, petrel, kunbi nocac sarki dinaim – tea Possorcar ani Cab negun amchi nocachi porva cornaim amim sunim zalea baxen. Kunbi bailo pinzlolem cagdam zalear angar ani linem raulea tecam daudoitai – te bacar nocac ani borem nestai tencam sakkor, petrol, tandul, passun rocde meltai – amch osso auradiachi conek fobbor jeinai passun*

Foransik says that neither the shopkeepers nor the policemen are bothered about the welfare of the poor *kunbis* who are not given their due share of sugar and petrol. He says that all cater to and give preference to the feudal lords and their families. Jujje, another *kunbi* recounts, how he is mercilessly beaten by the policeman in the market for no fault of his, whatsoever (*Mac jaleari tea sollolea gorea cabanum muj kutacheru foppraum dilo guneaum nastonam*). How do the *kunbi* react to this situation when they are being deprived of sugar, kerosene and rice? Let's follow the discussion between the *kunbi* mother, her son and daughter-in-law:

*Nuzad*      *Ing ravon bukken moronco conn gorojo – amim dusrea gavant vochea tandul mettai tinga – jaito noc disan dis vota aminch kutea ingac moronco – niz Shaiba*

*Foransik*      *Amvuim tench chintilam – Ing melle poros jim haim bail gavant melleari odic borem – kut munt tum Izbel*

*Izbel*      *Macai borem dissota...*

It is Nuzad the old mother of Foransik who suggests that the time is come for them to migrate for a living. This is interesting as J.A. Fernandes seems to suggest that the urge to migrate to distant lands among Goans initiates from the older generation. Nuzad, the mother of Foransik asks 'Why stay here and die of hunger?' And, her son and daughter-in-law agree to move out of Goa in search of greener pastures.

What is the alternative for those daily wage workers and *kunbis* who stay back in Goa? Miserable and wretched life. They have to beg at other people's houses for daily alms with a coconut shell in hand. There is a famous dulpod: *Ami bikari fore / rozra bore / bikream tandull pot-ttai thodde* (we

are beggars really / good at saying prayers / we beggars get less rice). The next verse of the same dulpod is an eye-opener: *Tandull amkam / poddtai bore / Modgavam oddlea gorankodde* (rice for us / we get / at the big houses in Margao). This would apparently mean that the rich are generous to the poor beggars. However, it as well points out that only the barns of the rich and wealthy families in Margao are overflowing with stock of rice.

In the tiatr *Tandulamchem Kestaum*, J.A. Fernandes shows how the three kunbis Nuzzar, Jujje and Nuzad come with folded hands to Minglu (*batcar*) for some rice. Nuzad pleads for two pailis of rice (*mac 2 paili tandur zai bacra – chod goroz maca*), informing that people in her house are starving (*maje loc bukken ass decun eilaim tum maje bacar decunn*), and that her husband is with high fever requiring to be served *pej* for early recovery (*mujel gou chod duent ass decun eileam*). The 'heartless' *batcar* Minglu refuses to part with any rice stating that his primary concern is feeding 'his own family and children' (*mocco zainaim – Tuzo gou bukken aslear mac kit cor munta go Muji ani Muje bail burgeamchi buk aiem poili choicha zai – dusream mac podnam*). The concluding discussion between the kunbi and Minglu *batcar* is what shapes the history. It's as follows:

*Nuzad*                      *Jobbor mun go baccara matres pun churchure naim tuca. Hem raj  
battcarachem anim xettcarachem. Amim Bomboi jelear odic borem ing  
melle poros*

*Minglu*                     *Vochai Bomboi ani tarvotti zaiat*

*Jujje*                        *Pott boronco coslei chakri cholot amcam*

*Nuzad*                     *Kunbi nocachem nogot picha bair sollear sogle. Borem zainaca (cuxin  
bottam modta). Gotton jaum tumchem – Te dudu hacha paunaca – melle  
ainje rogta dudu*

In the face of the *Minglu batcar* point blank refusing to give any rice to the *kunbi*, old Nuzad spurts that Goa is only of the *batcars and xettcars* and that it is time for them to emigrate to Bombay instead of dying here (of hunger). When the *batcar* tells them to go to Bombay and become seamen, Nuzad cries aloud 'All are out to suck the blood of the *kunbi*. Woe to you. May you face destruction – Never enjoy the money you make (fraudulently) – it's our blood money.'

As the Tiatr proceeds, J.A. Fernandes shows the *Famad* Trio suffering ill health and loss of money. For instance, Cosma is afflicted with leprosy, Sitaram is suffering bouts of dysentery, rheumatism and is diabetic, *Minglu batcar's* wife Virgin has severe liver malfunction and is advised to proceed to Miraj (British India) for an operation. Virgin wails aloud suffering in pain (*soglech vattanim suseg nam maca*) as her son Phillip is an alcoholic causing wanton destruction at home when denied cash to buy booze. Their elder son who is in Portugal for higher studies gets married to a Portuguese

women and is arriving soon in Goa. Minglu batcar and Virgin see this as going to be highly expensive as 'foreign wives are not for people like us,' she says (*Ti Firingi sun etoch kitulo despez to choi – Sardin, Solmaum, Kej, Perjunt, Vac, Trut, Branc, sodanch mezar... Firingi chedvam amcha osleanc nuim*). Seeing the dark clouds and no silver lining Virgin sighs, 'truly this year we have no peace whatsoever – the curses of the poor seem to afflict us as we did not give them rice. The curse of the kunbi are not good' (*Forench he vorsa amcam suseg mullolo nam soglech vattanim – Xirap lagot zatole durboleancho amim tencam tandul diunc nam munn. Te kunbeanch sirrap borenuim*). It may be noted that many in Goa to this day believe in curses and karma.

However, J.A. Fernandes demonstrates in his tiatr that this is new Goa and the kunbi are no longer ready to suffer in silence. They not only tie-up and beat the Famad Trio black and blue but as Jujje says, 'pott boronco coslei chakri cholot amcam' (to fill our tummies we are ready to do any work), desert Goa in large numbers with a heavy heart and with eyes welled proceed to Bombay, to earn a livelihood.

## Conclusion

It is abundantly clear that J.A. Fernandes wrote his famous tiatr *Tandulamchem Kestaum*, in order to expose the machinations of the *Famad Goencho Trio: Batcar-Xettcar-Possorcar* at a time when Goa faced one of its worst famines in the twentieth century during the last years of World War II, that is, from 1944-45. Whereas the production of rice in Goa during the two-year period is not suffice for 3 to 4 months a year the problem of scarcity is aggravated with restricted imports from British India. The Portuguese regime ensures that the rich and the government servants, both those in service and the retired personnel, have access to food. Those who suffer are the marginalized, the poor landless labourers and the kunbi.

The imposition of the exchange rate on British Indian currency for commercial transaction causes enormous hardships. Making the Portuguese *escudo* the legal tender and the shortage of low denomination coins contributes enormously to the people's hardship. J.A. Fernandes writes in clear terms that many people die during this famine period. Similarly, writings in the periodical *Ave Maria* also indicate that people perished in large numbers due to the famine in Goa, 1944-45. It would be interesting to investigate the church death registers of the parishes especially in Salcete and other areas of Goa to know how badly the famine affects the countryside. This would provide additional corroborative evidence about the extent of deaths in the villages of Goa. This essay, shows that Konkani tiatrs are a rich source for reconstructing the history of the region when read along with other contemporary writings.

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# Tiatr Ani Kantarantlean Göychie Osmitayechi Chollvoll

(The Movement of Goan Identity through Tiatr and Kantaram)

**Cosma Fernandes**

## Saranx

Tiatr ho Konknni bhaxentlo ek nattyoprokar. Bharoti natyamollaveli hi ek bhou lokpriya nattyokala. Fattlim 133 vorsam to jivo asa. Tiatr pollennaramni ani Firgoz Sonsthamni taka ukhlun dhorla. Tiatr somaz zagrutayechem ek sadhon. Hansoi–hansoit chimtto kaddop ani suchovp hem kar'ya Tiatr korit aila. Tiatr, pustok rupant uzvadda aila; machier sador zala. Prosar madheoma vorvim sonvsarak fankla, xikxonik mollar pavla. Kantar ho Tiatracho ek mhotvacho ghottok, tiatracho otmo. Halinchea kallar Tiatr ani Kantarancher sôdvavr zaunk lagla. Tiatr ani Göy hanchem oprub natem asa. Göychi osmitai Tiatr ant liplia. Tiatr ani kantarantlean Göychie osmitayechi chollvoll zalia. Ti koxi zalia tem sodpacho yotn hea propotra vorvim kela.

**Biz Utram:** Tiatr, Kantar, Osmitai, Chollvoll, Sonskruti, Somaz, Daiz.

## Abstract

Tiatr is a unique and vibrant form of theatre in the Konkani language, and it holds a distinguished place among India's theatrical traditions. For over 133 years, this art form has remained alive and relevant, deeply cherished by audiences as well as recognized by Church authorities. More than mere entertainment, Tiatr serves as a powerful medium of social awareness. Through humor, satire, and emotion, it highlights societal issues—both “pinching” and “preaching” with laughter and reflection. Many tiatrs have been published in book form and continue to be performed on stage, ensuring their preservation and propagation. With time, Tiatr has also expanded its reach beyond Goa through various media platforms, finding space even in educational institutions as a subject of study and research. An essential element of Tiatr is the *Kantar* (songs), often considered the very soul of the performance. In recent years, both Tiatr and *Kantar* have become subjects of scholarly research, recognizing their artistic and cultural value. There exists an inseparable bond between Tiatr and Goa — for within this theatre form lies the essence of Goan identity. Tiatr and *Kantar* together have nurtured a movement of Goan consciousness, preserving the language, values, and distinct cultural spirit of Goa. This paper seeks to explore and understand this deep connection between Tiatr and the Goan identity.

## सारांश

तियात्र हो कोंकणी भाशेंतलो एक नाट्यप्रकार. भारती नाट्यमळावेली ही एक भोव लोकप्रिय नाट्यकला. फाटलीं 133 वर्सां तो एक नाट्यप्रकार जिवो आसा. तियात्र पळेणारांनी आनी फिर्गज संस्थानी ताका उखलून धरला. समाज जागृतायेचें तियात्र एक साधन. हान्सय-- हान्सयत चिमटो काडप आनी सुचोवप हें कार्य तियात्र करीत आयला. तियात्र, पुस्तक रुपांत उजवाडा आयला; माचयेर सादर जाला. प्रसार माध्यमा वरवीं संवसाराक फांकला, शिक्षणीक मळार पावला. कांतार हो तियात्राचो एक म्हत्वाचो घटक, तियात्राचो आत्मो. हालिंच्या काळार तियात्र आनी कांतारांचेर सोदवावर जावंक लागला. तियात्र आनी गोंय हांचें अपरूब नातें आसा. गोंयची अस्मिताय तियात्रांत लिपल्या. तियात्र आनी कांतारांतल्यान गोंयचये अस्मितायेची चळवळ जाल्या. ती कशी जाल्या तें सोदपाचो यत्न ह्या प्रपत्रा वरवीं केलां.

## Prostavná

Monis ani somaz hanchem oprub natem asa. Mon'xak somazalagchean vegllaunk zainam ani somazak mon'xalagchean poisaunk zainam. Somazant jiyetanam mon'xak mulyam gorjechim. Zo somaz borim mulyam apnnaun jiyeta to boro somaz oxi somzonni asa. Dor somazachi ap-apli oxi khaxeli osmitai asta. Hie osmitayent tea-tea somazachem sukh-dukhliplolem asta. Göychi ani Göykaranchi khaxeli oxi osmitai asa. Hie osmitayent tanchem jivit protibimbit zata. Konknni Tiatr ani Kantarantlean Göychie osmitayechem chitronn zalam, chollvoll zalia. Göychem somajik, rajki, dhormik, xikxonnik, bhaxik rup Tiatr ani Kantarantlean ugddapem zaun Göychi osmitai, tiatr ani kantarantlean samball'ilia.

## Tiatr Ani Kantarantlean Somazachem Chitronn

Bodolpi somaz jinnecho thav ghevpi ek madheom' mhunnlear Tiatr. Somazantlea borea vaitt kortubanchem chitronn tiatranta zata. Tiatrist somazant zagrutai haddtta. Somazak xiddkai. Fuddarachea soppnancher vichear mandtta. Osmitai samballunk ugddas korta.

Konknintlo poilo tiatr 17 April 1892 hea disa Mumboi zolmak ailo zalear Göyant poilo Tiatr 1 Janer 1894 disa Assagao Bardez hanga machier sador zalo. Fattlim 133 vorsam Göychi osmitai samballunk Tiatr chollvoll choloita. Somazachi jinn, tanche huske-khonti, sukh-dukhl, chali-riti, jevonn-khann, daiz, sonskrutai, bhas, bhuim hea ani her mud'deancher vichear manddun Göychie osmitayechi chollvoll choloita.

Konkani tiatr *British* razvotkient Mumboi zolmant ailo zalear Purtugez razvotkient Göyant ful'lo ani porzoll'lo. Purtuguez razvotkient tiatrak bore-vaitt dis aile. Sonsthapok Tiatrist Lucasinho Ribeiro ani Pai Tiatrist João Agostinho Fernandes hannim tiatrachea mullavea paunddear mhotvacho vaur kelo. Göy ani Tiatr hanchem tuttom nozo toslem natem asa. Tiatrantean somaz zagrutai zata, mon'rizvonn zata. Tiatr khoxalkai dita. Göychi osmitai

samballunk Tiatr ani Tiatristamni khand marun bhou moladik vaur kela.

Gõy ani Gõychi osmitai samballunk veg-veglllea kallar veg-vegllio chollvolli zalio. Gõyak suttka mellounk tiatr ani tiatristamni kherit vaur kelo. Gõy suttkechi chollvoll tiatristamni tiatrantlean ani kantarantlean choloili. Mussolini Menezes, Nelson Afonso, Robin Vaz, Cyriaco Dias, Felicio Cardoso, hea ani her Tiatristamni Gõy suttkechie chollvollik aplem khaxelem yogdan dilem.

### **Gõychie Suttke Vixim Zagrutai Haddpi Tiatr**

Mussolini Menezes hannim 'Raoji Ranno', 'Padrinchem Bondd' ani 'Martir de Cuncolim' he tin itihisik Tiatr boroun Gõychie suttkevixim zagrutai keli. Tancho zolm Tivim, Bardez zal'lo torui te Mumboi ravtale. Mumboi astanam 1954 tem 1961 hea kallant te 'Azad Gomantak Dal' Mumboi fantteache odheokx asle. Hi zutt'tti choloitanam 'Azad Gomantak Dal' hanchea vangddiamni tankam Gõychie suttke vixim zagrutai korunk Tiatr borounk suoilem. Tannem ti zobabdari svikarli ani te sombondim Tiatr boroun machier haddo. Tea Tiatram sombondim Mussolini Menezes svota boroitat :-

*“Since it was felt by them to enlighten Goans in particular and others in general about our Goans who always fought against the Portuguese in order to drive them out of Goa and therefore it was decided by Azad Gomantak Dal that I should write the dramas in Konkani on those historical facts”.*

'Azad Gomantak Dal' hanchea Belganvchea ofisantlean toxench Gõychea vachpa-ghorantlean favo toslim itihisik pustokam ekthhaun sov mhoineam bhitor Mussolini Menezes hannem 'Raoji Ranno' ho Tiatr boroun machier haddo. St. Xavier's College, Mumboi hanga tacho poilo proyog 1955 vorsa zalo. Ranneanchea Bonddacher adharit ho Tiatr aslo. 12 Febrer 1956 hea disa Mumboint zal'lea proyoga vellar Sawantvaddiche Raja saheb hajir asle. Hea tiatrant Gõy mukt korpa sombondim zagrutai korpi ghoddnnuko manddlolio. Mumboi, Belganv ani Pune hea vattharamni hea tiatrache proyog zale.

'Padrinchem Bondd' ho Tiatr Mussolini Menezes hannem 1956 vorsa boroun machier haddo. 1787 vorsa Gõyant padrimni Purtugeza add kel'lea bonddachi khobor hea tiatrant mandil'li. Purtugeza add gupit yeuzonn manddun haddloli punn tachi gupit mhaiti Purtugez odhikariank gomtoch tannim tea padrink jivexim marle. Hachi mhaiti hea tiatrant manddttanam Gõychie suttkevixim prexokank huskavpacho vaur hea tiatrantlean Mussolini Menezes, hea suttke zhuzarian, kelo.

'Martir de Cuncolim' ho tancho anik ek Tiatr Kunkolliechea bonddacher adharit aslo. Ho tiatr 1958 vorsa poilo machier sador zal'lo. Gõyabhair ravpi Gõykarank Gõychie suttke upant Gõy ani Gõykarachi osmitai koxi samballunk zatoli hea huskean he tiatr boroil'le hem spoxtt zata.

Robin Vaz rajki vixoyancher tiatr boroitolo tiatrist. Tannem 'Agente Monteiro' ho tiatr 1956 vorsa boroun machier sador kel'lo. Tannem sumar 27 tiatr boroileat. Mussolini hanchea tiatramni tannem mukhel bhumika keliat, kantaram gaileant ani oxie toren suttkvixim zagrutai kelia.

Nelson Afonso hannem 'Nationalist' ani 'Dotor Salazar' he tiatr boroun palkar haddlo. Cyriaco Dias hannim 'Zomin Amchi, Hukum Tumchi?' ho Gõy suttkvexer adharit tiatr boroun machier haddlo. Rajki vixoyacher anik ek tiatr 'Salazar' Cyriaco Dias-an boroun Jessie Dias-an digdorxit korun machier sador kel'lo. Felicio Cardoso hannim suttkv sombondim zagrutai keli. Tiatristamni, tiatr ani kantarantlean Gõychie suttkv adim ani uprant Gõychi osmitai samballunk vaur kelo. Gõychi sonskrutai jivi dovorpacho yotn tiatristamni ani kantoristamni kelo. Bhaxik, somajik, rajki, orthik, dhormik chitronn tiatrantlean korun Gõykaranchem daiz samballpacho proyotn kelo.

### **Tiatrist Ani 'Opinion Poll'**

Gõyank suttkv mell'le uprant thoddeach vorsamni Gõy Maharaxttrant ghalchem vo vegllem dovorchem hea mud'deavelean 16 Janer 1967 hea disa 'Opinion Poll' zalo. Ho 'Opinion Poll' Gõychie osmitayechi khor porikxa zaun aslo. 'Opinion Poll' hache sombondim zagrutai korun Gõy vilin korinastanam tem vegllem dovrunk tiatrist zhuzle. Kantaram ghoddlim, tiatrantlean lokank huskaile, zagoile. Tachem foll koxem 34,021 motanchea forokan Gõy vegllem urllem. Robin Vaz hannem 'Opinion Poll' ho tiatr boroun 'Opinion Poll'-acher uzvadd ghatlo. 'Opinion Poll'-achem mhotv viskuttaun machier manddpachem kar'ya Robin Vaz hannim aplea tiatrantlean kelem.

Carmo Rod hannem 'Opinion Poll'-a uprant 'Opinion Poll' hem kantar rochlem. Tem khub gazlem. Tea aplea kantarant to mhunnntta: -

*Dis Somar, Tarikh 16, mhuino Janeracho*  
*Jea disak Opinion Poll zalo Goencho*  
*Goenchea Chearui konnxeamni bobav Goenkarancho*  
*Don Panamni samball'llo Goa Maim-des amcho.*

'Opinion Poll'-a vellar tiatristamni tiatr ani kantarantlean somaz zagrutai keli. Cyriaco Dias 'Shambu' nanvachea eka khaxelea hindu patracho bhes korun hie chollvollint denvlo. To aplea ulovpantlean lokam modem zagrutai haddttalo ani ek tiatrist, ek suttkv zhuzari koso tea vellar yogdan ditalo.

### **Tiatrist Ani Konknnichi Chollvoll**

Fr. Freddy J. Da Costa hannim 'Utth Goenkara' ho Tiatr boroun Konkani bhaxechi chollvoll fuddem vheli. Konkani bhaxechem mhotv porjek ugddapem kelem. Fr Freddy he ek utkruxtt

borovpi asle. Tannem tiatram bhair zaiti borpavoll korun Konkani chollvollik mhotvachem yogdan dilam. 'Gulab' mhoinallem, 'Goencho Avaz' nemallem ani tannem boroil'lim Konkani pustokam tachi govaiki ditat.

Kaim Tiatrist aplem borpavollintlean Konknnichi chollvoll nettan fuddem vhoronk vaurtale. Tantle ek fanki Tiatrist mhunnlear Tomazinho Cardozo. Ek Tiatrist zaunui somazantle veg-veggle prosn hatallun tannem Göychie osmitayechi zagrutai keli. Göyant 'Tourism' niktoch udetalo tednam poryottonnachea borea vaittache porinnam' Göykarank koxe bhogche poddttole tem tannem aplea 'Mhonvall Vikli' tiatra vorvim machier manddlem. Mike Mehta hannem 'Goem, Tum Roddonaka', 'Goem Viklem Ghanntar', Goenkaranchem Rogot' adi Göycher attaplole tiatr sador kele.

Göychi osmitai mhunnlear Göycho ekchar hem spoxttponnan manddpi ek Tiatr mhollear M. Boyer hanchi 'Ekuch Rosto'. Hea tiatrant girest bhaxik utravoll mellta. Mike Mehta, Prince Jacob, Roseferns, Wilson Mazarello ani her sabar tiatristamni Göychea ekcharacher tiatr boroun sador keleat.

Göychem songit oprub. Tiatrantlem songit ani kantarantlem songit haka Göychie matiecho pormoll udeti. Tiatristamni porki songitacho aspav kaim tiatramni ani Kantaramni kela zait punn Göychem daiz suhovpi khaxelem songit aichea kallarui tiatr ani kantarantlean jivem dovorlam hem motint dovrunk zai. Songitantlean Göykaranchio bhavna veokt zal'lio distat.

### **Göychie Osmitayecher Kantaram**

Göy ani Konknni hea don vixoyancher sabar tiatristamni sabar kantaram rochleant. M. Boyer hanchim Konknni bhaxecher zaitim kantaram asat. Göykaranchea fuddaracho tankam husko aslo dekhun tannem 'Konkani Bhas' hem kantar rochlolem. Tea kantarant te mhunnttat: -

*“Apli bhas mhonnon Kannadi uloitat porza Mysore-chi  
Apli bhas mhonnon Marathi uloitat porza Maharastra-chi  
Amchi Konkani bhas nhoi re fokot Kristanvanchi  
Kristanv Hindu Musolman sogllea Göykaranchi”*

Göykaranni Konknni ulouchi. Ti sanddlear Göykar sanddttole oxea spoxtt utramni te hea kantarant fuddem mhunnttat.

*“Punn soglle Göykar mhonn kollttat Konkani bhaxecher”.*

Göychi osmitai amchie Konknni bhaxent liplia. Hem aplea kantarant te spoxtt korun Göychie osmitayechi govaiki ditat.

Alfred Rose ho Konknni chollvollichho ek mukhel tiatrist ani kantorist. Tannem xenkddeamni kantaram rochleant. Konknni kantaram mollar tannem soglleant chodd ani durmill vixoi hatall'leat. Konknni bhaxe sombondim tannem zaitim kantaram rochleant. Konknni monis veg-vegllea vattharamni ximpoddeat. Sogott ek zaunche ho tancho husko eka kantarant dista zalear dusrea eka kantarant avoi-bapaimni aplea bhurgeank Inglix xikoitanam Konknni xikounchi oso sondex te ditat. Tea kantarachea xevottak te mhunnttat: –

“*Amchie maim-bhaxek aiz pasun konnem jivi dovorlia bhavamni  
Voi tea Padrimni, toxench Potramni, tech porim Tiatristamni*”

Chris Perry hannem girest songit diun gailolim kitlixinch kantaram Göychi osmitai suchoitat. 'Calangute Prayer', 'Bom Jezuchea Konventant', adi. Tanchim kaim kantaram gheun 'Nachom-ia Kumpasar' hem film ailem. Tem khub gazlem. Göychem Göykarponn dakhoun gelem.

Göychi osmitai tiatr ani kantaramni riglia. Ticho kholayen anikui sôd lavunk anikui vav asa. Tiatr mhunnlear somaz-jinnecho arso. Tiatr ani kantarantlean somazantlem sukh-dukhd manddttanam Göychi osmitai samballpacho sufoll yotn zala ani zait asa.

## Nixkorx

Göychea somazachem chitronn Tiatr ani Kantaramni protibimbit (reflect) zata. Purtuguez razvottkient Tiatr ani Kantarantlean Tiatristamni Göychie suttkechi chollvoll choloili. Tiatr ani Kantarantlean Tiatristamni 'Opinion Poll' toxench Rajbhas chollvoll choloili. Tiatr ani Kantaramni Göychem sonskrutik daiz samball'llam. Sonskrutik osmitai samball'llia. Tiatr ani kantaramni ekcharachem jivit manddlam. Tiatr ani Kantaranchea songitantlean Göychem khaxelponn sonvsarak fankoilam. Tiatr ani Kantarantlean Göychi osmitai samballpacho sufoll yotn zala.

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# Libraries and Tiatr: Preserving Goan Culture Through Literature and Performance

**Shamin Pereira**

## Abstract

The state of Goa is known for its rich cultural heritage, blending Indian and Portuguese influences. Two significant cultural pillars in Goa are its libraries and Tiatr, a popular form of Konkani theatre. This article explores the interconnected roles of libraries and Tiatr in preserving and promoting Goan identity, language, and heritage. It analyzes how libraries serve as custodians of literary and historical records related to Tiatr, while Tiatr as a dynamic art form invigorates the language and provides social commentary. The article further discusses challenges faced by both institutions and suggests strategies for their mutual reinforcement in cultural preservation.

**Keywords:** Libraries, Cultural heritage, Cultural preservation, Konkani theatre.

## Saranx

Gõy raj, tachea girest sonskrutik daizakhatir prosid'dh asa, zhoim Bharoti ani Purtugez probhavachem sundor mixronn dison yeta. Gõyantlean don mhotvache sonskrutik adharstombh mhollear vachnaloi ani tiatr, zo Konknni rongmachiecho ek lokpriya prokar. Gõychi osmitai, bhas, samballpak ani vaddovpak vachnaloi ani tiatr hanchi porospor sombondim bhumikecho sôd lavun hea lekhanth mhaiti dilia. Gronthaloi tiatra sombondint sahityik ani itihasic nondnnieche rakhonddar koxim kam' kortat, zalear tiatr ho ek gotixil (*dynamic*) kola prokar bhaxek urba dita ani somajik tipanni dita hachem khaxeleponn tantunt kelam. Lekhanth fuddem donui sonsthank mellpia avhanam vixinchi cheorchea kelia ani sonskrutik choddovnni divpa khatir yukti suchoiliat.

**Biz Utram:** Vachnaloi, Sonskrutik porompora, Sonskrutayechi rakhonn, Konknni tiatr.

## सारांश

गिरेस्त संस्कृतीक दायजा खातीर गोंय राज्य प्रसिद्ध आसा. जातूंत भारतीय आनी पुर्तुगेज प्रभावांचें सुंदर मिश्रण दिसून येता. गोंयांतल्यान दोन महत्वाचे संस्कृतीक आधारस्तंभ म्हणल्यार वाचनालय आनी तियात्र -- कोंकणी रंगमाचयेचो एक लोकप्रिय प्रकार. गोंयची अस्मिताय, भास, दायज सांबाळपाक आनी वाडोवपाक वाचनालय आनी तियात्र हांची परस्पर संबंदीत भुमिका ह्या

लेखांत सोदून काडल्या. ग्रंथालयां तियात्राक संबंदीत साहित्यीक आनी इतिहासीक नोंदींचो राखणदार म्हूण कशीं काम करतात, जाल्यार तियात्र हो एक गतीशील कलाप्रकार भाशेक उर्बा दिता आनी समाजीक टिप्पणी दिता हाचें विश्लेशण तातूंत केलां. लेखांत फुडें दोनूय संस्थांक मेळपी आव्हानां विशीं चर्चा केल्या आनी संस्कृतीक संरक्षण दिवपा खातीर रणनिती सुचयल्या.

## Introduction

The State of Goa is well-known for its vibrant culture, historical sites, and its natural beauty. Konkani is considered as the identity mark of Goans. One notable art form is tiatr, a unique type of Konkani theatre that has thrived in Roman-script Konkani for over 130 years. Tiatr is based on satire, music, and dance. It has generated public discussions around caste, religion, identity, politics and other social matters since it began. Similar to how tiatr preserves and promotes Goan identity, language, and heritage, libraries also act as guardians of literary and historical documents related to tiatr. Libraries preserve and share knowledge, while tiatr serves as a popular medium for cultural expression and social critique. This study presents tiatr as a collection of texts and media that require archiving besides being a live performance tradition. It draws attention to the evolving functions of libraries and demonstrates how these two organizations help to preserve and advance Konkani theatrical and literary traditions. This paper examines the close relationship between libraries and tiatr in protecting Goan cultural heritage.

## Literature Review

Tiatr is a form of Konkani musical theatre that emerged in the late 19th century and since then has become vital means of expression for the Goans. The Portuguese influence in Goa has affected the Goan cultural society. The interaction of the indigeonous Goan culture and the European with its associated attempts to substitue local Goan customs, has meant that the Goan culture has been, in some sense, rather unique. The 19th century witnessed a more liberal approach from the church which permitted the keeping of more open attitudes of culture performances to flourish among the Goan Christians and Hindus. Out of these, tiatr has become the most popular (Kale. 1986).

The history of tiatr can be traced back to 1892 where the first play “*Italian Bhurgo*” was staged by Lucazinho Ribeiro in Bombay. Shortly after, Joao Agostinho Fernandes took the genre to another level by composing the first Konkani script and using it for a major genre of Goan literature and theatre. Under his influence, Goan literature and theatre bloomed. Come the late 1950s, Goan theatre was reaching its most glorious peaks, driven by the profound works of extraordinary scriptwriters who continuously elevated and preserved the essence of tiatr (Cardozo).

Tiatr developed in the working-class Goan Catholic communion community. In Goa, during the old days, villages would perform a tiatr which was composed by local artists primarily from the same village during the local parish feasts. This enabled the local young artists to collaborate. It

was also an opportunity for younger budding artists to meet either semi-pro or professional artists. In turn, the younger ones would receive many encouraging tips. However, in the present days, such activities have decreased primarily owing to the attention span of the audience. It is a fact that the current generation viewing theatre is gravitated towards watching professional sponsored tiatrs, and is even more drawn towards watching them in the now available air-conditioned auditoriums. (Fernandes, 267)

Kala Academy has played a major role in the improvement of tiatr by organizing tiatr festivals and competitions. Similarly, the Tiatr Academy of Goa (TAG) was set up by the Goa Government in 2009 to streamline the efforts of archiving and providing access to tiatr scripts, 'kantaram' (lyrics), recordings, and other associated research. To further the cause of the tiatr, TAG has formulated several schemes (Tiatr Academy of Goa). These institutions, together with the Goa State Central Library, will align with the purpose of these institutions

A vital and vibrant theater tradition, tiatr is regarded as an important component of its cultural legacy. The Goan government has advocated for the recognition of Tiatr as a national cultural heritage and has suggested that it be added to UNESCO's Representative list of the Intangible Cultural Heritage of Humanity because of its democratic and community-focused nature. (Task force)

People grow and develop under the influence of culture, and libraries play a vital role in supporting cultural practices that promote sustainable growth. A cultural heritage is the parts of our past which we value and which we choose to preserve and pass on to the future generations and the outside world (Ekwelem et. al.).

The International Federation of Library Associations and Institutions (IFLA) emphasizes that libraries must help protect cultural heritage so it can inspire future generations. (Preserving cultural heritage).

Different types of communication, both tangible and intangible, are placed within libraries. Libraries play a critical role in the preservation of cultural heritage by protecting objects, oral tradition, and writing. To keep these knowledge systems accessible for future generations, libraries must document and digitize them. Through enhanced technologies, libraries can utilize digitization and archiving approaches to preserve indigenous knowledge in online archives. (Mahadeva 54)

Despite their importance, libraries face challenges in preserving knowledge. These include limited funding, ethical issues related to ownership and access, and technical difficulties. However, there is little research on how libraries specifically interact with tiatr, even though it is central to Goan cultural expression. This lack of study highlights the need to explore library efforts in protecting and promoting tiatr heritage.

## Objectives

- To investigate the role of libraries in the collection, archiving, and promotion of literature and scripts related to Tiatr.
- To evaluate the contribution of Tiatr as a performing art to the preservation and transmission of Goan culture, language, and social events.
- To examine the collaboration between libraries and Tiatr in the curation and promotion of cultural heritage.
- To explore the challenges faced by libraries and tiatr in preserving Goan cultural identity.

## Research Methodology

The research employs a qualitative approach combining:

- **Document analysis:** Review of Tiatr scripts, playbills, and archival collections in selected Goan libraries.
- **Interviews:** Conversations with librarians and cultural activists.
- **Observation:** Study of library-hosted workshops, and cultural events.
- **Document analysis** of TAG's official documents (constitution, scheme descriptions, publications list)
- **Published tiatr volumes** such as the 125th Anniversary commemorative book and recent script collections released by TAG.
- **Media reporting and commentary** regarding tiatr themes, institutional infrastructure
- **Online websites** that depict the voices of tiatr community.

## Findings and Recommendations

*Role of Libraries in Promoting Tiatr:* Goan libraries like Goa State Central Library, Kala Academy Library and Tiatr Academy of Goa Library are working towards preserving tiatr documents including tiatr scripts, memoirs, folklore, critical analyses, tiatr CDs, playbills, and newspaper clippings. In light of the extensive body of literature produced in the last hundred years,

the Goa State Central Library has curated a distinctive anthology of tiatr reports, comprising 250 newspaper articles sourced from publications based in Bombay. The State Central Library is currently engaged in the process of digitizing newspaper articles pertaining to tiatr and incorporating them into its archival collection. The Kala Academy Library has an impressive collection of over 500 tiatr scripts housed within its script bank.

In order to raise awareness, the Tiatr Academy of Goa frequently hosts a variety of events on the anniversaries of notable tiatrists who are recorded and preserved by its library, which features archival material. Tiatr scripts are preserved in the institute library for future generations. Kala Academy hosts tiatr competitions annually to promote tiatr and along with the oral history of tiatr, the Tiatr Academy of Goa Library also has CDs of the different tiatr competitions organized by Kala Academy.

The Goa State Central Library is the only library that exhibits digital archival efforts of the Tiatr ephemera. Researchers are pursuing literature in this field because of the significant increase in tiatr research over the past few years. However, a lack of funds, technical resources, and qualified staff makes it difficult for libraries to systematically catalog and digitize older text. The thoughts and experiences of seasoned tiatr writers and directors who have aided in the development of tiatr in recent years must be captured and documented. In addition to competition tiatr, the commercial tiatr that are held must also be recorded and documented at the aforementioned institutions for the benefit of future generations.

***Contribution of tiatr to Goan culture:*** Tiatr continues to be an essential medium for dramatizing historical events, social events, and other local concerns. Goan identity, migration, Catholic traditions, political satire, and moral values are all revealed in the scripts. Numerous well-known tiatrists have reflected and critiqued modern life on stage, using it as a "mirror of Goan culture." Notable tiatr examples include:

*Bhattkara* – written by João Agostinho Fernandes in 1904 which depicts the cruel caste systems and addresses injustices in Goan society.

*Ghor Dukhi Ganv Sukhi* – written by M. Boyer explores family problems and values.

*Revolta de Satari* – written by João Agostinho Fernandes depicts the Rane Revolt in Sattari, a rebellion against the Portuguese rule.

*Portuguese Kolvont* – written by John Claro depicts the lives of artists during the Portuguese era in Goa.

*Rog* – written by Shamin Pereira, which was presented at the Kala Academy B-group tiatr competition in 2024, focuses on the drawbacks of Goans moving to the UK, especially when they

leave their aging parents behind.

In addition to providing entertainment, the pastoral themes of the Lenten tiatr organized by the late Fr. Nevel Gracias encouraged the Catholic community to consider religion and Christ's teachings.

Additionally, Tiatr is a stronghold for the Konkani language, particularly in Roman script, which supports intergenerational transmission and linguistic preservation. Tiatr also acts as a mirror of Goan society, reflecting the socio-political dynamics over the decades, diaspora experiences, and social norms of the time.

***Collaboration between libraries and tiatr in promoting cultural heritage:*** Only the Goa State Central Library has partnered with the Tiatr Academy of Goa to preserve and promote Tiatr. This collaboration is demonstrated by the publication of the research publication "Tiatr Machi," which gathers research articles on the history of Tiatr. The local history collection at the Goa State Central Library is a vital resource for students pursuing higher education as well as for researchers seeking to comprehend the historical background of Tiatr. But the majority of these partnerships are unofficial and motivated by personal initiative. In order to promote tiatr, it is imperative that institutions such as Kala Academy and Tiatr Academy of Goa establish a structural institutional policy that includes other libraries.

Libraries and educational institutions can work together to digitize and archive materials. In order to ensure preservation and distribution, libraries can digitize screenplays, music recordings, and videos and build a digital repository that is readily available to the general public and scholars.

To encourage research on tiatr, the Tiatr Academy of Goa offers research schemes. Faculty and researchers will be able to study different facets of this field through collaborations with other higher education institutions, which will enhance the body of knowledge on tiatr.

Workshops, seminars, and exhibitions on Tiatr history can be arranged by libraries. Partnerships with educational institutions will support the inclusion of Tiatr literature in the curriculum, which will advance cultural literacy.

***Challenges faced by tiatr and libraries:*** Despite their cultural importance, both libraries and tiatr face significant challenges as under:

### ***Libraries***

The maintenance and modernization of libraries are impacted by the lack of funding for infrastructural facilities, which is a significant challenge for libraries.

The limited digitization of rare materials impedes their wider accessibility and preservation due to a lack of ICT-skilled personnel.

The inability of authorities to acknowledge the value of libraries makes it extremely difficult for librarians to plan activities and events that will attract patrons. The majority of libraries struggle to draw in young patrons and adjust to the shifting reading preferences of the younger generation.

**Tiatr:** The tiatr audience has been impacted by the growth of digital media and film. The younger generation tends to steer clear of tiatr because they are greatly influenced and drawn to the different OTT platforms that offer them entertainment.

Secondly, the expansion and caliber of tiatr are constrained by a lack of funding for productions. Tiatr directors must use the proceeds from ticket sales to reimburse the entire group. Therefore, the directors must bear the losses if the audience is smaller.

Most tiatr directors fail to submit their tiatr script to the libraries thereby making archiving difficult. Tiatr art form has been staged since more than 100 years. However, few scripts are found in the Goan libraries. There is a need to document the live performances and archive the literature for future generations.

## Conclusion

Tiatr and libraries work together to protect Goan cultural heritage. Libraries preserve the literary and historical significance of these artistic creations, while Tiatr revitalizes the Konkani language and social stories through performance. They work in concert to produce a framework that fosters continuity, education, and cultural pride. In an era of rapid technological development and globalization, it is more important than ever to preserve and promote indigenous literature and art forms. In addition to protecting Goan heritage, strengthening the relationship between libraries and tiatr will improve the cultural landscape for coming generations.

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# BRIDGING CONTINENTS: HOW EUROPEAN DRAMA SHAPED THE SOUL OF GOAN (INDIAN) TIATR

**Juao Costa**

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**Siddhi Sangle**

## Abstract

Drama has always been a significant medium of entertainment, blending imagination and reality with creative expression. It serves as a reflection of different eras; offering valuable insights into cultural beliefs, traditions, emotions, social structures, and political issues. As drama evolves, it influences various cultures, shaping local theatrical forms. One such notable influence can be seen in Goan Tiatr, a unique and vibrant theatrical tradition. The Portuguese who ruled the state for more than 450 years left behind an indelible mark on Goan tiatr particularly its dramatic technique, music and storytelling. Today Goan tiatrs are not only popular in Goa but also other parts of the state as well as European countries. From the commercial point of view, tiatrs not only sustained financially but also provided entrepreneurial opportunities to many thus providing direct as well indirect jobs.

This paper explores the impact of European drama on Goan Tiatr, tracing its origins and development. It examines how elements of European theatre, including structure, themes, and performance techniques, have influenced Tiatr while allowing it to retain its distinct cultural identity. Furthermore, the paper analyzes how Tiatr has been embraced by Goan audiences, leading to its widespread popularity and recognition within Goan society and diaspora abroad. By understanding this artistic exchange, we can appreciate the dynamic evolution of Tiatr and its significant role in preserving and enriching Goan cultural heritage.

**Key words:** Tiatr, Drama, cultural influence, dramatic structure, stage craft.

## Saranx

Nattok (*drama*) hem sodanch mon'rizvonchem ani kolponaxokt madheom. Nattok ek vastov ani srojon'xil obhivoktichem surmell sadovpachem ek mhotvachem madheom' zaun asa. Tem vegvegllea yuganchem podbimb mhonnun kam' korta. Tantuntlean sonskrutichi xrod'dha (*beliefs*), porompora, bhavna, somajik rochna ani rajki vixoyancher moladik nirixonn divop zata. Nattkachi (*drama*) udorgot zait veta toxi tacho probhav vegvegllea sonskrutayancher zata ani thollavea nattyoprokarank tem akar dita.

Osoch ek khaxelo prokar Gõycho Tiatr, ek ekmev (*unique*) prokar zaun asa ani tantunt rosroxit nattyo porompورا pollounk mellta. 450 vorsam poros odik kall Gõy rajyacher sot'ta cholovpi Purtugezamni Gõychea tiatracher, vixex korun tachem nattya tontr, songit ani kothanokacher pusun kaddunk zainam toslo chhap soddla. Aiz Gõycho tiatr fokt Gõyantuch nhoi bogor desachea her vattharamni toxench Europi desamni-i lokpriya zal'lo asa. Vevharik dixtin pollelear tiatr nhoich fokt orthik nodren tigon urlo, bogor zaitea zonnank udiogi sondi mell'llio ani oxie toren protyokx toxench oprotyokx nokrio gavlio.

Hea sôdant Europi-i nattkacho (drama-cho) Gõychea tiatracher zal'lo porinnam' sodun kaddla; tacho oromb ani tachi udorgot sodun kaddlia. Rochnnuk, vixoi, sadorikoronn tontr hea sarkea Europi-i rongmachiechea ghattokancho tiatracher koso probhav poddla ani tech borabor taka apli agli-veglli sonskrutik osmitai tigoun dovorpak mell'llia hachi topasni kelia. Te bhair Gõychea prexokamni tiatrak koso apnaila, taka lagun Gõykar somazam modim ani pordesantlea pordexvayam (*diaspora*) modim taka xekanxek lokpriyota ani man'yotai mell'llia hachem vixlexonn hea sôdant kelam.

Ho kolatmok adan-podan somzon gheun tiatrachi sudduddit vadd ani Gõychea sonskrutik daizachi rakhonn ani ti girest korpant tachie mhotvachie bhumikechi amchean tokhnnai korumieta.

**Biz utram:** Tiatr, nattok, sonskrutik probhav, nattya rochnnuk, rongmachi kuxolltai (*stage craft*).

## सारांश

नाटक हें मनरिजवणेचें एक म्हत्वाचें माध्यम. जातूंत कल्पनाशक्त आनी वास्तव हांच्या सृजनशील अभिव्यक्तीचें मिश्रण जाता. हातूंतल्यान वेगवेगळ्या युगांचें प्रतिबिंब; संस्कृतीक समजुती, परंपरा, भावना, समाजीक रचणूक आनी राजकी प्रस्न हांचे विशीं मोलादीक म्हायती दिवप जाता. नाटकाची जशी जशी उदरगत जावपाक लागली तसो ताचो प्रभाव वेगवेगळ्या संस्कृतायांचेर जाताना, थळाव्या नाट्यरुपांक आकार दिताना दिसपाक लागलो. अशेच तरेन उल्लेखनीय प्रभावांतल्यान गोंयांत तियात्र हो एक आगळोच आनी जिवंत नाट्य परंपरेंत दिसून येता. 450 वर्सां परस चड काळ गोंयांचेर राज्य करपी पुर्तुगेजांनी गोंयांत तियात्राचेर खास करून ताचें नाटकीय तंत्र, संगीत आनी कथा सांगपाचेर एक वेगळीच छाप सोडली. आयज गोंयच्या तियात्रांक गोंयांतच न्हय तर राज्याच्या हेर वाठारांनी तशेंच युरोपीय देशांनीय लोकप्रिय आसा. वेपारी नदरेन पळयल्यार तियात्र फकत अर्थीक नदरेन तिगून उरलोच पूण जायत्या जाणांक उद्देगीक संदीय मेळ्ळ्यो आनी अशे तरेन प्रत्यक्ष तशेंच अप्रत्यक्ष नोकऱ्यो मेळ्ळ्यो.

ह्या प्रपत्राच्या आदारान युरोपीय नाटकाचो गोंयच्या तियात्राचेर जाल्लो परिणाम, ताची उत्पत्ती आनी उदरगत सोदून काडपाचो यत्न केला. रचणूक, विशय, सादरीकरण तंत्र ह्या सारक्या युरोपीय रंगमाचयेच्या घटकांचो तियात्राचेर कसो प्रभाव पडला आनी तेच बरोबर ताका आपली वेगळी संस्कृतीक अस्मिताय तिगोवन दवरपाक मेळ्ळा हाची तपासणी केल्या. ते भायर गोंयच्या प्रेक्षकांनी तियात्राक कसो उखलून धरला, ताका लागून गोंयकार समाजा भितर आनी परदेशांत पसरल्ल्या समाजा भितर ताची व्यापक

लोकप्रियता आनी मान्यताय मेळ्ळा हाचें विश्लेशण ह्या प्रपत्रांत केलां. हो कलात्मक आदान-प्रदान समजून घेवन तियात्राची गतीशील उत्क्रांती आनी गोंयच्या संस्कृतीक दायजाची राखण आनी समृध्द करपाक ताची म्हत्वाची भुमिका हांगां दिसून येता.

**मुखेल उतरां:** तियात्र, नाटक/ नाट्य, संस्कृतीक प्रभाव, नाट्य रचणूक, माची कौशल्य.

## Introduction

The term drama originates from the Greek word "*draō*", meaning "to act" or "to do." The roots of drama can be traced back to ancient Greece, where theatrical performances were a significant cultural and religious practice. Over centuries, this dramatic tradition evolved into various forms and genres, each influenced by the cultural, religious, and social contexts of the time. As these theatrical forms spread across Europe and beyond, they ultimately reached the shores of Goa, where they helped shape one of the region's most beloved theatrical forms—Tiatr. This rich legacy of European drama has left a profound influence on the Goan Tiatr, one of Goa's most important and enduring theatrical traditions.

## European Drama: Origin and Its Development

European drama spans over 2,500 years, beginning in 5<sup>th</sup> century BCE Greece, where it emerged as part of religious festivals dedicated to the God Dionysus. Both drama and theatre derive from Greek origins, reflecting their deep-seated significance in Greek society. The early Greek dramatists, such as Aeschylus, Sophocles, and Euripides, laid the foundation of Western theatre with their tragedies and comedies.

As the Roman Empire expanded in the 3<sup>rd</sup> century BCE, it absorbed and adapted many aspects of Greek drama. Theatre became a key element of Roman entertainment and culture, often staged in grand amphitheatres. Roman drama placed more emphasis on spectacle, using elaborate scenery, costumes, and special effects to engage audiences. This period marked the spread of drama across Europe, eventually influencing regions like England.

With the fall of the Western Roman Empire and the rise of the Byzantine Empire, theatre faced a decline as the Church viewed performers with suspicion. Drama was mainly sustained by traveling troupes of entertainers—jesters, acrobats, minstrels, and storytellers—who performed at fairs and in public spaces. However, these were largely informal, and staged productions became rare.

By the early Middle Ages, the Church reclaimed drama as a tool for religious instruction. Liturgical plays became part of church services, enacting biblical stories to educate the largely illiterate population. This marked a shift from secular to religiously motivated performances.

- Churches popularized drama by staging biblical events inside church buildings or on their grounds.
- Performances were conducted in Latin, often with two singing groups (choir or monks) creating a call-and-response effect.
- By the 11th century, this form of drama spread across Europe and Russia.
- These plays, though religious, were also a means to educate and reinforce moral values.

During the medieval period, drama developed into several key forms. Miracle plays focused on the lives and miracles of saints, portraying divine intervention in the lives of mortals. Mystery plays enacted biblical narratives, covering events from Creation to the Last Judgment. These plays were organized into cycles and were often staged during major festivals like Corpus Christi. Morality plays featured allegorical characters such as Everyman, Good Deeds, and Death. They centered on the struggle between good and evil, emphasizing Christian morality. Interludes were short, often comic performances staged between acts of serious plays or during social gatherings. They served as comic relief and sometimes conveyed satirical messages.

Mystery plays were commonly performed as part of cycles known as Corpus Christi cycles, especially in cities like York and Wakefield. The cycle of drama refers to a series of interconnected plays that collectively tell the story of Christian salvation history, from Creation to the Resurrection.

Medieval drama was performed in various locations, including churchyards, marketplaces, and public squares. The stage design often included temporary stages or pageant wagons, which were movable platforms. Actors were typically amateurs from local guilds, although sometimes members of the clergy also participated. The costumes were richly symbolic and elaborate, helping to distinguish different characters, such as angels and devils. The audience included people from all social classes, making medieval drama both educational and entertaining.

The 16th and 17th centuries marked the Golden Age of English drama. Playwrights like William Shakespeare, Christopher Marlowe, Ben Jonson, and Thomas Middleton produced works that remain influential to this day.

- Most plays were written in iambic pentameter, a rhythmic structure that added a poetic quality to dialogue.
- Themes were often drawn from Greek and Roman mythology, history, and human nature.

- The Elizabethan stage emphasized complex characters, universal themes (e.g., ambition, fate, love), and innovative stagecraft.

In the 18th century, European drama saw the rise of Sentimental Comedy and Domestic Tragedy, which focused on middle-class values and moral lessons. Playwrights like Richard Steele and George Lillo portrayed characters who embodied virtue and emotional sensitivity. The earlier Restoration Comedy with its crude humor declined, making way for more serious and sentimental themes. Theatres became more professional, with dedicated acting companies and permanent venues. Audiences favored plays that promoted morality, emotion, and respectability.

The early 19th century was dominated by Romanticism, which emphasized individual emotion, imagination, and freedom. As the century progressed, Melodrama became popular, with exaggerated characters and sensational plots highlighting the battle between good and evil. Later, Realism and Naturalism emerged, led by playwrights like Henrik Ibsen and Anton Chekhov, who focused on ordinary life and social critique. Themes began addressing real societal problems and psychological conflicts. This period laid the foundation for the modernist theatre movements that followed.

#### The Role of Portuguese Colonialism and Influence of European Drama in Shaping Goan Tiatr

Goa's colonial history under Portuguese rule played a significant role in shaping its cultural and artistic landscape. The Portuguese introduced European theatrical traditions through operatic performances, religious plays, and secular drama. While Goa had indigenous folk theatre forms like Zagor and Khell, the exposure to European stagecraft led to the development of a more structured form of drama.

The migration of Goans to Bombay for employment further facilitated this cultural exchange. English and Portuguese drama performances in Bombay influenced Goan artists, leading to the adaptation of these elements into Konkani theatre. The cross-pollination between European trends such as Romanticism, melodrama, and operetta with Goan folk traditions created a unique cultural synthesis. Tiatr became a medium through which Goan social issues were dramatized using European theatrical techniques, making it both a local and global artistic form.

Centuries of Portuguese rule laid the groundwork for this artistic fusion. Exposure to European liturgical dramas, sacred music, secular operas, and theatrical conventions enriched Goan artistic expression. Western classical music, elaborate stagecraft, and narrative techniques were seamlessly integrated into Tiatr, creating a hybrid form of theatre that continues to thrive.

## Cultural Folk Traditions in Goa Before Tiatr

Before the emergence of Tiatr, Goa already had vibrant folk theatre traditions. The primary forms of Goan theatre included *Zagor* in North Goa and *Khell* (also known as *Fell*) in South Goa. These folk performances were deeply rooted in the Goan cultural fabric and were staged in public spaces, often as part of major festivals like Carnival and Easter feasts.

*Khell*, a traditional play passed down orally across generations, retained rustic and folk elements such as improvised dialogue, local themes, and simple stage designs. Over time, it evolved into *Khell-Tiatr*, maintaining its connection to traditional Goan culture while incorporating structured narratives. Unlike *Tiatr*, *Khell* continued to use folk instruments and followed a more spontaneous performance style.

While *Zagor* gained popularity in Bombay, it was often perceived as crude. Affluent Goans living in Bombay distanced themselves from it due to ridicule from non-Goans, leading them to turn their interests towards English and Portuguese drama instead. This transition paved the way for a more structured and sophisticated theatre form—*Tiatr*.

### Lucasinho Ribeiro: The Pioneer of *Tiatr* and His European Inspirations

While the development of drama was taking place in Europe, a Goan boy named Lucasinho Ribeiro (also known as Rebeilo) became associated with an Italian operetta company. During his time with the troupe, Ribeiro gained hands-on experience and valuable knowledge in various aspects of operatic and theatrical performance, including stagecraft, acting, music, and song composition—essential elements in European drama.

After acquiring this knowledge, Ribeiro returned to Goa and staged a play titled *Italian Burgo*, heavily inspired by European theatrical traditions. This production incorporated multiple scenes, live music, and songs to enhance the dramatic narrative, marking a shift from traditional folk performances. Ribeiro's exposure to European theatre helped lay the foundation for a hybrid form of drama that blended Western artistic elements with Goan storytelling.

Goa's long-standing status as a Portuguese colony had already laid the foundation for cultural cross-pollination. Centuries of Portuguese rule exposed Goans to European artistic forms, including Catholic liturgical dramas, sacred music, secular European operas, and theatrical conventions. The integration of Western classical music, elaborate stagecraft, and narrative techniques with local traditions created fertile ground for a hybrid form of theatre. Ribeiro's efforts led to the emergence of Tiatr, a theatrical form that combined European dramatic structures and musical sensibilities with Goan language, themes, and social realities.

The first Tiatr performance was staged on Easter Sunday, 17th April 1892, at the New Alfred

Theatre in Bombay. Bombay, at the time, was a cultural melting pot, exposing Goan performers to both Western stagecraft and indigenous performance traditions. Ribeiro's first Tiatr was an adaptation of an English opera called *Italian Boy*. While rehearsing, he faced challenges in arranging set changes between scenes, as delays could bore the audience. To overcome this, Ribeiro introduced songs performed in front of the curtain while stagehands prepared the next scene. This strategy was well received, keeping the audience entertained throughout and soon becoming a defining hallmark of the Tiatr structure.

Unlike *Khell-Tiatr*, which continued to use folk instruments and traditional tunes, Ribeiro's Tiatr incorporated Western musical instruments such as the violin, banjo, trumpet, saxophone, and drum. Additionally, he collaborated with trained musicians who could read and write musical scores, distinguishing Tiatr from purely oral folk traditions. Ribeiro's success with *Italian Burgo* led him, along with fellow Goans such as Sebastiao Gabriel D'Souza (popularly known as Karachiwala) and Joao Lazarus D'Souza, to adapt and stage other Western theatrical works. However, Ribeiro ensured that his productions remained connected to Goan culture, integrating local social narratives into the scripts rather than focusing entirely on European storylines.

Ribeiro was proficient in English, a good composer, singer, and violinist, making him well-suited for operatic theatre. Through the recommendation of a prominent Goan, he secured work as a stagehand with an opera troupe and traveled with them to Poona, Madras, Simla, and Calcutta. Eventually, when the troupe left for Burma, Ribeiro parted ways with them and returned to Bombay. Before leaving, he purchased velvet costumes from the opera company, intending to use them in his own theatrical venture. Drawing from his experiences, he composed and staged *Italian Bhurgo* with the help of fellow artists such as Joao Agostinho Fernandes, Caitaninho Fernandes, Agostinho Mascarenhas, and one other unidentified individual. Ribeiro's production was not simply a result of a sudden creative impulse but stemmed from his long-standing passion for drama, which he nurtured from his childhood.

Through this fusion of European theatrical techniques—ranging from operetta, Elizabethan structure, Renaissance comedy, Italian *Commedia dell'arte*, and melodrama—with Goan cultural traditions, Ribeiro laid the foundation for what would become the unique and enduring art form of Goan Tiatr.

## **Structural and Thematic Parallels Between European Drama and Goan Tiatr**

Tiatr exhibits several key similarities with European drama, particularly in terms of structure and themes:

The structure of Ribeiro's Tiatr, using 3 to 5 scenes, reflected the multi-scene format of Elizabethan drama, which was traditionally divided into five acts with multiple scenes, where

playwrights like Shakespeare divided their works into acts and scenes to build dramatic tension. Moreover, Ribeiro's plays leaned heavily on comic elements, drawing inspiration from Renaissance interludes and Shakespearean comedies, which often used humor, satire, and fool or jester characters for comic relief. Ribeiro intentionally prioritized comedy over tragedy, aligning his works more closely with the light, improvisational style of Italian *Commedia dell'arte*, which featured stock characters and humorous skits.

The use of musical interludes between scenes in Ribeiro's productions was similar to practices found in Italian operettas and medieval morality plays, where songs were used to entertain the audience and bridge dramatic moments. Ribeiro also borrowed elements from 19th-century European melodrama, which emphasized emotional intensity, moral clarity, and the ongoing battle between good and evil. However, rather than directly imitating European melodrama, Ribeiro reshaped these elements to reflect Goan social realities, bringing issues like injustice, family disputes, and everyday struggles onto the Tiatr stage.

It is important to note that Tiatr, unlike *Khell-Tiatr*, was structured with songs called *kantaram*, performed between the scenes or *porde* (meaning curtains). These songs were often unrelated to the play's main storyline but served as entertainment during scene changes. However, when songs were integral to the play's narrative, they were referred to as *kant*. Another essential feature of the Tiatr was the inclusion of comic interludes, which provided levity and helped balance the overall tone of the performance.

Through this fusion of European theatrical techniques—operetta, Elizabethan drama, Renaissance comedy, *Commedia dell'arte*, and melodrama—with Goan traditions, Ribeiro laid the foundation for Tiatr. This innovation marked a turning point in Konkani theatre, leading to a thriving performing arts culture. *Tiatr*, with its combination of songs, comedy, and socially relevant themes, remains one of the most popular forms of modern Konkani theatre, carrying forward the influence of European drama while staying deeply rooted in Goan identity.

Another important influence of European drama on Goan *Tiatr* can be seen in how it has become more professional and financially organized. Just like in European theatre, where artists are respected and paid for their talent, Tiatr in Goa also values the work of its performers and crew. Today, *Tiatr* actors usually earn between ₹1500 to ₹2000 per show. If the actor is well-known or experienced, they may receive up to ₹5000. The backstage crew, who manage lighting, sound, and stage setups, also earn between ₹1000 to ₹1500 for their contribution. Tickets for *Tiatr* shows are usually priced around ₹150 per person, making them affordable for the audience and helpful in supporting the team financially. This payment system shows that Tiatr has followed the European example of treating theatre as a serious and rewarding profession. It highlights how foreign influences have helped improve not only the artistic quality but also the earning potential of *Tiatr* in Goa.

## Conclusion

Tiatr became more than just a form of entertainment—it served as a cultural bridge for Goans under colonial rule, blending Western artistic styles with Goan identity. While rooted in Western stagecraft, *Tiatr's* focus on local themes made it accessible to Goan audiences of diverse backgrounds, thus uniting different social and cultural spheres.

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# जुआंव आगुस्तीन फेर्नाडीसाच्या 'कुणबी जाकी' तियात्रातलें लोकतत्व सिल्वेस्टर वाज

## सारांश

एकोणिसाव्या शेंकड्याच्या निमण्या दसकांत गोंयांतल्यान मुंबय पाविल्ल्या जागरा खातीरचो एक पर्याय म्हण इटालियन ऑपेरांतल्यान स्फुर्त घेवन भारतीय रंगमाचयेर जल्म घेतिल्लो 'तियात्र' हो एक वेगळो असो नाट्य प्रकार. पळोप्यांचें मनोरंजन करतानाच समाज प्रबोधन करपी ह्या नाट्यप्रकारांतल्यान समाजांतले प्रस्न, राजकीय परिस्थिती, कुटुंबीक जीण, धर्मीक तत्वगिन्यान, मनशाचे जिणेंतलीं सूख -- दुख्खां, आदी मुखेलपणान पडबिंबीत जावपा वांगडा तातुंतल्यान थळावी लोकजीण लेगीत पडबिंबीत जाता. तियात्राक एक साहित्यीक प्रकार म्हण मानून शिक्षणीक मळार आयज तियात्राचो वेगवेगळ्या आयामांतल्यान अभ्यास जावपाक लागला. हे नदरेंतल्यान तियात्रांनी चित्रीत आनी पडबिंबीत जावपी लोकजिणेंतल्या लोकमनाचो, लोकविचारांचो, लोकविश्वास, लोकधारणांचो खोलायेन अभ्यास जावन लोकजिणेच्या मुळांचो सोद घेवपाच्या उद्देशान तियात्र ह्या नाट्यप्रकाराचो अभ्यास लोकतत्वीय नदरेंतल्यान करप गरजेचें.

प्रस्तूत लेखांत जुआंव आगुस्तीन फेर्नाडीसाच्या 'कुणबी जाकी' ह्या विसाव्या शेंकड्याच्या मध्यार माचयेर आयिल्ल्या तियात्राचो लोकतत्वीय नदरेन अभ्यास करपाचो यत्न केला.

**सराभूत उतरां :** लोकतत्व, लोकमन, माची, लोकजीण, लोकसमूह

## Saranx

Ekunnisvea xenkddeachea nimnea doskant Gōyantlean Mumboi pavil'lea zagra (zagor) khatircho ek poriyay mhonn Italian operantlean sfurt gheun Bharoti rongmachier zolm ghetil'lo 'Tiatr' ho ek agllo-veglo oso nattyo prokar. Pollovpianchem monoronjon kortanach somaz probodhon korpi hea nattyoprokarantlean somajantle prosn, rajki poristhiti, kuttumbik jinn, dhormik totvginean, mon'xachie jinnentlim sukh-dukham, adi mukhelsonnan poddbimbit zavpa vangdda tatuntlean thollavi lokjinn legit poddbimbit zata.

Tiatrak ek sahiyik prokar mhonn manun xixxonnik mollar aiz tiatracho vegvegglea ayamantlean obheas zavpak lagla. Hie nodrentlean tiatramni chitrit ani poddbimbit zavpi lokjinnentlea lokmonacho, lokvichearacho, lokvixvasacho; lokdharonnancho kholayen obheas zaun lokjinnechea mullancho sôd ghevpachea ud'dexan tiatr hea nattyoprokaracho obheas loktotvi-i nodrentlean korop gorjechem.

Prostut lekhant João Agostinho Fernandes-achea 'Kunnbi Jaki' hea visvea xenkddeachea modhear machier ail'lea tiatracho loktotviy nodren obheas korpacho yotn kela.

**Biz utram:** Lokatatva, Lokmana, Machi, Lokjina, Lokasamuha

## Abstract

Tiatr is a unique form of theater that was born on the Indian stage inspired by Italian opera as an alternative to 'Zagor, which arrived in Mumbai from Goa in the late nineteenth century. While entertaining the audience, this form of theater mainly reflects the issues of society, political situation, family life, religious philosophy, happiness and sorrows of human life, etc. as well as local folklore. Considering theater as a literary genre, theater is being studied from different dimensions in the educational field today. From this perspective, it is necessary to study theater from a folk philosophical perspective in order to find the roots of folk life by deeply studying the folk minds, folk ideas, folk beliefs and folk beliefs depicted and reflected in plays.

The present article attempts to study Joao Agostinho Fernandes play 'Kunbi Jaki' from a folk philosophical perspective.

**Key Words:** Folk elements, Folk Mind, Stage, Folk life, Folk group

## विशयाची फाटभूंय

तियात्रीस्त जुआंव आगुस्तीन फेर्नांडीसाक तियात्राच्या मळार 'पाय तियातिस्त' म्हण वळखतात. आपले सुमार 50 वर्सांचे तियात्र माचयेवेले कारकिर्देत ताणें 30 वयर तियात्र बरयले आनी कांय तियात्र छापुनूय हाडले. तांचे मदलो स्वतंत्र आनी छापून आयिल्लो एक तियात्र म्हणल्यार 'कुणबी जाकी'. सुरवेक हो तियात्र दोन वाट्यांनी माचयेर आयलो. पयलो वांटो 1941 मुंबय जाल्यार दुसरो वांटो 1946 वर्सा मडगांव शारात दाखयलो.

कुणबी हो गोंयचो आदीम वसणुकदार. कृशी संस्कृती कडेन संबंदीत आशिल्ली ही कश्टकरी जमात (अनुसुचीत जमातींत ह्या कुणबी समाजाचो आसपाव जाल्ल्यान कुणबी समाज म्हणचे बदला जमात अशें हावें म्हणलां). पुर्तुगेज राजवटकेंत कुणबी जमातींतल्या लोकांचें मूळ हिंदू धर्मांतल्यान क्रिस्तांव धर्मांत धर्मांतरण जालें. धर्मांतरणा उपरांत तांकां 'क्रिस्तांव गावडे' म्हण वळखुवपाक लागले. ह्या गावडा जमातीचें मूळ कुणबी जमातींत आसा. त्याच क्रिस्तांव गावडो म्हण वळखुपी कुणबी जमातीच्या संघर्शांचे फाटभूंयेर 'कुणबी जाकी' हो तियात्र जुआंव आगुस्तीन फेर्नांडीसान बरयला. ह्या कुणबी समाजाचो संघर्श, शिक्षणाच्या प्रसाराक लागून तांच्या संघर्शामय जिणेंत आयिल्लो बदल हाचेर उजवाड घालतनाच ह्या समाजाचें ह्या मातये कडेन आशिल्लें नातें, ताच्या भितरलीं मनीस मुल्यां, तत्वां कित्याक तागून उरलीं हाचो सोद ह्या तियात्राचो लोकतत्वीय नदरेन अभ्यास करून घेवपाचो यत्न केला.

## 'कुणबी जाकी' तियात्राचें कथानक

'जाकी' हें ह्या तियात्रातलें मुखेल पात्र. जाकी शिकलेल्या, हिकमतीन भरिल्ल्या कुणबी जमातींतल्या तरणाट्यांचें प्रतिनिधित्व करता. तियात्रांत शिकिल्लो, सवरिल्लो जाकी सरकारी नोकरी मेळोवपाचो यत्न करता पूण प्रशासनातल्या भ्रश्टाचाराक लागून ताका ती मेळना. नाईलाजान ताचेर शेताचो वावर करपाची पाळी येता. जाकी शिकिल्लो आशिल्ल्यान ताचे कडेन काँस्तांव आपले धुवे कडेन काजार

जावपाचो प्रस्ताव दवरता. नोकरी नाशिल्ल्यान जाकीक पयशांची अडचण आशिल्ली पूण मनीस रुपांतलो सैतान 'एरियस' ताका कांय अटी घालून ताची पयशाची अडचण पयस करता आनी ताका गिरेस्तूय करता. जाकीची गरज पुराय करून, ताका गिरेस्त करून, ताका आपलें शास्त्र मानपाक लावन आपलो गुलाम करपाचो एरियसाचो डाव आशिल्लो पूण आपली हिकमत, हुशारकायेच्या बळार ताका फसोवपाक विणलेल्या जाळ्यांत तो एरियसाकूच घुस्पायता. तेन्ना बदल्याच्या भावनेन घात घेवपाक राविल्ल्या एरियसाचोय यत्न जाकी काम सायबिणीच्या बळान निर्फळ करता.

कुणबी जमातीच्या संघर्शाची फाटभूंय आशिल्ल्या ह्या तियात्रांत कुणबी जमातीक उणाक, अशिक्षीत लेखून राजदरबारांत तिचेर चलयिल्लो अन्याय, भाटकारशायेंत तिची जाल्ली पिडणूक दिसता आसली तरीय ह्या सगल्या सांगाता लोकतत्वीय अभ्यास पद्दतीच्या आदारान ह्या लोकजमातीचे लोकजिणेंत, लोकमनांत आशिल्लीं खंयची लोकतत्वां 'कुणबी जाकी' तियात्रांत आयल्यांत आनी ह्या लोकतत्वांचो तियात्राचेर कसो परिणाम जाला हाचो सोद घेवपाचो ह्या अभ्यासाचो उद्देश आसा.

'लोकतत्व' ही साहित्याच्या अभ्यासाची एक पद्दत. जुआंव आगुस्तीन फेर्नांडीस हाणें बरयिल्ल्या 'कुणबी जाकी' तियात्राचो ह्याच लोकतत्वीय नदरेन अभ्यास करपाचो यत्न केला.

### लोकतत्व: संकल्पना आनी स्वरूप

लोकतत्व संकल्पनेंत एके खेरीत संस्कृतायेचें दर्शन घडोवपी लोकसमुहाक 'लोक' म्हणटात आनी लोकजिणेंत लोकमनान परंपरेन मानून घेतिल्ले नेम, मुल्यां हीं त्या लोकसमुहान आपणायलेलीं 'तत्वां' आसतात. लोकजिणेंत लोकमान्यतायेक पाविल्ल्या लोकमनांतल्या ह्या तत्वांक शास्त्रीय भाशेंत 'लोकतत्व' म्हणटात. वेव्हार, धर्म, मनीसमुल्यां, नैतीकता, आचारा कडेन संबंदीत हीं तत्वां आसतात. म्हत्वाचें म्हणल्यार हीं लोकतत्वां लोकमनाचे खोलायेंत रिगलेलीं आसतात. लोकजिणेंत परंपरेन चलणुकेंत आशिल्ले विचार, कल्पना, धारणा, भ्रम, समज, विधी, रिती -- रिवाज, भ्रम, श्रध्दा, विस्वास, परंपरा, लोकभास, आदींचो तातूंत आसपाव आसता.

### 'कुणबी जाकी' तियात्रांतलीं लोकतत्वां

'कुणबी जाकी' तियात्र लोकतत्वीय नदरेन अभ्यासताना तियात्रांत कुणबी जमातींत चलणुकेंत आशिल्ले लोकसमज, लोकमान्यतायो, लोकविस्वास, लोकधारणा दिसतात. वयर उल्लेख केला ते प्रमाण पुर्तुगेज राजवटकेंतल्या धर्मांतरणात क्रिस्तांव धर्म आपणायलेली आनी त्या धर्मशास्त्राक पाळो दिवन जियेल्ली ही कुणबी जमात. धर्मांतरणाक लागून नवो धर्म आपणायलो तरी आपल्या मूळ संस्कृती सावन ही जमात पुरायपणान पयस वचूंक पावूंक ना. म्हणल्यारूच आपल्या मुळांक ती विसरूंक पावूंक ना. आपल्या मूळ तत्वांचो तिका विसर पडूंक ना. तियात्राच्या सुरवातेकूच कोंस्तावांच्या उलोवपांतल्यान तें दिसता. आपणें विकतें घेतलेलें भाट पेसांवाचें अशें दिशिल्ल्यान आपूण तें दुसऱ्याक विकूंक सोदता म्हणपाचें तो इनासाक सांगता (पान 4). पेसांवाचें आसल्यार तें घेवप्याक बऱ्याक पडना असो लोकमनाचो समज आसा. "दुसऱ्याक नागोवन जोडिल्लेय दुडूय चड तेप घरांत उत्राय" (पान 11) म्हणपाचो समज हो ह्याच लोकमनांतलोच. "नागोवन जोडलेले जुडू मायदेरांतल्यान धांवताय" (पान 11) अशें इनास आपल्या सांगात्यांलागीं उलयताना त्याच खातीर म्हणटा.

वाठाराचो राखणदार मानिल्ल्या देंवचाराचेरूय ह्या जमातीचो आशिल्लो विस्वास दिसता (पान 13). इंजूजा उपरांत पास्काचो काळ सुरू जाल्ल्यान इंजूजा आदल्या सुमाना मेरेन काजरां करपाची रीत ह्या जमातींत आशिल्ल्यान “इंजूज बगलेक पावत येयलां. येदो पासून कोणूय मेळ्ळो ना तुका ?” (पान 14) अशें हुस्क्यान भरून बोस्तेन आपल्या घरकाराक (कॉस्तांव) विचारता.

आदल्या काळार सोयरीकेन काजार जावपी आदल्या न्हवऱ्या -- व्हंकलेक एकामेका कडेन मेकळेपणान उलोवपाचीय मेकळीक नासली म्हणपाचें बोस्तेनाच्या आपल्या घरकारा कडेन जाल्ल्या उलोवपांतल्यान कळटा.

आमोरे वेळार रोजार करपाची रीत ह्या जमाती मदीं आसा. धर्मांतरणां उपरांत रोजार करपाची रीत ह्या जमातीन आपणायली आसपाक जाय. व्होरा सांगाता तांबडे सत्रे पोंदा घुमटां, म्हादाळ्यांच्या तालार कांतरां म्हणून नाचत व्होराक सांगात करपाचे ह्या जमातींतल्या काजारा वेळावयले रितीचोय उल्लेख तियात्रांत जाला (पान 32).

पयशांचे गरजेक लागून एरियसान घाल्ली अट जाकी मानून घेता पूण दिल्लें रीण वेळार फारीक करुंक ना जाल्यार आपूण तुज्या जिविताचो धनी जातलो अशें तो म्हणटा तेन्ना, जिविताचो धनी सर्गींचो देव, अशें जाकी एरियसाक म्हणटा. आपणें जाकीक दिल्ल्या आदाराच्या बदला जाकीक एरियस क्रिस्तांव धर्माचें शास्त्र सोडून दिवन आपलें शास्त्र मानपाची विनवणी करता (पान 30) तरीय जाकी आपल्या धर्मशास्त्राक फाट करिना. आपल्या तत्वां कडेन तडजोड करपाक तयार नाशिल्लें लोकमन हांगां दिसता.

तियात्रांत पियेदाद कार्म सायबिणीचें बेतीन गळ्यांत घालून भोंवता. एरियस ताका कार्म सायबिणीचें तें बेतीन काडून आपणें हाडलेली थिकाची सरपळी दिवन गळ्यांत घाल म्हणपाची विनंती करता, साबार तरांनी ताका भुलोवपाचो यत्न करता, जाकीक ताका फुसलावपाक लायता पूण पियेदाद ताचें सांगणें आयकून घेना (पान 34) वयल्यान गळ्यांत “बेतीन आसल्यार देंवचार बोगलेक येना तोतार कोरच्याक. तो भीत फूय सायबिणीच्या बेतिनाको (पान 37)” अशेंय तें जाकीक सांगता. ताचेर जाकीय विस्वास दवरता आनी कार्म सायबिणीचें “म्हाकाय एक आड गो बेतीन पादइगारा कडेन म्हज्या गोमट्याकू घालच्याको (पान 37)” अशें तो पियेदादीलागीं मागता. शेवटाक एरियसाक मेळूंक वयताना जाकी तेंच कार्म सायबिणीचें बेतीन घालून वता.

खास करून तियात्राच्या शेवटाक जाकी एरियसाक मेळूंक गेल्लो आसतना एरियस रॉकालागीं फितुरी करून ताचो खून करपाचो कट आंखता. पूण कार्म सायबिणीच्या बेतीनाक लागून तो वाटावता अशें लेखकान तियात्रांत दाखयलां. जाल्यार दुसरे वटेन पियेदाद लेगीत आकांताच्या वेळार “सायबीण आमगेली पावल्या शिवाय रावचीना” (पान 44) म्हणपाचो विस्वास उक्तावन दाखयता. साबार फावटी पियेदाद “सायबिणी पाव ह्या वोगतारी” (पान 51) अशें भावार्तान सायबिणीक उलो मारता.

सर्ग आनी इफेर्नची संकल्पना, आत्म्याचें दुयेंस कुरार करपी कुमसारच्या साक्रामेंतवेलो विस्वास (पान 35) तशेंच सैतानाचे शिकवण वायट मानून तो ताळण्यात घालता म्हण मानपी (पान 35) ह्या क्रिस्ती धर्मशिकवणेक आनी तत्वगिन्यानाक मानपी ह्या जमातीचें लोकमनूय तियात्रांत दिसता.

तियात्रांत चित्रीत जाल्ल्यो कुणबी जमातींतल्यो चाली -- रिती, आपल्या धर्मीक शिकवणेक पाळो दिवप, कार्म सायबिणीवेलो भावार्त, परंपरांचें पालन, लोकसमजावेलो विस्वास हातुंतल्यान धर्मीक भावार्ता वांगडा शास्त्रांक, शिकवणेक पाळो दिवन जिवीत जियेवपी हें लोकमन हांगां दिसता.

## निश्कर्ष

लोकतत्वांक लागून लोकजिणेंतल्या धर्मतत्वांचें, नितीतत्वांचें पालन जाता आनी लोकजिणेंत चलणुकेंत आशिल्ले विस्वास, धारणा, समज लोकमनांत जिवे उरतात. लोकतत्वीय नदरेन 'कुणबी जाकी' तियात्राचो विचार करताना परंपरेन चलत आयिल्ल्या आचारतत्वांक, धर्मतत्वांक, धर्मशिकवणेक, धर्मतत्वगिन्यानाक पाळो दिवन आपली लोकजीण जगपी ह्या जमातीतल्या लोकतत्वांक तियात्रांत देंवोवपाचो यत्न जुआंव आगुस्तीन फेर्नांडीसान केला. कुणबी जमातीचे लोकजिणेंत चलणुकेंत आशिल्लीं हीं लोकतत्वां कुणबी जाकी तियात्रांत सैमीकपणान आयिल्ल्यान तियात्रांतलें कथानक हे मातये कडेन आशिल्लो आपलो संबंद दाखयता, वाचप्यांक आनी पळोवप्यांक वास्तवीकताये कडेन लागीं व्हरता आनी तियात्र ह्याच मातयेचो आनी ताका हेच मातयेचो गंध आसा म्हणपाची अनुभुती दिता. वाचप्यांक आनी पळोवप्यांक हाचीच अनुभुती करून दिवपाचो यत्न बरोवप्यान ह्या तियात्रांतल्यान केला अशें म्हणपाक येता.

## संदर्भ

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# MUSIC AND POLITICAL DISSENT: AN ANALYSIS OF KONKANI KANTARAM

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## Abstract

In the colourful cultural tapestry of Goa, Konkani Kantaram emerges as a powerful expression of resistance and identity. Conducting research on this traditional form of music allows an understanding of the profound role it plays in creating challenging expressions against the dominant. As it rushes along in both parallel and rugged ways, *Kantaram* has carried the echoes of Goan hopes, grievances and the resilient spirit of its people. A close look at the lyrics, narrations and insights from local experts brings to light how these creations function collectively as the mirror and megaphone of the socio-political consciousness of the Goan society. *Kantaram* seek to entertain and empower by raising the issues through collective voices. This paper seeks to understand the role of Konkani *Kantaram* in perceiving the idea of political resistance. It also tries to understand the idea of 'people' crafted through 'Kantaram' and whether this form of music represent democratic ideas or populist narrative.

**Keywords:** Konkani *Kantaram*, Resistance, Identity, Goa, Music, Politics.

## Saranx

Göychea rongit ani sonskrutik chitrail'lea podd'deant (*tapestry*) Konknni kantaram, protikar (*resistance*) ani osmitai hanchi ek bollixtt obhiveokti (*expression*) mhonnun ugddapem zata. Songitachea hea poromporik prokaracher sonxodhon kelear bollkott (*dominant*) mon'xa add avhanatmok obhiveokti nirman korpak tachi kholayen bhumika somzonk mellta. Eksarkea (*parallel*) ani khoddboddit (*rugged*) oxea donui toramni dhanvta astanam kantaramni Göychea bhorvanxeache (*hope*), tokrariche (*grievances*) ani lokanchea louchikponnache poddsad fuddem vheleat. Thollavea togneanchea gitam, kotha ani ontordixttincher (*insights*) bariksannin nodor marlear kantaram Göychea somazachea somajik-rajki ontoskornacho arso ani megafon mhonn hio nirmitti somudayiponnan koxio vaurtat tem uzvaddak yeta.

Kantaram somudayik avaza vorvim vichear korpi monrizvonn dita ani soxoktikoronn (*empower*) korpak sodta. Rajki protikarachi kolpona zannun ghevpak Konknni kantaramchi bhumika somzon ghevchacho hea propotrant yotn kela. Toxench 'kantaram' vorvim toyar zal'li 'porza' hi kolpona ani songitacho ho prokar lokxai vichearanchem protinidhitv korta kai lokxayvadi kothonachem protinidhitv korta hem somzon ghevchacho yotn korta.

**Biz utram:** Konknni kantaram, protikar, osmitai, Göy, songit, rajkaronn

## सारांश

गोंयच्या रंगीत आनी संस्कृतीक चित्रायल्ल्या पड्ड्यांत कोंकणी कांतारां, प्रतिकार आनी अस्मिताय हांची एक बळिश्ट अभिव्यक्ती म्हणून उगडापें जाता. संगिताच्या ह्या परंपरीक प्रकाराचेर संशोधन केल्यार बळकट मनशा आड आव्हानात्मक अभिव्यक्ती निर्माण करपाक ताची खोलायेन भुमिका समजूंक मेळटा. एकसारक्या खडबडीत अश्या दोनूय तरांनी धांवता आसताना कांतारांनी गोंयच्या भरवंशाचे, तक्रारीचे आनी लोकांच्या लवचिकपणाचे पडसाद फुडें व्हेल्यात. थळाव्या तज्ञांच्या गितां, कथा आनी अंतर्दृश्टिचेर बारीकसाणीन नदर मारल्यार कांतारां गोंयच्या समाजाच्या समाजीक-राजकी अंतसकर्नाचो हारसो मेगाफोन म्हण ह्यो निर्मिती समुदायिपणान कश्यो वावुरतात तें उजवाडाक येता.

कांतारां समुदायीक आवाजा वरवीं विचार करपी मनरिजवण दिता आनी सशक्तिकरण करपाक सोदता. राजकी प्रतिकाराची कल्पना जाणून घेवपाक कोंकणी कांतारांची भुमिका समजन घेवपाचो ह्या प्रपत्रांत यत्न केला. तशेंच 'कांतारां वरवीं तयार जाल्ली 'पर्जा' ही कल्पना आनी संगिताचो हो प्रकार लोकशाय विच्यारांचें प्रतिनिधित्व करता काय लोकशायवादी कथनाचें प्रतिनिधित्व करता हें समजून घेवपाचो यत्न करता.

## Introduction

Music is not just an entertainment but it also creates an avenue of nostalgia, expression, awareness and unification in situations such as that of a political struggle. Political Dissent means forming opposition and resistance to the figures of authority. In Goa, among the various modes through which the spirit of dissent manifests is in the form of this traditional singing style called Konkani *Kantaram*, flinging together cultural identity and political protest. Music has always been actualized as a means for sharing emotions, telling cultural stories and asking for collective action. Songs around the world have given and continue to give voice to the many who feel unheard and become symbols of cultural expression. Konkani *Kantaram* is of great importance in Goa and serves as the ultimate bridge towards resisting the preservation of the Goan language and culture while being the best medium of political resistance.

Konkani *Kantaram* emerged as a form of artistic expression deeply connected with the socio-political landscape of Goa particularly during the Portuguese colonial period. For nearly 450 years, Goa was under Portuguese rule which is a period marked by suppression of local culture and language. Therefore, *Kantaram* became a subtle yet powerful tool of resistance allowing Goans to express their grievances, aspirations and sense of identity.

*Kantaram* were often performed in public spaces, at village gatherings and during festive occasions thereby making them an accessible and widespread form of communication. The lyrics of *Kantaram* rich with metaphor and symbolism often critiqued colonial authorities, highlighted social injustices and called for unity and liberation. As the liberation movement gained momentum in the mid-20<sup>th</sup> century, *Kantaram* played a crucial role in galvanizing public support and spreading nationalist sentiment.

The emergence of *Kantaram* during Portuguese rule was not just a cultural response but a necessity for the Goan people. With colonial authorities attempting to suppress Konkani as a language in favour of Portuguese, the very essence of Goan identity was at stake. Through *Kantaram*, Goans resisted this cultural erasure and the songs became a repository of their struggles, victories and evolving sense of self. While other forms of resistance such as armed or political revolts were met with direct repression, music offered a more covert yet equally powerful method of rebellion. The songs subtly communicated ideas of freedom, equality and justice while evading direct censorship which was a common tactic employed by colonial rulers.

Even after Goa's liberation in 1961, *Kantaram* continued to evolve reflecting the changing political and social landscape. They addressed issues such as land rights, economic inequality, corruption, cultural preservation thereby maintaining their relevance as a form of political commentary. The ability of *Kantaram* to evolve alongside these issues is a testament to the fluidity and resilience of Goan culture. In this way, these songs became an evolving dialogue between the past and present, ensuring that the core issues affecting Goan society were not forgotten but constantly revisited.

By looking at the past history and contemporary influence of *Kantaram*, this study hopes to illustrate how music mirrors society and inspires change. It seeks to demonstrate the value of the local in shaping a large part of identity and subsequently strength against challenges. Therefore, *Kantaram* are more than songs of protest—they are immortal images of the strength and determination of the Goan people.

This study aims to explore the rich tradition of Konkani *Kantaram* focusing on their role as a form of political dissent. Through an analysis of the lyrics, historical context and their impact on Goan society, the research will shed light on how these songs have shaped and reflected the political consciousness of the Goan people.

## Genealogy of *Kantaram* in Goa

Goan songs owe much to Goa's musical tradition, being a part and parcel of Konkani songs. Konkani is a language found throughout India's west coast and originates somewhat to the north of Goa before extending as far south as Kerala. The tradition of Konkani song is particularly well-represented musically in Goa, where it enjoys cultural standing.

The Konkani word “*Kantaram*” is directly translated to 'songs,' while the singular term is “*kantar*”, which means 'song.' Performing a *kantar* on stage generally involves one singer alone describing themes of love, current political events, eminent figures, celebrations or untimely tragedies. The spirit of a *kantar* is about imparting moral and ideological messages in the form of poetic statements composed in song. Another type of performance is the duet, in which two singers

either argue against each other on different sides of an issue, support a common message or take turns in a formal musical composition, with one leading and the other as the second voice.

Historically, *Kantaram* are an important part of Konkani *natya* (theatre), keeping the audience interested during scene changes, costume changes and stage adjustment changes. *Kantaram* avoids boredom and keeps the performance energetic. *Kantaram*, being a characteristic feature of tiatr, are written and sung by Kantorists, who pen and compose their words to music. *Kantaram* are usually written spontaneously to fit particular situations. One of the most important aspects of *Kantaram* is their political and social critique. The main intent of these songs is to bring to light political corruption and abuse of power. Written in a satirical but sometimes biting and harsh tone, these songs tend to border on personal critique at times. But they are a means of expressing the frustration of the common Goan and especially the Catholic community, who feel helpless against the people in power. The incisive political observations in these songs resonate intensely with listeners, provoking strong emotional reactions and affirming the authority of *Kantaram* as a voice of the people.

## A Rhythmic Chronicle of Goa's Political Landscape:

*Kantaram* not just identify political and social problems but also act as a reflection on themselves, denouncing Goans for not standing by their religion and culture values. Most of the *kantaram* emphasize maintaining the position of being a good Goan as well as being a good Christian. Specifically, the opening *kantaram* preceding tiatr plays mostly emphasize on praising the konkani language while at the same time reprimanding the Goans for abandoning their mother tongue. These songs strongly campaign for the Indian Parliament in New Delhi to recognize Konkani as an official language, calling on people to be proud of their linguistic heritage.

One of the most unique and important types of Konkani political song is the political *podam*, which has been a major force in Goa, especially in Salcete where it originated. These *podams* record diverse political occurrences and movements, usually declaring fidelity or enthusiasm in support of various political parties. They also document important accomplishments of the Portuguese, both in Portugal and Goa, indicating the extensive political involvement of Goans. Goans, being hot-headed, passionate and volatile (unpredictable) political actors, have long utilized *podam* to declare their political sentiments.

Some examples of political *podam* include:

*“Catholic partid tor sogtamló*  
*Bobal quiteac re costamló*  
*Deputad motintuló*  
*Poveno khoxen vinchun cadló,*

*Doutor Minglu, natu re Loiolamló*

*Eleição corcheac nulo*

*Pacheco mucar sorló Coitado, lei to vissorló!”*

*“President corun Bragaco Ministr quetó Almeidaco Expulsar quetó adlea patchaco*

*Expulsar quetó adlea patchaco*

*Liberdade diuncheac rê povaco ”*

This is a Konkani political satire and it is about political drama, elections and power struggles in Goa during the Portuguese regime. The song showcases the political intrigues, competing factions and leadership shifts in the midst of turbulent times. It shows how leaders get elevated and then toppled, how political parties divide and how the populace is just a spectator to the drama. The above *podam* satirizes the conflict in the Catholic political party. A deputy was removed ceremoniously as a ripened jackfruit is easily pulled out. Dr. Minglu, an individual with education and status quite possibly a lawyer or leader lost in the elections. Pacheco blocked or challenged him and he had to step back from his legal or political assertions. A person named Braga was made president and Almeida was made his minister. Together, they drove out a troublesome individual perhaps one who was creating unrest or corruption and in doing so, they were successful to give liberty or freedom to the people.

Of the different types of Konkani poetry, “Satire” is perhaps one of the most striking. Satire, as a genre is universal in nature, but in Goa, it has a particularly strong following. It goes hand in hand with its literary cousin's sarcasm and humour. Goans have an innate tendency to be quick-witted, to criticize and to mock, so satire becomes almost a reflex form of writing. Goan satire offers a window through which personal conduct and social mores are examined, frequently comparing different cultures, ranging from Europeans, Eurasians to Indians across various historical timelines.

The most celebrated dulpod, “*Farar Far Zatai Ranantu*”, is universally acclaimed as a masterpiece. It was written at a time when even a slight expression of sympathy for the Ranes and the Bhonsule would evoke ruthless repression at the hands of the Portuguese authorities in Goa.

The capture of the strategically located Fort Nanuz by Dipu Rane is celebrated in a version of the dulpod *Farar Far*:

*“Velha Ranantum,*

*Nanuz Khotantum,*

*Pakle Martai Ranneakun,*

*Rane Martai Pakleankun,”*

The *Abkari* Act of 1878 was a treaty between the Portuguese and the British that immensely led to

fall of Goa's traditional economic system. In return for a mere four hundred thousand rupees, the Portuguese were required to harmonize their customs with British Indian customs; embrace the British Indian monetary system (rupees-annas-pice) rather than the historical Xerafim-Tanga-Rubo; grant the British a monopoly over the production of salt and abandon control over the liquor extracted from the toddy palm.

Consequently, many toddy tappers (*render*) were arrested and British patrols made it a point to search the countryside in order to catch violators.

A symbolic expression of the downfall of traditional Goa was the government-led destruction of monuments of the old imperial metropolis in Velha Goa, during 1820 to 1875.

The mass resentment of the Abkari Act and its ruinous economic impact on Goa is expressed in at least four existing mandos, which voice resistance to this treaty:

- *Trato Feringuen Kelo* (A treaty has been signed by the foreigners)
- *Soglea Sonvsarak Khobor* (Everybody knows)
- *Chintunleari Kalliz Fafsota* (Even the thought of it upsets us)
- *Chintlem Na Re Konnem* (Nobody thought about it)

The “Bloody Elections” of 21<sup>st</sup> September 1890 in Margao occurred in the 19<sup>th</sup> century, an era characterized by the constitutional monarchy, elections and revolts. The second half of the century witnessed the stormy advent of the constitutional monarchy in Portugal and its empire, which continued up to the establishment of the Portuguese Republic in 1910. In Goa, the period introduced electoral procedures, modernization in transport and communication, extensive destruction of churches and monasteries, periodic Rane revolts, military mutinies and constant threats of British conquest. Although elections were brought in as a move towards modernization, they were frequently manipulated by the ruling authorities. Governments consistently forced the electorate to vote for officially supported candidates, guaranteeing their dominance. Elections in Goa were seldom calm, but none were as bloody and contentious as those conducted on September 21, 1890.

Then Salcete contained a population of almost one lakh and some 2,000 voters. The elections were not on universal adult franchise; rather the voters were taxpayers who paid at least 320 '*reis fortes*'. Governor Vasco Guedes de Carvalho Menezes (1889-91), taking advantage of the intense rivalry between the '*Ultramarino*' and the '*Indiano*' factions, chose to manipulate the elections to ensure his official candidate for deputado to the Lisbon Parliament won.

The elections, subsequently referred to as “*Eleição Sangrenta de Setembro 21, 1890*,” started

ahead of time, with authorities marking ballot papers secretly in the municipal building. Believing it was being rigged, *Indiano* leaders and their constituents attacked the building and burst open its doors. Governor Carvalho Menezes, however was prepared and had anticipated opposition thereby taking security measures.

A 150-300 armed force of Mulatto soldiers had been sent out from Panjim by boat, landing in Rachol prior to marching into Margao. Marching from the barracks (present South Goa Police HQ) down Abade Faria Road to the sound of bugles, *Indiano* leaders urged voters to withdraw towards the Holy Spirit Parochial House for protection. The troops, led by military officers Raimundo de Assa Castelo Branco and Claudio Correa Mendes, encircled the municipality, blocking any means of escape. The Taluka Administrator, Lt. Col. Luis Caneiro de Souza e Faro, then gave a ruthless command to fire. The troops opened fire indiscriminately, shooting at anyone they came across. Dozens of others were wounded in the vicious attack.

This tragic “mini Jallianwallah Bagh Massacre”, (Rodrigues, 2009) 29 years prior to the notorious Jallianwala Bagh massacre in Amritsar, created outrage and resentment wave. The event brought even international attention, with Reuters in Bombay covering the tragedy. The sorrow and outrage at what happened on September 21, 1890, were expressed in music, and a number of mandos were written to keep alive the memory of that black day. Carmo do Azavedo, a late historian, on the centenary of the massacre, analyzed four variations of these mandos, each of which reflected the agony and injustice suffered by the people.

One of the versions of the mando is:

*“Abrilache satra veri*

*Partidcho chefe mukar sorlo*

*Setembrache ekvisaveri*

*Kamaranchem foddlem deru*

*“Setembrache ekvissaveri, dukh vignam aileam re saxttiri”*

*“Cornetti vazun soldad re aile*

*Povac marle faru*

*Rogtanche zalle vallo*

*Niti nam re Goeantum/Justis nam re Saxttintum”*

*Inocentichea ragtantum/Vasco Guedin kelam eleisanvum”*

These are some of the very significant lines of these compositions.

The best-known mando of this incident are as follows:

- *Setembrache ekvissaveru (September 21)*
- *Camrachim foddlem daru (The door of the municipality was broken)*
- *Deddxen soldad addle (150 soldiers were brought)*
- *Morgouvan Ponje korun taru (By boat from Panjim to Margao)*
- *Mis zanzvchea vellaru (At the time of Mass)*
- *Rogtacheo zaleo zori (There were springs of blood)*
- *Pad' Lucas alment mari (Fr. Lucas sprinkled holy water)*
- *Otmem salvar kori (Saving souls) (Rodrigues, 2009)*

## Framework: Political & Protest Songs – A Continuum of Dissent

Political songs are those songs that talk about power. They talk about quality criticism. "Political song" is an appropriate term for "*Kantaram*". It is much more than a protest song. Protest song is time-sensitive i.e. these songs are written in reaction to certain happenings, issues etc. Such songs have been written to address pressing social or political problems like wars, civil rights, movements and so on. Whereas *Kantaram* is beyond time. In one of the songs analyzed, it talks about the leadership of Dr. Jack Sequeira. Therefore, *Kantaram* or political songs tells us about our history and also provides us a guide to the present leaders, activists, etc. *Kantaram* is all about everyday politics. Political songs are songs that communicate different political messages, ideologies and themes about the government, society, justice or issues of activism. Political songs are meant either to acknowledge for or criticize political systems, educate about certain social issues, mobilize people for political action and also unite people for a change in society. Political songs are not directly termed in history, but the historic perspective of political songs invariably involves public resentment against authority, shaping of public opinion and the influence of that public resentment has had on political discourse across various genres such as Mando, Dulpod, Deknni etc. in that of Goa.

A protest song can be defined as a song which speaks about a certain movement of protest and a social change and is thereby part of the wider category of topical songs. Protest songs have a defined purpose; they are to be protests against something. They call for justice or against war, discrimination or government policy. The American civil rights movement brought forth songs like "We Shall Overcome" to protest racial segregation. An anti-apartheid example from South Africa is "Bring Him Back Home" by Hugh Masekela which demanded Nelson Mandela's release.

Protest songs have existed ever since humans began to resist oppression. From slavery in the 1800s through anti-war rock in the 1960s, they have played a role in nearly every major social movement. Therefore, the main difference between the two is that, "All protest songs are political songs but not all political songs are protest songs." This is because a political song could be neutral or even

pro-government. However, every protest song will challenge something.

Political singers are artists who create and perform songs centred around politics. The content in their songs supports or criticizes governments, reflects social issues, inspires change and unifies people for one cause. Their compositions cannot be included in the category of other songs or compositions. It is their lyrics and voice that become the weapon to create awareness and public opinion. They mix art with politics in order to express political ideas, whether in favour of or against the system. Bob Dylan from the USA is known for his songs like "Blowing in the Wind" that raises questions about war and civil rights.

*Kantorists* are basically singers but specifically, in political music or songs, they are singers who make use of their art for activism. *Kantorists* most probably risk their careers, freedoms, or lives for singing and telling the truth through their music. These singers aren't anti-government. Political dissent doesn't always mean that they criticize. *Kantorists* are not against politicians, activists etc. They have been pragmatic wherein they criticize and appreciate at the same time. They highlight progress or good leadership when it exists. *Kantorists* are not opposition or from the opposition. Instead, they are different from opposition.

Artists specially use "quality criticism" as a tool for meaningful commentary. A "criticism" generally means exposing all those flaws and errors or problems concerning an issue such as politics, governance or society with an approach that can be harsh, emotionally charged or personal. On the contrary, a "quality criticism" is more refined and has a sense of responsibility. Not only does it point out the evils, but it also gives due credit to anything that is considered good. Thus, it ensures that the criticism is directed against decisions taken by certain leaders and not their families or private lives.

The main argument here is, are only *Kantorists* fearless in their critiques? Artists or political singers may be vocal but journalists, writers, scholars, filmmakers, religious and community leaders' hands might be tied. Therefore, these *Kantorists* have more freedom than the others. The government does not actively support political singers. Despite the risk and lack of government backing, political songs remain a vital tool for exposing corruption and injustice.

This study uses the framework of political pragmatism to understand the political composition of *Kantaram* and *Kantorists*. Political pragmatism is a mode of thought which understands politics from the point of view of what works best in real situations rather than adhering to fixed ideas or beliefs. It is about being flexible, practical and adjusting to rapidly changing situations to achieve real results. Thinkers such as John Dewey and William James believed that actions should be judged by the outcomes, and not judged by ideals or consequences. This makes a good political thought where situations change and sometimes sticking to hard-wall beliefs hinders the very solutions we seek. Instead, pragmatism gives people a mechanism to examine what is possible and workable at the moment.

Political singers use music to address social and political issues but their protests can be different. They change their lyrics depending on the situation. This is a pragmatic method that helps to remain relevant, avoid censorship, produce quality criticism and reach out to more audience. Goan composers have very skillfully composed Mando, Deknni, and Dulpod during the Portuguese rule with hidden meanings against the Portuguese authorities in order not to get arrested. These Goan artists were trying to avoid punishment by employing humour and indirect criticism instead of outright rebellion. Political singers or Kantorists, known for their songs with strong political messages, use social media to reach every corner of the world. This means that Kantorists do not fight directly at times but choose the smart and pragmatic way to make themselves heard. They might change their words, use symbolism and opt for different platforms to make their point come across. Therefore, political pragmatism helps them survive and remain relevant.

### Methodology

For the research, a qualitative research approach is employed because the focus is on understanding opinions, meanings and themes. Since political songs are messages, have social impact, etc., this method helps dig deeper into what these songs really convey. Secondly, a thematic review of interviews is done to pick out common themes, code them and structure them according to my objectives. Thirdly, qualitative content analysis of lyrics is also been conducted. This method helps to decode the messages in the songs.

My formula is

$$A + E^2 = \text{Argument} + (\text{Evidence} \times \text{Explanation})$$

So while analyzing a song, a format is followed which is as follows.

- a) **Argument:** pick out the argument, i.e., what issue is the song highlighting.
- b) **Evidence:** specific lines from the song that support the argument.
- c) **Explanation:** how does this line prove the argument and what does it reveal.

This structured method has kept the analysis clear, logical and easy to follow. Instead of just saying the song talks about injustice, it can be proved with actual lyrics and with an explanation of their meaning.

This study examines how *Kantaram* evolved through time as a form of dissent, particularly between 2010 to 2024. The objective is to decode the meaning of the lyrics of selected *Kantaram*, their importance to political dissent and to gain insight into how these songs impact political opinions and political movements across Goa. Song lyrics are the centre of research, where it looks

into primary messages and themes. Other recordings are also looked at in order to realize how *Kantaram* have shaped political ideology through the years.

Music has been an effective means of protesting, conveying ideas and uniting people around a cause. Everywhere songs have helped people in standing up against injustices. Political Dissent means forming opposition and resistance to the figures of authority. In Goa, among the various modes through which the spirit of dissent manifests is in the form of this traditional singing style called Konkani *Kantaram*, flinging together cultural identity and political protest. Music has always been actualized as a means for sharing emotions, telling cultural stories and asking for collective action. Songs around the world have given and continue to give voice to the many who feel unheard and become symbols of cultural expression. Konkani *Kantaram* is of great importance in Goa and serves as the ultimate bridge towards resisting the preservation of the Goan language and culture while being the best medium of political resistance. In Goa, *Kantaram* has been instrumental in raising political questions and conveying people's sentiments. Whether it was under Portuguese domination or in the current political scenario, *Kantaram* has been employed to challenge authority, condemn corruption and bring to light social and political issues. Through the study of song lyrics and historical context, these songs reflect Goa's changing political landscape. Under Portuguese rule, Goans utilized music as a means of articulating their discontent creatively. As a result of the risks involved in direct criticism, songs frequently employed coded messages and humour to criticize government policies.

Even after Goa gained independence from Portuguese rule, *Kantaram* remained a means for Goans to voice their opinions. These songs have evolved over the years to address new political realities with themes revolving around government corruption, bad governance and social issues. Political satire became an integral part with singers openly criticizing politicians and bringing awareness to significant issues such as elections, environmental issues and cultural identity.

There are three significant themes that continuously reappear in *Kantaram*.

### 1. Resistance

Most of the songs depicts social injustice and brings serious concern and urge for change. Some of the *kantaram* generally highlights the social issues.

### 2. Identity

*Kantaram* also speak about what being Goan entails especially with migration, cultural transformation and the loss of local traditions. Most of these songs stress the significance of the Konkani language and the Goan heritage.

### 3. Nationalism

*Kantaram* over the years, have touched on Goa's political status, ranging from the struggle against Portuguese dominance to arguments on Goa's status in India today. Some praise Goan pride while others condemn political moves that impact Goans.

### Conclusion

This research has attempted to show that *Kantaram* is not a mere traditional performance but rather an evolving and dynamic instrument of political expression in the land of Goa. In fact, with the advancement of technology and changes in platforms, these songs have managed to maintain their space in the limelight mainly because they speak about the day-to-day reality, problems and aspirations of Goan populace. Studying the lyrics, stage and voice of contemporary kantarists revealed that *Kantaram* is being used by present-day artists to denounce corruption, bad governance, environmental degradation, unemployment, migration and the loss of identity. It is an art form that works like some sharp mirror exposing the agenda of the political reality and Goan life while bearing the cynicism, wit and hope from the people themselves.

It is interesting to note that unlike many formal political speeches, such songs manage to combine sarcasm with severity and emotion with resistance, making them more appealing. They invoke imagery familiar to the systems and everyday experiences of the common man and mingled all memories that keep them grounded. This form of art has a history ingrained from the times of ages, yet, it holds great power until the present day not as an afterthought but as a living art form that breathes and evolves with time. It is a protest in musical poetry, politics that are spread through rhythms.

Though this paper deals with Konkani *Kantaram* as political dissent in Goa, it has also laid out numerous new avenues for future research that can assist scholars, artists and political analysts to research the subject further in new directions. These areas of future research can extend the work carried out in this dissertation and push it into new, deeper areas. A valuable field of study for the future would be a comparative analysis of political songs written in various regional languages of India, e.g. Marathi, Malayalam, Bengali or Tamil. Like Konkani *Kantaram*, there could be equally powerful messages of resistance, identity and political struggle in other regional music forms. Comparing those to Konkani *Kantaram* would be able to tell us more about how culture and politics meet in other regions of India and how local music serves as a political voice for the masses.

The other area could be an in-depth study on the position of women in *Kantaram*, both as artists and subjects of the lyrics. This dissertation has generally considered *Kantaram* but it has been noticed that a majority of the well-known *Kantaram* singers are males. It is possible for a future researcher to investigate why this is so, how women engage in. political singing and how gender

seems in the themes of political songs. This would contribute to knowledge on gender-based participation and representation in the study of political music in Goa. There is also scope to study how *Kantaram* is archived and conserved. Currently, a large number of traditional songs are not written down or recorded. They are transmitted orally or are held in private archives. Future studies could include making a digital archive or an actual documentation project wherein these songs are gathered, kept and opened up for the public to access. This can assist in safeguarding Goa's political and cultural history in terms of music.

Konkani *Kantaram* is not just a form of local music. It is a living, breathing expression of the Goan people which involves their joys, sorrows, anger, demands and hopes. Through this research, it has become clear that these songs do much more than entertain. They speak truth to power; they question the system and they unite people in a shared feeling of resistance. Whether sung at a political rally or hummed at home, the words carry weight. This dissertation has taken steps toward documenting, analysing and celebrating the power of *Kantaram*. It has shown that music, especially when rooted in one's culture and language can become a powerful tool for political communication and social change. People remember song that spreads by word of mouth through years.

In the end, this research hopes to inspire more studies in this area. It also hopes to give respect to all those who use their voice not just to sing but to speak truth and bring change. As long as there are problems in society and as long as there are people with courage, *Kantaram* will continue to sing being loud, clear and fearless.

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**Lucasinho Ribeiro**

*The Creator of Tiatr*

**Birth:** 02/01/1863 - **Death:** 23/01/1928

He scripted, directed and staged the first tiatr "Italian Bhurgo" on 17<sup>th</sup> April 1892 in Bombay



**Joao Agostinho Fernandes**

*Father of Tiatr*

**Birth:** 14/12/1871 - **Death:** 29/08/1947

He wrote original scripts, printed them in book form, recorded Konkani songs on HMV Records and raised the standard of Tiatr to greater heights



**Regina Fernandes**

*The First Woman on Tiatr Stage*

**Birth:** 16/11/1880 - **Death:** 20/12/1908

She acted in the Tiatr "Bhattkara" in 1904 written & directed by Joao Agostinho Fernandes



**Antonio Moraes**

*Pioneer of Khell-Tiatr*

**Birth:** 13/07/1924 - **Death:** 14/01/2012

He was the first person to bring Zomnivoile Fell to Khell-Tiatr



**Rosario Rodrigues**

*Father of Khell-Tiatr*

**Birth:** 24/10/1944 - **Death:** 05/08/2003

He promoted and popularized the Khell-Tiatr and raised its standard to greater heights

# Tiatr Academy of Goa

(A Government of Goa Undertaking)

## **SCHEMES / Yeuzonnio**

1. Oral Documentation of History of Tiatr
2. Documentation of Tiatr through Research Work
3. Documentation [and Research] Assistantship Scheme
4. Preservation of Tiatr Literature
5. Scholarship to Students for Research Related to Tiatr
6. Promotion of Tiatr through Workshops
7. Orientation Courses in Tiatr
8. Raising the Standard of Tiatr
9. Promotion of Tiatr Music
10. Financial Assistance to Troupes going to Mumbai/ Poona and other parts of the Country & Vice Versa
11. Financial Assistance to Dramatic Troupes participating in Kala Academy's Annual Tiatr Competition
12. Financial Assistance for encouraging production of Traditional Khell-Tiatr
13. Commemoration of Jubilees/Birth Anniversaries of Tiatr Artistes of Yesteryears
14. Remembering Tiatr Artistes of Yesteryears - Organisation of Special dedicated Programmes
15. Sompleolea Tiatrstancho Ugddas
16. Production of Tiatr in Villages/Urban Areas/Educational Institutions
17. Production of Audio Albums of songs on Patriotism & National Integration
18. Promotion of Tiatr Related Activities
19. Promotion of Tiatr for Schools
20. Tiatr Script Writing Competition
21. Promotion of Patriotism/National Integration/Communal Harmony - 'Interschool Choreographic Dance Competition'
22. Promotion of Patriotism/National Integration/Communal Harmony - Production of Musical Programme or Tiatr
23. Promotion of Konkani Songs with Choreography & Dancing
24. Promotion of Duets/Duos/Trios/Quartets/Quintets/Choral Songs
25. All Goa One-Act Play Competition in Konkani
26. Children's Tiatr Competition
27. Competition of Zomnivoilo Khell
28. Popular Tiatr Competition
29. Award Winning Tiatr Festival
30. Meet the Tiatr Artiste
31. Visit to Old/Sick Artistes
32. Lifetime Contribution to Tiatr Awards (Commercial)
33. Lifetime Contribution to Tiatr Awards (Non -Commercial)
34. Lifetime Contribution to Khell/Khell-Tiatr Awards
35. Lifetime Contribution to Konkani Cinema Award
36. Young Achievers Awards
37. Konkani Song & Music Awards (Tiatr Kantaram)
38. Financial Assistance to Commercial Tiatr Troupes/Directors/Producers for Stage Setting
39. Exhibition/Purchase of books on Tiatr, its Song and Music
40. Tiatr Competition for Educational Institutions at Higher Secondary/College/University level
41. Production of Tiatr by TAG
42. Josephine Dias Puroskar
43. Celebration of Tiatr Day

