

Amateur Artists and Goan Tiatr: A Sociological Study of Salcete Goa

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DECLARATION BY STUDENT

I hereby declare that the data presented in this Dissertation report entitled, "**Amateur Artists and Goan Tiatr: A Sociological Study of Salcete Goa**" is based on the results of investigations carried out by me in the Sociology Programme at D. D. Kosambi School of Social Sciences and Behavioral Studies, Goa University, under the supervision of Dr. Arvind N. Haldankar and the same has not been submitted elsewhere for the award of a degree or diploma by me. Further, I understand that Goa University or its authorities will not be responsible for the correctness of observations/ experimental or other findings given the dissertation.

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Date: 19/04/2024


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Place: Goa University



“To My Father, Who Loved the World of Tiatr.

This Is for You Papa”

PREFECE

Rooted in the colorful background of Goan cultural heritage, Tiatr stands as a form of musical theater, captivating audiences with its vibrant performances, social messages, and storytelling. Amidst this cultural backdrop, this study explores the world of Goan tiatr through the lens of amateur artists, individuals who partake in this tradition as a leisure pursuit rather than a profession. Focusing on Salcete, Goa, the research delves into the socio-demographic landscape, motivations, challenges, and aspirations of amateur tiatrists aged fifteen to twenty-three. Through qualitative methods such as interviews, observation, and narratives the study unveils the diverse paths through which individuals become involved in tiatr, spotlighting the influence of family traditions, societal norms, and the pivotal role of the Tiatr Academy of Goa (TAG) in nurturing artistic talent. The findings highlight the resilience and ingenuity of amateur artists in preserving and enhancing Goan cultural heritage, advocating for increased recognition and support to ensure the vibrancy of this cherished tradition.

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CHAPTER I

INTRODUCTION

1.1 BACKGROUND OF THE STUDY

Tiatr, a unique form of Goan musical theatre, has been an integral part of the cultural fabric of Goa for over a century. According to the Cambridge Dictionary (n.d.), the term 'Tiatr' derives from the Portuguese word 'Teatro,' which means theatre, reflecting the colonial influence that laid the foundation for this vibrant performing art. Further, the Definition Net (n.d.) defines Tiatr as a form of musical theatre that is well-liked in Mumbai, the Indian state of Goa, and among expatriate populations in the Middle East, London, and other places where there is a sizable Konkani speaking-population. The plays feature singing, dancing, and music, primarily performed in Roman Konkani dialects. The term 'Tiatrists' refers to Tiatr performers. What sets Tiatr apart from other theatrical forms is its synthesis of music, drama, and social commentary. While professional Tiatrists have achieved fame and recognition, there exists a thriving community of 'Amateur Tiatrists' who have been defined as 'Someone who pursues a hobby or pastime for personal enjoyment rather than as a means of employment' (Cambridge University, n.d.) and who contribute significantly to the evolution and sustenance of this art form.

The history of Tiatr is deeply intertwined with the socio-cultural and political landscape of Goa. Goa, India, is a small area on the country's west coast, between the Western Ghats and the Arabian Sea. It was once a Portuguese colony for 450 years and has a rich cultural history. Portuguese colonial rule and maritime trade contacts helped Goan society combine and blend cosmopolitan cultural elements, giving rise to distinctive ethnographic and musical traditions, and creating an unusual fusion of East

and West, a simple folk and modern Indian cultural ethos (Barbosa, 2015). Portuguese rule in Goa had a significant impact on the economic, social, and cultural lives of Goans. Compared to the rest of India, Goa has a rich cultural heritage. This is one characteristic that truly distinguishes Goan culture. People in Goa accept the existence of all major religions there without showing any bias. People here adhere to traditions while also keeping up with current events and fashions. The essence of music permeates the culture of the people of Goa. In Goa, music is very prevalent among residents. They enjoy listening to Western music and enjoy genres like trance, western classical, techno, jazz, blues, etc. When it comes to Western music, they have a wide range of preferences and options (Costa, 2016). Goa had both native and imported traditions for celebrations connected to religious holidays. These celebrations included the presentation of plays with a religious, ethical, or secular theme. Similar to how they were performed in Europe, mystery and miracle plays, morality plays, passion plays, and Biblical or Lenten enactments were also performed in Goa. The religious missionaries and colonists from Portugal brought their own cultural, spiritual, and catechetical customs with them. Early in the sixteenth century, there is the earliest recorded instance of a theater performance in Goa (Fernandes, 2010).

The birth of the Konkani Tiatr was in the late 19th century. Goa's drama form in the early 19th century to 1892 was "Zagor" and "Khell," (called "Fell" in Salcete) which were musical plays staged on the ground in various public places. The performers were all male, and even the feminine roles were filled by men dressed as women. These forms were Goa's sole entertainment form for at least a hundred years, possibly longer. They were more common in South Goa than North Goa, particularly in Salcete and Bardez. The Zagors, Carnival Khells, and Khell-Tiatr performances can be considered the forerunners of contemporary Konkani theatre (Fernandes, 2010).



Fig 1.1: Khell Tiatr

Source: <https://images.app.goo.gl/gVYbHodudzq7NhFM6>



Fig 1.2: Siolim Zagor

Source: <https://images.app.goo.gl/RVjN26fcZo6bbsbb9>

The first known performance of a modern Konkani Tiatr took place in Bombay on Easter Sunday, April 17, 1892. Lucasinho Ribeiro composed Italian Bhurgo (The Italian Boy) based on the Italian operetta and staged it as a Teatro. This was because Lucasinho, who developed a love for this art and also had a solid command of the English language, was able to accurately translate these great English novels into Konkani Tiatr and the audiences also received them all favorably. The "Konkani Tiatr" appeared to have settled down in Bombay, Goa, and everywhere else where Goans were found. This initiative led to the path-breaking drama in Konkani being staged. Some writers credit João Agostinho Fernandes as the founder of modern Konkani drama. João Agostinho is considered the "Pai Tiatrist" (the Father of the Konkani tiatr) and is considered an excellent playwright and serves as a significant role model for Tiatrists of all ages.

Kale (1986) claimed that Tiatr served as a platform for Goan artists to express their creativity and, equally importantly, to voice their social concerns. Over time, Tiatr evolved as a medium through which the Goan community could reflect upon issues of identity, language, migration, and societal norms. The lyrics of Tiatr songs often critique the ruling establishment, advocate for social justice, and celebrate Goan culture, making it a potent vehicle for sociological exploration (Kale, 1986).

While professional Tiatrists have been the subject of some scholarly attention, the world of amateur Tiatrists remains a relatively understudied domain. Amateur Tiatrists, form a diverse, dynamic community balancing their artistic pursuits with everyday occupations. Growing up surrounded by a passionate community of amateur artists, I realized their insights are often overlooked. This sparked my interest in understanding the diverse experiences and challenges faced by these artists, highlighting their contributions and understanding that often go unnoticed. The motivations, challenges, and aspirations of these amateur artists deserve meticulous examination.

1.2 THE SCOPE

Sociology of leisure studies how humans organize their free time, including activities like sports and games. It is closely related to work sociology, but recent studies focus on leisure and culture. The study of amateur artists in Goan Tiatr reveals the interplay between leisure and culture. Culture, as defined by Peter Berger, is more than just traditions or customs; it encompasses the ways of thinking, acting, and material objects that shape a people's way of life (Chakraborty, 2023) Culture arises from societal solutions to real-life problems and is not only innovative but also restraining, preserving distinctive patterns over time and imposing them on its members. This dynamic

interplay between innovation and restriction characterizes the cultural fabric, shaping individuals' understanding of the world and their place within it.

In the context of Goan Tiatr and its amateur artists, this sociological perspective offers valuable insights. Tiatr, a traditional Goan theatrical form, embodies a rich cultural heritage reflecting the unique history, values, and experiences of the Goan people. The involvement of amateur artists in Tiatr represents both innovation and restriction within this cultural framework. They bring fresh perspectives and creative expressions to Tiatr, enriching its collection and ensuring its relevance in contemporary times. Their experiences highlight the complex interplay between tradition and change, as they reinterpret and reinvent Tiatr while remaining rooted in its cultural heritage. This study aims to enrich our understanding of how leisure activities become integral components of social life and identity. By applying a sociological lens to examine amateur artists in Goan Tiatr, a complex web of interrelated social dynamics is revealed. According to C. Wright Mills, the sociological imagination forces us to consider how historical and societal structures interact with personal biographies.

Within the context of Goan Tiatr, the amateur artists take on the role of a microcosm, reflecting larger issues and trends in society. Their journey explores individual goals and artistic endeavors. By using this sociological imagination, we investigate the complex relationships that exist between performing arts, cultural heritage, community values, and artists. Furthermore, this study aims to explore the lives, motivations, perceptions, challenges, aspirations, and contributions of amateur Tiatrists in Goa, a vital but often overlooked segment of Tiatr culture. The study will provide insights into the multifaceted world of Tiatrists and their role in shaping socio-cultural discourse in Goa. In doing so, this study not only contributes to the academic

understanding of Goan culture but also recognizes and celebrates the dedication and creativity of the amateur Tiatrists community.

1.3 RESEARCH PROBLEM

Tiatr as a traditional form of Konkani musical theatre, has a significant presence in Goan society and acts as a showcase for local talent such as actors, musicians, and playwrights, offering a platform for artists to express societal concerns, celebrate local customs, and address contemporary issues through the performing arts. It helps to preserve and promote Goan culture while also giving entertainment and knowledge of the social issues to the audience. Tiatr performances are dynamic and interactive, engaging both the artists and the community they serve.

The Goan Tiatr tradition has a long history of amateur artists who significantly contributed to the theatrical fabric. Many of today's celebrated artists and performers were once a part of the vibrant community of amateur actors and musicians who passionately embraced Tiatr as a form of expression. The transition from amateur to professional for many artists showcases the organic growth and nurturing of talent within the Tiatr community. The experiences gained during their early years as amateurs have played a crucial role in shaping their skills and artistic sensibilities. This continuity in the tradition of passing down knowledge and skills from celebrated artists of today, and amateur artists of yesterday, has been instrumental in maintaining the authenticity of Tiatr. However, in Goa, there exists a gap in understanding the dynamics surrounding amateur artists aged 15 to 23. How do they engage and integrate with the Tiatr tradition in Goa, the reasons for the involvement of amateur artists in Tiatr, and the consideration of Tiatr as a desirable career for the future? The challenges and opportunities amateur artists in Salcete Goa face in terms of managing Tiatr and academics and the measures required for its promotion.

This study aims to address these issues by examining societal perceptions, stigmatization, cultural preservation, and balancing artistic passion with societal realities, providing a comprehensive analysis and offering recommendations to safeguard and promote amateur artistry in Goa.

Understanding the varied aspects of amateur Tiatrists is of particular significance for me. Growing up, I was surrounded by people who were deeply committed to this profession, and I, too, became a part of this thriving community. Having witnessed the passion and dedication of amateur artists, I realized that their views and insights are sometimes overlooked or ignored. This piqued my interest in delving into the diverse experiences and obstacles experienced by amateur Tiatrists, shining light on their contributions and their understanding that frequently escapes wider recognition. The findings may inform policy and support mechanisms for the preservation and promotion of this unique cultural heritage, enhancing our understanding of the contributions, challenges, and broader implications of amateur Tiatrists for Goan culture and society.

1.4 OBJECTIVES OF THE STUDY

This study aims;

1. To build the socio-demographic profile of amateur Tiatrists in the selected villages of Salcete Goa;
2. to know the reasons facilitating the participation of amateur artists in Tiatr
3. to understand the family and societal image of amateur Tiatrists
4. to know the strategies used by amateur Tiatrists to balance Tiatr with academics, and
5. to understand the role of the Tiatr Academy of Goa (TAG) in mobilizing the participation of amateur artists.

1.5 DESCRIPTION OF THE RESEARCH AREA

Goa, is a state in India made up of an offshore island and a district on the country's southwest coast. About 250 miles (400 km) which separates it from Bombay, or Mumbai. Being surrounded by Karnataka to the east and south, Maharashtra to the north, and the Arabian Sea to the west, it is one of the smallest states in India. The capital of Goa Panaji (Panjim), is on the north-central coast of the mainland district, is the capital. It was formerly a Portuguese possession before becoming a part of India in 1962 and gaining statehood in 1987 (Lodrick & Wanmali, 2023) Goa, a former Portuguese enclave, is a thriving tourist destination known for its rich cultural heritage and unique musical theatre form, Tiatr. The state, divided into North and South Goa, is characterized by a harmonious coexistence of Christians and Hindus, contributing to a vibrant cultural tapestry. Tiatr, a theatrical amalgamation of music, drama, and social commentary, has been an important component of Goa's cultural identity.

The investigation is centered in the Salcete Taluka in South Goa, specifically the villages of Seraulim, Benaullim, Chinchinim, Curtorim, Margao, Navilim, Utorda, and Raia. Salcete, a historical center for Tiatr development in Goan culture, has a unique Tiatr tradition with "Zagor" and "Khell" being more prevalent in Salcete and Bardez. However, these forms have faced challenges due to misuse, criticism, and politics. In the early 20th century, the "khell" was revived by progressive individuals with strong moral foundations, and musical scores improved its artistic quality. These performances thrive during cultural seasons like Carnival and Easter. The emergence of Joa Agostinho Fernandes resident of Margao, known as the "Pai Tiatrists," highlights the region's role in shaping modern Konkani drama. Furthermore, Ravindra Bhavan Auditorium in Margao has significantly contributed to the growth of Tiatr thereby enriching Salcete's cultural landscape. (Herald, 2023). By focusing my study on Salcete, the researcher

intends to look into not only the historical and cultural roots of Tiatr but also the contemporary dynamics that have kept it relevant in this region. The respondents will provide valuable insights into the evolving significance of Tiatr in Salcete, taking into account both historical continuity and contemporary development.

In addition to the Tiatr tradition in Salcete, my study focuses on the broader Goan context, extending to North Goa. The investigation of the Tiatr Academy of Goa, a governmental body established in 2009 during the tenure of Chief Minister Digambar Kamat, is a noteworthy aspect of the study. The Academy, which was inaugurated on January 16, 2009, in Margao by Tiatr artist Master Jose Francisco Vaz, is dedicated to fostering and developing Tiatr, including its dances, music, songs, and literature, particularly Konkani literature in Roman script. Through various programs and events, the Academy plays an important role in promoting cultural unity in Goa.

This multifaceted approach enables a thorough understanding of how institutions such as the Tiatr Academy contribute to the preservation, promotion, and evolution of Tiatr in both South and North Goa, forming a critical intersection between tradition and contemporary expression.

Table 1.1: Time Line of the Dissertation

Month	Tentative Work Description
July – August	Discussions of ideas with the guide, selection of topic, developing the research questions, and objectives, and seeking advisor feedback.
September- October	Finalize the topic, conduct an in-depth literature review, finalize the research question and objectives, and develop a theoretical framework.

November- December	Choose and justify the research problem, area, and methodology and create a detailed research design, prepare of dissertation proposal, submission of dissertation proposal, address feedback or modifications, and make necessary adjustments.
January - February	Commencement of the primary data collection phase, while maintaining organization and detailed record-keeping, conducting a qualitative data analysis, interpreting results in relation to research questions, and create a clear presentation of findings.
March - April	Draft the dissertation, revise it based on feedback, make final revisions, ensure all elements are in order, and submit of completed dissertation by the deadline.

1.6 OUTLINE OF THE STUDY

Tiatr is a distinctive theatrical art form that is unique to Goa. It combines music, drama, and social commentary into engaging performances that are strongly rooted in the history of the region. An extensive exploration of Goan Tiatr's sociocultural landscape is undertaken in this study, with a focus on the role played by amateur young artists.

Chapter 1 provides a comprehensive background for the research, tracing the historical and cultural roots of Goan Tiatr and highlighting its significance within the local community. Chapter 2 conducts a review of the literature to identify relevant scholarly works and literature, pinpointing the research gap and laying the groundwork for the subsequent investigation. In Chapter 3, the methodology and methods of data collection are discussed, emphasizing the qualitative approach employed, including in-depth interviews, participant observation, and narrative analysis. Strategies such as

purposive and snowball sampling are outlined, along with the tools utilized for data collection. Chapter 4 introduces the precedents of Tiatr, the birth of the Konkani tiatr in Goa, and the focus of the study that is on amateur artists. Chapter 5 delves into the socio-demographic profile and reasons for participation of amateur Tiatrists in Goa, analyzing factors such as age, gender, education, and geographic distribution to provide insights into their diverse backgrounds and motivations. Chapter 6 focuses on family and societal dynamics, examining support systems and attitudes towards Tiatr participation within the family and society, as well as the challenges of balancing Tiatr commitments with academic responsibilities. Chapter 7 explores the role of the Tiatr Academy of Goa (TAG), highlighting its programs and initiatives aimed at mobilizing the participation of amateur artists, along with the impact of TAG's efforts and the perceptions of amateur Tiatrists towards TAG. Lastly, Chapter 8 summarizes the research, consolidating findings from previous chapters and providing insights into the study's implications. It synthesizes key themes and patterns, offering a comprehensive understanding of Goan Tiatr's socio-cultural landscape and the engagement of young amateur artists in this theatrical tradition.



Fig 1.3: Postage Stamp of India on Goan Tiatr

Source: https://commons.wikimedia.org/wiki/File:Goa_Tiatr_2018_stamp_of_India.jpg#/media/%E0%A4%AB%E0%A4%BE%E0%A4%AF%E0%A4%B2:Goa



Fig 1.4: Tiatr Posters

Source: <https://www.heraldgoa.in/Review/Voice-Of-Tiatr/An-Easter-treat-for-tiatr-lovers/128624>



Fig 1.5: Tiatr Advertisements

Source: http://farm9.staticflickr.com/8391/8522508715_84b3ec33b3_c.jpg

CHAPTER II

REVIEW OF LITERATURE

The Konkani theatre style known as "Goan Tiatro" has a rich history in the Indian state of Goa. The name "Tiatro" is a translation of the Portuguese word "Teatro," which denotes the region's significant colonial influence (Fernandes, 2010). Drama, music, dance, and satire are all combined in Goan Tiatr to create a distinctive and enthralling theatrical heritage. This review attempts to provide a thorough grasp of the diverse world of Goan Tiatr by conducting an in-depth examination of the current literature and putting light on the amateur artists who form the core of this cultural phenomenon.

2.1 AMATEUR ARTISTS AND GOAN TIATR

Tiatr is a form of Theatre and the 'Theatre' is a fundamentally aesthetic form both in India and other parts of the world. Additionally, the 'Rig Veda' argues that dramatic theatre may have started in India in the eighth century BC, according to Kurtz (1988). It appears that religious traditions have influenced various aspects of Indian dramatic theatre. Two of India's largest narrative epics, the 'Ramayana' and the 'Mahabharata', are held in high regard in Indian theatre (Kurtz, 1988). By providing a representative sampling of the main traditions and performance genres, the book *Indian Theatre: Traditions of Performance* by Richmond (1990) aims to introduce the book's many facets. One started to notice some Indian theatre enthusiasts producing their plays in their languages and in the Western proscenium manner starting in the 1850s, not only in Calcutta but also in Bombay and various regions of North and South India. In Tanjavur (also known as Thanjavur), a South Indian Maratha court, where the Telugu 'Yakshagana' dance-drama, a Nayaka tradition, grew into a polyglot form and the top literary and performance genre and the 'Natak' in South Indian Maratha court

(Richmond et al., 1990). Peterson (2011) examines literary multilingualism and makes the case that these dramas both physically embodied and intentionally expressed the linguistic and literary mingling that we observe in the Goan Tiatr (Peterson, 2011). Similar to how the performing arts in medieval India kept up with shifting socio-cultural environments and patronage patterns, this is still true of all forms of theatre today. According to Trivedi (1999), Trivedi's article 'The Performing Arts in Mediaeval North India' highlights the fusion of Indian and Turko-Persian performance techniques, leading to the emergence of a common musical culture in the thirteenth century. The 'Qawals' developed into blended Indo-Persian traditions, with Lucknow becoming a hub for experimentation in the nineteenth century (Trivedi, 1999).

Modern Indian theatre has been influenced and inspired by many different sources. The Western proscenium style of theatre, often known as modern theatre, was only introduced to India in the late eighteenth century as the British Empire spread over various parts of the country. In the case of the Goan area in south India, theatre was present. Mazarello (1992) contends from the beginning of the 19th century until roughly the turn of the century, or until April 17th, 1892, "Zagor" and "Khell" were the regional dramas of Goa (Mazarello, 1992). In his study, Barbosa (2010) provides a detailed account of "Kell" and "Zagor" and asserts that Kell is distinct from Tiatr, which is performed on stage. There were songs and dialogues mixed whereas the Hindu equivalent was the Zagor, which was primarily sung, much to how the Catholic Tiatr evolved from the Khell (Barbosa 2010). Furthermore, Braganza (2017) argued that "zagor" and "khell" initially emphasized social themes without controversies or unhealthy criticism. However, over time, these forms were used by the wrong people for entertainment, leading to unwholesome criticism, petty politics, character assassinations, and obscene language (Braganza, 2017).

Barbosa (2015) defines Tiatr as a popular musical theatre in Mumbai, Goa, and other Konkani-speaking regions. It features music, dancing, and singing, primarily in Roman Konkani dialects. Tiatrists refer to performers in theatre, and social, religious, and political topics now dominate the industry (Barbosa, 2015). It is seen as a reflection of Goan culture; hence we must go further to demonstrate the importance of preserving and developing this art form. In one piece by Marzarello (1992) *A Century of Konkani Theatre* he gives a succinct summary of Goan Tiatro and its importance in the context of Goa's culture. His idea is a compilation of information about the theatre practitioners, the primary advocates, and the development of this theatre-art form (Marzarello, 1992). Identically, Fernandes (2010) delves further into the origins of the Tiatr. He examines the Tiatr, its songs, and its music and makes an earnest effort to portray it accurately. While doing so, he also makes an effort to broaden the reader's perspective by providing more details on the theatre of the time performed in some of the other languages in Goa and Bombay (Fernandes, 2010). Kale (1999) study on Tiatr explores the expression of Live Popular Culture, highlighting the deep connection between Tiatr and Goans and its status as a Konkani holiday. He argues that theatre communication is a social act and institution, with the enactment of stories through action, words, and music being the most significant component (Kale, 1999).

Artistic expression has been an integral part of theatre for centuries, serving as a mirror to society's evolution and a medium through which individuals convey their thoughts, emotions, and experiences. While professional artists often dominate the spotlight, the realm of amateur artists is equally fascinating and deserves closer examination. Merriam-Webster dictionary (2023) defines amateur artists as 'The one who pursues a hobby rather than a career in a field like science, sports, studies, theatre or other pursuits' (Merriam Webster dictionary, 2023). Cambridge University defines

an amateur artists as ‘Someone who engages in a hobby or pastime out of personal interest rather than as a means of employment’ (Cambridge University n.d.) further Cambridge University has also defined the Amateur dramatist as ‘Participation in theatre events that are done for personal enjoyment rather than financial gain’ (Cambridge university n.d.). The focus of this study is amateur tiatrists in Goa who see Tiatr as more than just a hobby or recreational activity but also share personal narratives, contributing to the promotion and preserving the vibrant tradition of Tiatr through dedication and commitment.

The history of amateur artistry is a diverse field, dominated by renowned artists' narratives. However, these narratives are often hidden due to challenges in documentation, recognition, and personal creativity. Examining this evolution allows for an exploration of artistic practices, socio-cultural, and institutional forces. Such a significance can be understood through Nicholson (2020) delves into the cultural divides between amateur, professional, and community theatres in British theatre, highlighting the implications for workers, taste judgment, and labor divisions (Nicholson, 2020). Similarly Gray (2017) in his doctoral thesis explores the affective communities of amateur theatre, focusing on the spaces and processes involved, the spatial, material, embodied, and technical dimensions, and the creative capacity of amateur theatre-makers to transform mundane spaces and create workspaces for their creative identities (Gray, 2017). It was observed in the book ‘The Ecologies of Amateur Theatre’ by Nicholson et al., (2018) that amateur theatre makers often aim for recognition and stage pre-written scripted plays or musicals. However, they also produce second productions of new cutting-edge plays and sustain the careers of many playwrights, musicians, and choreographers in the amateur market (Nicholson et al., 2018).

The formal disconnect between amateur and professional tiatrists limits amateurs' opportunities to expand their theatre craft knowledge, emphasizing the importance of understanding the difference between amateur and professional artists. Rogers (2013) distinguishes between amateur artists and professionals, who are paid for their work, while amateurs view it as a hobby or recreational pastime, with professional artists possessing high-quality skills (Rogers, 2013). In addition, Conway (2015) highlights the importance of amateur theatre in boosting confidence, and creativity, and providing insight into professional artists' future, advocating for the preservation of professional theatre practices and incorporating curtain calls (Conway, 2015). Coddington (2021) distinguishes between amateur and professional theater, stating that amateurs may not reach benchmarks due to skill or ego, while professionals invest time and money in skill development, and can work part-time (Coddington, 2021).

Amateur artist's involvement in Tiatr and other forms of theatre is a multifaceted journey driven by aspirations, challenges, and rewards, contrasting with professional artists who may be motivated by vocational considerations. Nicholson et al., (2013) elaborate these ideas in their article *For Love or Money?* highlight the growing importance of amateur arts in the UK due to technological advancements and distribution methods. The Royal Shakespeare Company's Open Stages initiative blurs the lines between amateur and professional creativity, promoting collaboration across performing arts sectors (Nicholson et al., 2013). Coon (2016) emphasizes the significance of theatre in high school, highlighting its role in fostering confidence, skills, and life skills, and its professional theatre professionals providing educational opportunities in lighting, sound, costume building, set design, and musical instrument playing (Coon, 2016). This engagement also begins at the educational level in schools

elaborated by Baldwin (2019) emphasizes drama as a social learning tool that enhances children's skills, confidence, and empathy through pretending, verbal and non-verbal interactions, and rehearsing success, making learning interactive, personal, social, and emotionally relevant (Baldwin, 2019). Youth theater for teens can help teens gain self-confidence and develop soft skills not typically taught in school. Wisner (2019) suggests that quiet kids can become talkative directors on stage, emphasizing communication, teamwork, and creative problem-solving in youth theater. This creative challenge allows teens to create engaging stories and work with a group with limited time and resources (Wisner, 2019). Additionally, as a director, Calhoun (2023) highlights that successful high school artists often have Theatre Parents accompanying them, who can earn degrees in theatre arts. Theatre involvement fosters confidence, creativity, critical thinking, and collaborative skills, crucial for success in all life aspects. Parents should be proud of their children's achievements (Calhoun, 2023).

However, there are also other diverse perceptions by family and society towards the engagement in theatre, and these perceptions also dominate Tiatr and the engagement of amateur artists in Tiatr. Bollinger (2021) highlights the importance of theatre in society, stating that it exposes audiences to humanity through emotions, actions, and stories, helps artists communicate messages, resolve problems, and persevere, and helps children improve academic performance dismissing its importance diminishes creativity and world perception (Bollinger, 2021) but negative views about theatre are also held Gardner (2013) argues that theatre shows can be physically painful due to a combination of aural and visual stimuli, and bad productions can be more intolerable due to the freedom they provide. Bad theatre, such as mediocre musicals or terrible pantomimes, can cause a gap between expectation and reality, altering artists and losing historical aspects (Gardner, 2013). Teasdale et al., (2021) study on fictional

storytelling revealed significant correlations between participants' identification with a character and their moral approval of that character's behavior, regardless of the play's direction. This suggests that audiences' psychological understanding of the characters' behavior is not biased (Teasdale et al., 2021).

Tiatr is a multifaceted artistic expression, that significantly influences individuals on personal, professional, and societal levels, Tiatr as a form of theatre shapes career trajectories, social status, and overall well-being. The article "Why Get into Theatre?" (2020) highlights the creative and expressive career opportunities in theatre, including acting, puppeteering, directing, costume design, make-up, and playwrighting. It also highlights career growth opportunities, special effects creation, and business-oriented roles (Why Get into Theatre? 2020). The Indeed Editorial Team (2023) highlights the pros and cons of acting, stating that it offers a rewarding career with diverse performance styles and high earning potential, but also has challenges like subjective audition processes, inconsistent job security, and low pay. Actors must navigate these challenges, attend multiple auditions, and maintain side jobs to cover expenses (The Indeed Editorial Team, 2023). Meeks et al. (2018) found that theatre participation leads to psychosocial benefits such as satisfaction, enjoyment, and social functioning. Younger participants show greater benefits. The study also highlights the connection between theatre and community well-being, emphasizing the importance of constructive activities (Meeks et al., 2018).

Furthermore, the field of acting frequently necessitates individuals balancing their passion for the stage with the demands of academics or other primary professional pursuits. The focus of this study is on amateur Tiatrists, specifically those aged 15 to 23 who are pursuing a degree as well as acting in Tiatr. Griffin (2023) asserts that balancing professional and personal life can be challenging, as it can often interfere

with relationships or family. Striking a balance can lead to increased productivity and reduced burnout, but requires careful planning and preparation (Griffin, 2023). The decline in stable attachments to jobs and occupations threatens paid work's ability to sustain identity. Leidner (2016) reveals Stage actors as an unusual occupational group, who struggle to maintain identity based on unstable work, highlighting the variability and indeterminacy of responses to structural employment uncertainty (Leidner, 2016). To tackle this problem actors usually opt for side jobs or what Campbell (2013) defines as 'survival job' which pays rent and is important for most actors. He states that the dilemma for actors is balancing financial stability with maintaining creativity and flexibility. However, it's essential to focus on acting, honing craft, and networking while maintaining stability in finance and life (Campbell, 2013). Hundt (2023) defines a 'survival job' as a job taken to pay bills while pursuing a career, often associated with actors, in various creative fields. These jobs can affect an actor's career in less tangible ways, such as missed rent due to desperation detected by casting directors (Hundt, 2023).

Achieving success while learning and maintaining a successful career requires determination and a balanced approach to balancing studying and work. Alie (2023) highlights the challenges of balancing a full-time job and studying, highlighting the need for planning and prioritizing skills, but also highlighting the numerous benefits of this option (Alie, 2023). Seppi (2023) offers strategies to balance student success with career success, including effective time management, using digital calendars, prioritizing tasks, allocating study time, and breaking down study load into manageable chunks to visualize progress and stay on track with academic demands (Seppi, 2023).

The Tiatr Academy of Goa (TAG) stands as a stalwart guardian of one of its most cherished performing arts in Goa - Tiatr. It is an institution that has played a pivotal

role in mobilizing the participation of amateur artists. General information is available from the Tiatr Academy of Goa (n.d.), founded in 2009 by the Goa government under Digambar Kamat, aims to promote cultural harmony in Goa and India by advancing Tiatr, including dances, music, songs, and literature, particularly Konkani written in Roman script. It was inaugurated by Tiatr artist Master Jose Francisco Vaz (Tiatr Academy of Goa, n.d.). Cardozo (2010) outlines the objectives of TAG, which aims to develop Tiatr, dances, music, songs, and literature, particularly Konkani Literature in Roman script, and promote cultural unity. The Academy coordinates activities, encourages ideas exchange, promotes research, publishes literature, collaborates with institutions, establishes Tiatr centers, awards prizes, and organizes festivals. TAG supports cultural institutions and individuals in Goa. (Cardozo, 2009, pp. 53-54). Additionally, Tiatr Academy Goa (TAG) plans to incorporate Tiatr into school curriculums, document its history, and establish a museum to preserve its heritage. The academy will organize seminars, document old Tiatr artists' history, publish books, preserve Tiatr literature through scripts, plays, and lyrics, and exhibit Tiatr material at the museum (Cardozo, 2009).

The various facets of Goan Tiatr and its cultural significance within the rich fabric of Goa's tradition have been examined in this literature analysis. While the body of literature already in existence has shed light on the origins, development, and social implications of this traditional theatre art form, there is still an evident gap in our knowledge caused by the lack of thorough investigation into the study of amateur performers within Goan Tiatr. Despite the crucial role that amateur artists played in preserving Goan Tiatr's traditions and giving them vitality, the academic community has generally ignored the experiences, drives, obstacles, and contributions, the understanding of their motivations, societal perception, well-being, academic

engagement, and also the role of the Tiatr Academy of Goa (TAG) in supporting them. It also underrepresents the impact of TAG's initiatives in preserving Tiatr heritage. The lack of research on this important aspect of the Tiatr community highlights how urgent and important the study is.

This study project is an intellectual endeavor, it has cultural importance. It has the possibility of conserving and honoring the frequently underappreciated Goan Tiatr heroes, the amateur artists who, propelled by their enthusiasm and devotion to the craft, maintain the legacy. It is a recognition of their contribution to the development of Goan Tiatr's past, present, and future. The aim we have in conducting this research is to honor their sacrifice, shed light on their challenges, and salute their unflinching passion for safeguarding Goan cultural history through the world of Tiatr.

CHAPTER III

METHODOLOGY AND METHODS OF DATA COLLECTION

This chapter elucidates the methodology employed in the study of amateur artists and Goan Tiatr in Salcete. The qualitative approach is detailed, outlining methods, sampling techniques to select participants, and tools for data collection. The chapter also addresses the process and limitations encountered during the research process.

3.1 RESEARCH METHODOLOGY

An organized approach to problem-solving is research methodology. It is a science that studies the best ways to conduct research. Research methodology refers to the processes that researchers use to describe, explain, and forecast phenomena. There are typically many different types of research methodologies, and no single approved methodology can be used to solve every research issue. The current study uses the Qualitative methodology, Thus the methods by which knowledge may be acquired - determines the choice of research methodology (Nayak & Singh, 2015). Research methodology involves addressing the reasons for conducting a study, defining the problem, formulating the hypothesis, collecting data, using a specific method, and analyzing data. It also involves studying knowledge-gathering strategies to provide a research work plan (Goundar, 2012).

According to Mishra and Alok (2017), research methods encompass all of the approaches and procedures used in research. Thus, research methods or techniques refer to the approaches that researchers take when carrying out their investigations. Stated differently, research methods encompass any approach that a researcher employs while investigating his research problem. That makes it intriguing to observe that proper research methods are conducted because of the role that research methodology plays.

In scientific or non-scientific research, research methods are the conclusion, whereas research methodology is the start (Goundar, 2012).

3.2 METHODS OF DATA COLLECTION

Researchers require various instruments for data collection, including tests, which guide the process of gathering and assessing data. Each tool has specific purposes and must be chosen based on its complexity, interpretation, design, and administration. Instruments used include scheduling, observation techniques, rating scales, questionnaires, and interviews, each with their specific purpose (Pandey et al., 2015).

The current study ‘Amateur Artists and Goan Tiatr: A Sociological Study’ utilizes the qualitative research approach aiming to understand the experiences, perceptions, and meanings of amateur artists in the Goan Tiatr. The study will use purposive and snowball sampling methods to select participants who can provide diverse perspectives from each of the areas selected and utilize methods such as in-depth interviews with amateur tiatrists, participant observation, Observation, and narrative analysis to construct and analyze selected participants' life stories. These include the primary sources of data collection, additionally, this study also makes use of the secondary sources of data collection in the form of books, research articles, journals, and newspaper articles.

3.2.1 Participant Observation

Participant observation is a crucial method of data collection in sociological and anthropological research. Marshall And Rossman (1989) define observation as "the systematic description of events, behaviors, and artifacts in the social setting chosen for study" (Marshall., et al, 1989).

It involves actively participating in the environment being observed, allowing for the registration, interpretation, and recording of data. This approach provides a

firsthand understanding of the experiences, relationships, and dynamics within the community while also immersing the researcher in the dynamic culture of Goan Tiatr.

The researcher in the current study can closely observe amateur artists' involvement in Tiatr by actively participating in rehearsals, competitions, workshops, and community gatherings. This approach helps the researcher understand the opportunities and difficulties faced by amateur artists, including knowledge acquisition, understanding of backstage and frontstage operations, and self-confidence development. The researcher can also learn about proactive measures taken to preserve and promote Tiatr within the community by actively participating in the Tiatr Academy of Goa (TAG), attending workshops, and participating in competitions.

Through participant observation, the researcher can document the underlying social dynamics within the Goan Tiatr community, as well as the behaviors and interactions. This approach allows for the investigation of real-life experiences of artists, illuminating their inspirations, difficulties, and contributions to the Tiatr tradition. Participant observation is a useful tool for researchers to learn more about the Goan Tiatr community and produce insights that might not be available through other research techniques.

3.2.2 Narratives

The term "narrative" is a "story," a mode of knowing, and a method of inquiry. The longest-lasting definition is "story," which is an account of people, places, events, and their connections, told to oneself and others (Barrett & Stauffer, 2009).

The narrative method is a valuable tool for understanding the cultural context of amateur artists and the Goan Tiatr community. It involves collecting and analyzing personal narratives from participants, allowing for the exploration of their experiences, beliefs, and values. This study uses the narrative method to gather detailed accounts of

amateur artists' involvement in Tiatr, including reasons, motivations, challenges, and aspirations. It also provides insights into socio-cultural factors influencing their engagement.

The narrative method enables researchers to explore the experiences of amateur artists in the Tiatr community through in-depth interviews or storytelling sessions. This approach respects the diverse identities and experiences within the community, promoting an inclusive and participatory research process. By examining personal narratives, researchers can gain a deeper understanding of the socio-cultural dynamics and significance of Tiatr within the Goan cultural landscape.

3.2.3 Interviews

The study employs the interview research method, to gather insights from both amateur artists and members of the Tiatr Academy of Goa (TAG). This method is crucial for understanding the experiences, motivations, and viewpoints of both groups.

Interviews with amateur artists offer a unique opportunity to understand their experiences in the Tiatr community, discussing issues such as gender dynamics, societal perceptions, and the influence of Tiatr on their identities and goals. They also provide a platform for discussing issues such as gender dynamics, societal perceptions, and the influence of Tiatr on their identities and goals. On the other hand, interviews with TAG members provide insights into the organization's workings and initiatives to maintain and advance Tiatr in the local community. They discuss the objectives, tactics, and difficulties faced by the Academy in assisting amateur artists and promoting Tiatr's expansion.

Interviews with TAG members offer valuable insights into the sociocultural environment, regulatory frameworks, financial sources, and cooperative alliances of the Goan Tiatr community. This interaction helps maintain and develop Tiatr as a vibrant

cultural tradition in Goa. The interview technique provides a comprehensive record of various viewpoints and experiences, revealing socio-cultural dynamics, opportunities, and challenges shaping the Tiatr landscape.

3.3 PROCEDURE FOR DATA COLLECTION

The process of data collection started in January 2024, first in the village of Seraulim, which is the village the researcher resides in, and then in Benaulim, Chinchinim, Margao, Marjorda, Utorda, and Raia. However, the actual execution of the data collection drive through the interview schedule began in the third week of February 2024 till the end of March 2024. The entire process involved two steps: the initial ice-breaking session with participants to explain about the topic and requirements, followed by a question ‘Would you be interested in participating as a respondent for my study?’ If the participant answered in the affirmative then the interview was scheduled according to the dates the respondents were available on. The second step was to ask and inform the members of Tiatr Academy of Goa of the study being conducted and ask ‘whether they were interested in a detailed interview about the institution’ if they said yes, the names of the participants were noted for conducting a detailed interview, again this was done through snowballing.

3.4 LIMITATIONS OF THE STUDY

Several limitations were encountered during the research process, first of all, the interview process started later than planned because a lot of the artists were busy getting ready for their January carnival khell performances. Consequently, there was a shortened timeline for data collection because interviews with amateur artists could only be done during the third week of February.

An additional constraint concerned the involvement of younger artists, ranging in age from 15 to 23, who encountered difficulties in understanding the interview

questions. This was ascribed to the intricacy of the study subject and the inexperience of the younger participants in official interview environments. It was challenging to get parental consent because some were reluctant to give their permission or insisted on answering questions on behalf of their children, which might have influenced the accuracy of the responses.

Furthermore, the academic obligations and other engagements of the older artists limited their availability for interviews. A large number of adult artists were too busy with exams and other obligations to take part in the study. Additionally, the limited pool of amateur artists available for interviews posed a challenge in ensuring representativeness and diversity within the study.

These limitations emphasize the need for cautious interpretation of findings and highlight areas for future research and methodological refinement, considering that the study attempted to capture a thorough understanding of amateur artists' experiences in the Goan Tiatr community.

CHAPTER IV

TIATR AND AMATEUR TIATRISTS

This chapter delves into the historical roots of tiatr and its evolution as a cultural phenomenon among Goans, particularly in Bombay. It begins by tracing the birth of Konkani tiatr and its significance in providing a platform for Goan expression. Subsequently, the focus shifts to amateur tiatrists, explicating their role within the broader tiatr community. By examining the journey from the tiatr's inception to its contemporary landscape, this chapter contextualizes the study's exploration of amateur tiatrists in Salcete, Goa.

4.1 TIATR'S PRECEDENTS: THEATRE FOR GOANS IN BOMBAY

The Theatre on the Green, also known as the Bombay Theatre, was established in 1776 and served as the main stage for amateur theatricals and professional touring companies until its closure in 1835. Initially, Bombay's merchants aimed to enhance civil society through theatre, as it provided a source of good humor and public amusement. Theatre activity flourished in Grant Road theatres for three decades, with middle-class viewers including more Hindus, Muslims, and non-Parsi spectators due to the location and companies' attempts to diversify thematic content (Dost, 2016).

The theatre's bipartite structure, consisting of a serious drama, social comedy, and farce, varied the audience's class. The main drama was announced early, followed by farces and skits for a lowbrow audience. The atmosphere was influenced by contemporary newspaper reports and handbills. Despite spatial regulation, audiences were enthusiastic about performances, often praising or blaming them. Artists received cash gifts and multiple curtain calls, while disfavor was indicated by hurling chappals, rotten fruit, empty liquor bottles, and shouts of 'shame' (Fernandes, 2010).

4.1.1 Birth of Konkani Tiatr

From the early 19th century until April 17, 1892, Goa's drama form was 'Zagor' and 'Khell,' performed on the ground without a written script. The 'Khell' was a mixture of songs and dialogues, while the 'zagor' was predominantly in song. The participants were mostly from the same neighborhood, and the musicians involved were self-taught with a natural flair for music.

For about a hundred years, 'Zagor' and 'Khell' were the only entertainment form in Goa. However, over time, wrong people entered these forms and used them to settle scores, leading to unhealthy criticisms, petty politics, character assassinations, and vulgarity. In the early 20th century, the 'Khell' of Salcete made a comeback with the involvement of more enlightened people. By the early 20th century, the 'Khell' was dominated by the Christian community, but more enlightened Hindus began performing 'Konkani nattoks' on stage instead of street-side 'zagor.'



Fig 4.1: Carnival Khell by TAG

Source: <https://images.app.goo.gl/SzNHcpA6qePxKuSEA>



Fig 4.2: Zagor Folk Dance

Source: <https://images.app.goo.gl/5TH47N>

In 1890, the cultural landscape of Bombay witnessed the emergence of Italian Opera Company productions, captivating elite audiences with their high-quality dramas. Among the spectators was Costancio Lucasinho Caridade Ribeiro, a 27-year-old Goan seeking employment opportunities in the bustling city. Joining the Italian opera company as a tour stagehand, Ribeiro immersed himself in the world of theatrical production, gaining invaluable experience. Inspired by his exposure to the operetta genre, Ribeiro embarked on a journey that altered the course of Goan theatre history.

On Easter Sunday, April 17, 1892, Ribeiro's vision materialized as the first documented performance of a modern tiatr unfolded, captivating audiences and garnering acclaim for its innovative approach. With Ribeiro's departure from the group, leadership passed to Shri. Joao Agostinho Fernandes, was a pivotal figure who would leave an indelible mark on tiatr tradition. Fernandes, a talented playwright and actor, ushered in a new era of creativity, crafting original scripts that resonated deeply with audiences. Notably, he introduced the groundbreaking inclusion of women actors in Konkani tiatr, a bold move exemplified by his wife, Mrs. Regina Fernandes, who graced the stage with her talent and charisma. Through their pioneering efforts, Ribeiro and Fernandes laid the foundation for a vibrant and dynamic theatrical tradition that continues to thrive in Goa and beyond (Mazarello, 2000).

Tiatr holds deep-rooted cultural and social significance, providing a platform for artistic expression and social commentary. Originating in Goa, Tiatr has evolved into a powerful medium for addressing societal issues and reflecting cultural narratives (Kale, 1986). However, while professional Tiatrists have received scholarly attention, amateur Tiatrists have remained relatively overlooked in academic discourse. This study aims to address this gap by exploring the world of amateur Tiatrists, aiming to understand their diverse experiences, challenges, and motivations.

By focusing on amateur Tiatrists, this research aims to highlight a crucial aspect of Goan culture that has often been sidelined in scholarly investigations. These artists, though operating outside the professional sphere, play a significant role in preserving and enriching the Tiatr tradition. Understanding their perspectives offers valuable insights into the broader socio-cultural dynamics of Goa, shedding light on the motivations driving artistic engagement and community participation. Moreover, by giving voice to amateur Tiatrists, this study seeks to foster a more inclusive understanding of Goan cultural identity, affirming the importance of amateur artists in the cultural landscape of the region.

CHAPTER V

SOCIO-DEMOGRAPHIC PROFILE

This chapter focuses on understanding the socio-demographic profile and motivations of amateur tiatrists in Goa. It begins with an introduction, delving into the background of Tiatr in Goa and the significance of studying amateur practitioners of this art form. The chapter then proceeds to examine the socio-demographic characteristics of amateur tiatrists, detailing the data collection techniques employed. It analyzes demographic factors such as age, gender, and education, as well as the geographic distribution within selected villages of Salcete, Goa. Through this investigation, the chapter aims to provide insights into the diverse socio-demographic backgrounds of amateur tiatrists and shed light on their participation motives.

5.1 AREA OF INVESTIGATION

Goa, a union territory of India, is located 200 miles south of Bombay on the Arabian Sea coast of India. Despite being considered an "Island of Western civilization" due to its Portuguese rule, Goa is more accurately considered an Indian region with an unusual past, including a large syncretic Catholic community and Western influence in various aspects of life (Newman, 1984). Goa's unique blend of Indian and Portuguese influences is evident in its vibrant theatrical tradition, particularly through the renowned Goan Tiatr, also known as 'TEATRO' in Portuguese and Italian (Fernandes, 2010).

Tiatr, a musical theatre form in Goan culture, has evolved into a dynamic art form since the late 19th century. It has been influenced by both professional and amateur artists, each adding unique perspectives and talents. Amateur artists in Goa play a crucial role in keeping the tradition alive and vibrant, bringing authenticity to their performances and captivating audiences with their genuine expressions. This study

aims to explore the experiences and motivations of amateur artists in Goa's Tiatr scene, focusing on the experiences and perspectives of amateur Tiatrists in Salcete, Goa, a Taluka in South Goa District. The research uses a qualitative approach, collecting data through in-depth interviews, participant observation, and narrative analysis, providing valuable insights into the experiences of amateur Tiatrists within the cultural landscape of Goan Tiatr.

Salcete in the South of Goa, is known for its vibrant cultural heritage and significant contributions to the Tiatr tradition. It is an ideal setting for studying the experiences of amateur Tiatrists within the local context, as it has a rich history, diverse communities, and a thriving artistic scene. Salcete's historical role as a hub for Tiatr productions and playhouses, such as 'Ravindra Bhavan' also known as the 'Pai Tiatrist Hall' and 'Gomantak Vidya Niketan', performances, and talent development, warrants specific attention (Ravindra Bhavan Margao to Showcase Award-Winning TIATR, 2024).

Based on data from the 2011 census, Salcete Block's (CD) sub-district code is 05616, Salcete Taluka has a total area of 298 km², of which 145.11 km² is rural and 153.05 km² is urban. The Salcete Taluka is home to 2,94,464 people, of which 2,12,464 live in urban areas and 82,000 in rural ones. The population density of Salcete Taluka is 988 people per square kilometer. The subdistrict has roughly 71,717 homes, of which 20,443 are rural and 51,274 are urban. Salcete Taluka's literacy rate is 80.17%, with 82.77% of men and 77.64% of women having formal education and about 46 villages make up the Salcete Taluka (Villages & Towns in Salcete Taluka of South Goa, Goa, n.d.).

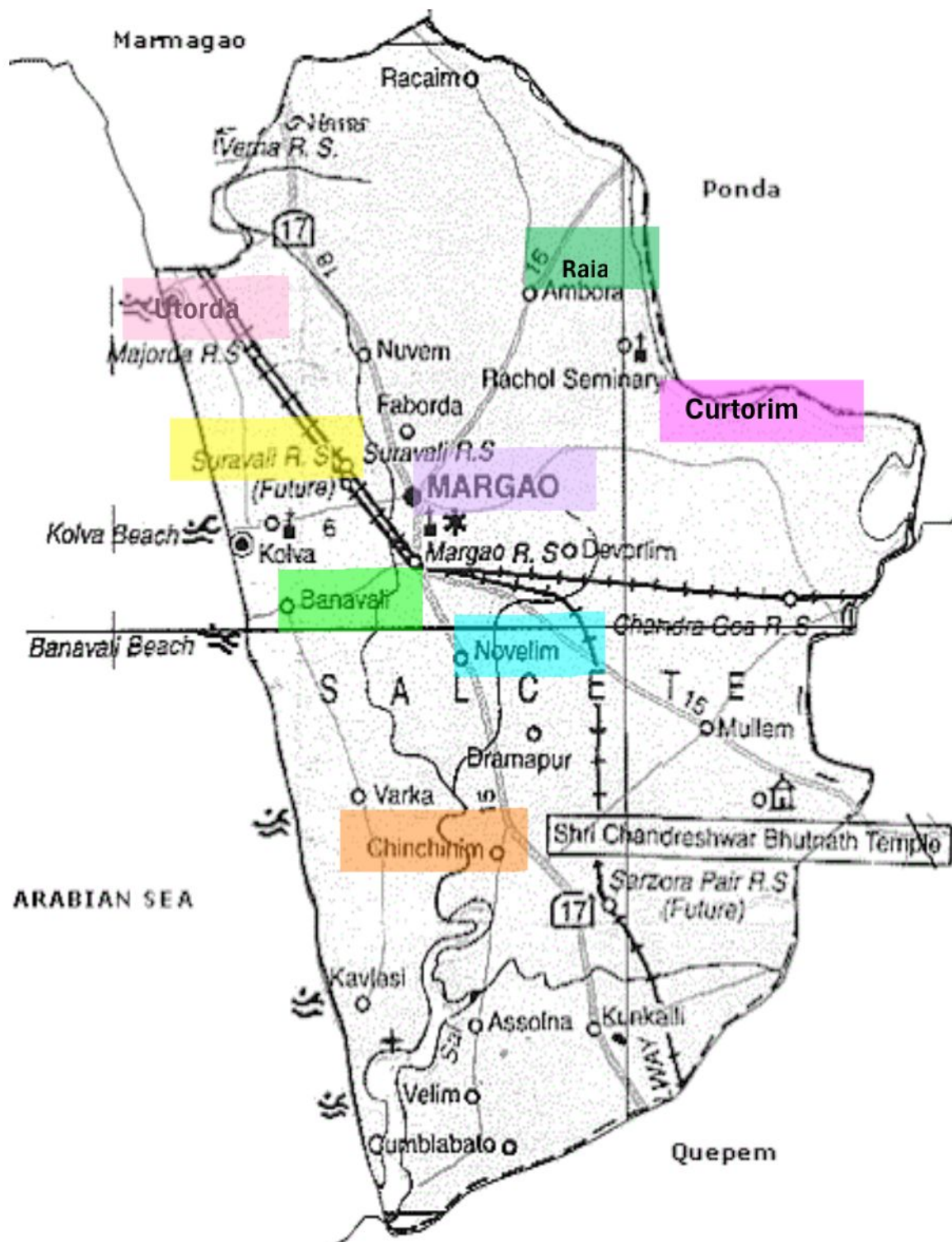
The researcher has carefully chosen 8 villages within Salcete Taluka, South Goa, for participant selection in the study. These villages were selected based on several









criteria, including the availability of artists and proximity to the researcher, to ensure ease of access and maximum participation.

Benaulim, a coastal port known for beaches and lively culture boasts a significant community of Tiatr artists engaged in local arts, more than thirty years ago the village was particularly attractive during festive occasions like the Carnival and Khell (Kale, 1986). Similarly, the village of Chinchinim, which is known as 'Chinchone' in Konkani is known to have got its name from a Portuguese version of Chinch-one. (GoaHolidayHomes.com, n.d, hosts a thriving theatre community akin to its historical legacy of Khells, (Kale, 1986) Curtorim village, also offers a vibrant Tiatr scene where amateur artists enthusiastically participate in performances and productions, providing an enriching environment for the researcher's interaction. Furthermore, Margao, Goa's second city and historical hub of Salcete Taluka, is a significant Tiatr center with a rich theatrical tradition and diverse population. It hosts numerous theaters and performance venues for various productions throughout the year. Margao is also known for its historical significance as the Pai Tiatrist, Jose Agostinho Fernandes, who helped develop it as a Tiatr center. The city offers opportunities for engaging with amateur Tiatrists from various backgrounds (Fernandes, 2010). Another village, Navelim, located just outside Margao, is the second most populous village in Goa, known for its rich musical culture. The cosmopolitan village is renowned for its joyous atmosphere and for engaging locals through events like the Pio Agnelo Fernandes Konkani musical concert "Mogacho Porzoll." Tiatr is a popular practice, and local artists showcase their skills in various productions and cultural events (Mario Pires & Mario Pires, 2022). Similarly, the villages of Utorda and Seraulim along the coastline boast a flourishing Tiatr culture with local artists actively participating in community events. Raia is situated approximately 27 kilometers from the Dabolim

airport, 7 kilometers from Margao, and 35 kilometers from Panaji. (Herald, 2020). This village is endowed with a vibrant music culture, vibrant traditional Goan houses, whitewashed churches, and lush paddy fields interspersed with coconut trees. Raia is a captivating village with deep cultural roots, a tight-knit community, and an intriguing past. and strong cultural roots, providing a unique setting for the exploration of Tiatr's influence.

By selecting these villages based on the availability of artists and proximity to the researcher, the study aims to ensure a diverse and representative sample of amateur Tiatrists aged 15 to 23, facilitating a comprehensive exploration of their experiences and perspectives within the context of Salcete Taluka, South Goa.



	Utorda		Raia
	Seraulim		Margao
	Benaulim		Navelim
	Chinchinim		Curtorim

Map 5.1: Map of Salcete Goa: The Geographical Location of the Field.

Source: Goa Map, <https://images.app.goo.gl/SFS7imYUJLD3oaso9>

5.2 DESCRIPTION OF THE ARTISTS

The study surveyed 15 respondents from Salcete, Goa, revealing a diverse demographic of amateur Tiatrists. The majority were in their early twenties, with significant engagement in Tiatr performances and productions. The 21-year-old age group was the most prevalent, with four respondents in their early twenties. The 19-year-old age group had three respondents, indicating a consistent pattern of involvement among individuals in their late teens and early twenties. The study also showed a gender disparity, with 12 female participants and only three males, suggesting women are more actively involved in research studies related to Tiatr. This gender imbalance may be indicative of broader societal norms and expectations regarding gender roles within the Tiatr community or the arts in general.

The educational backgrounds of the respondents varied across different age groups, providing insights into the academic pursuits of amateur Tiatrists in Salcete, Goa. Respondents aged 22 to 23 were predominantly studying at the post-graduate level, indicating higher education attainment among older participants. Those aged 19 to 21 were primarily pursuing undergraduate studies, indicating a focus on tertiary education among younger participants. Respondents aged 17 to 18 were enrolled in higher secondary education, highlighting the transition from secondary to tertiary education. The 15-year-old age group was studying at the school level, indicating involvement in the early stages of their academic journey.

The socio-demographic profile of amateur artists in Tiatr from the villages of Salcete, Goa, sheds light on the characteristics and backgrounds of individuals contributing to this vibrant cultural tradition. Tiatr, a form of musical theater, serves as a significant cultural expression in Goa, providing a platform for amateur artists to

showcase their talents and engage with their community. Data for this study was collected from respondents selected across 8 villages in Salcete, Goa.

Analysis of the data revealed notable trends in age, gender, and educational distribution among amateur Tiatrists. The age distribution demonstrated a considerable presence of young adults, particularly those in their early twenties, i.e. 19- and 20-year-olds, indicating a strong interest and involvement in Tiatr performances and productions among the youth. Furthermore, the gender distribution highlighted a predominance of female participation, reflecting insights into gender, tiatr, and balancing academics, within the Tiatr community. Educational backgrounds varied among the respondents, with individuals pursuing post-graduate, undergraduate, and secondary education, showcasing the diverse academic pursuits of amateur Tiatrists.

The socio-demographic profile of amateur artists in Tiatr provides a foundational understanding of the individuals contributing to this dynamic cultural landscape. By examining trends in age, gender, and educational distribution, this study offers valuable insights into the characteristics and backgrounds of amateur Tiatrists in Salcete, Goa. However, further research is needed to explore the motivations, challenges, and contributions of these artists in greater depth.

Table:5.1 Distribution of Respondent's Name, Age, Education

Sr. No.	Name	Age	Education Level
1.	Lucia Fernandes	16	Posh School
2.	Joshua Aguiar	17	Infant Jesus High School
3.	Clareema Fernandes	19	Carmel College
4.	Jade Cruz	19	Carmel College
5.	Nathania D'Costa	19	Carmel College
6.	Alyosha Fernandes	20	Carmel College
7.	Jones Fernandes	20	Rosary College

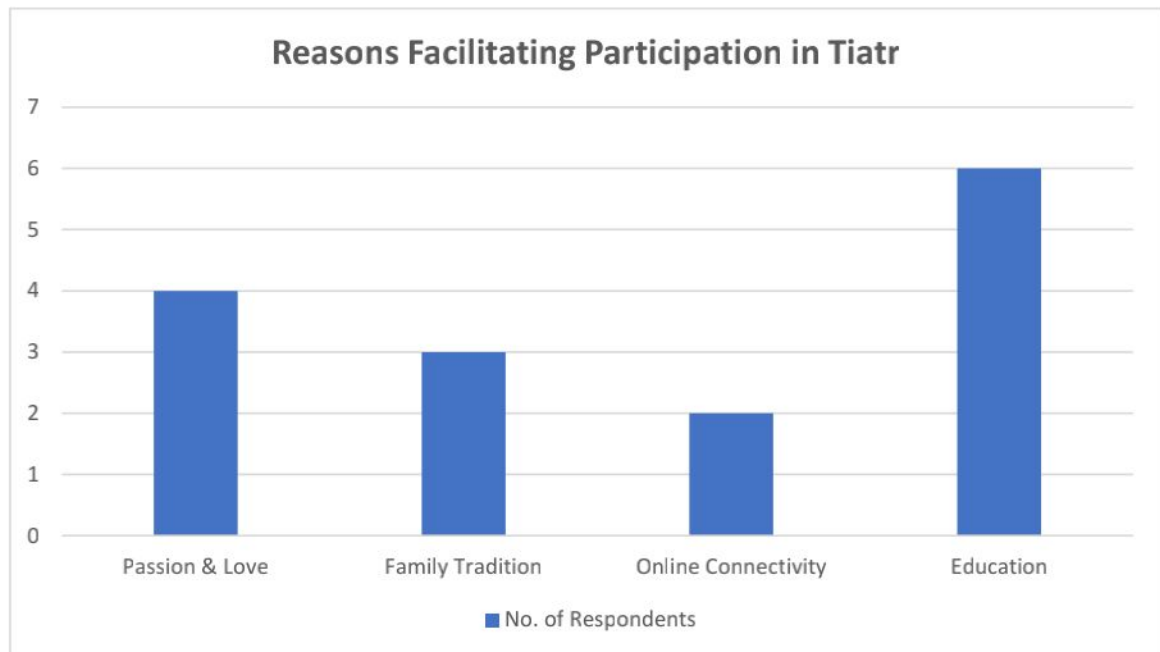
8.	Vinoshka Fernandes	21	Rosary College
9.	Britney Carvalho	21	Rosary College
10.	Mckally Fernandes	21	Rosary College
11.	Rickson	21	Rosary College
12.	Asher Antao	22	Dempo College
13.	Alisha Pereira	22	Vrundavan Institute of Nursing
14.	Joyicie Gaunkar	23	Goa University
15.	Bida Colaco	23	Goa University

5.3 REASONS FACILITATING PARTICIPATION IN TIATR

Theatre has long been a platform for artistic expression, with professional artists dominating the stage. The traditional Goa Tiatr, a cherished tradition, attracts a diverse range of talent with extensive training and understanding of the art form. Their captivating performances leave an indelible mark on audiences, and their prominence is often reinforced by industry accolades and recognition, solidifying their status as cultural icons. In addition to professional artists, there are other facets of the Tiatr, such as stage setters, carpenters, lights, menial workers, and amateur artists. The focus of the study is the amateur artists who contribute authenticity and diversity to Tiatr productions, driven by self-expression, passion for the art form, and a sense of belonging. Despite challenges like limited resources and opportunities for formal training, amateur artists persist, infusing productions with energy, authenticity, and a fresh perspective that resonates deeply with audiences.

Understanding the factors driving participation in Tiatr is crucial to appreciating the diverse skills and experiences within the community for the current study, the researcher aims to uncover the diverse array of factors that drive individuals to participate in this cultural tradition, ultimately illuminating the significance of their presence within the Tiatr community.

Table 5.2 Reasons Facilitating Participation in Tiatr



5.3.1 Passion and love for the art form

For many amateur artists, Tiatr serves as a medium through which they can channel their deep-seated passion for the art itself. Passion serves as the driving force behind the engagement of many amateur Tiatrists. Their love for the art form transcends mere appreciation, fueling a deep-seated commitment to its practice and performance. Tiatr's unique blend of music, drama, and social commentary captivates their hearts and minds, drawing them into a world of artistic expression and storytelling. Amateur artists are inspired by the rich history and cultural significance of Tiatr, recognizing it as a cherished tradition that resonates with their identity and heritage. One respondent namely Vinoshka Fernandes states:

“My parents would take me for tiatr shows in our village, and I didn’t even understand what was going on, on the stage, the bright lights attracted me, but over the years tiatr was no longer just bright lights but rather I started understanding the mixture of various aspects that makes up a tiatr, and it fascinated me more and more, till I was in 5th standard watching tiatr was just a form of entertainment for me and my family but gradually it turned into passion, I went various places to see my favorite actors and their acting and always aspired to be like them, I would try to mimic their act and sing songs,

and in the year 2016 I was one of the actors for a khell tiatr, and since then acting and singing has become my identity” (Interview; Vinoshka Fernandes; 10 February 2024)

Another respondent Nathania Dcosta explained:

“I’ve always loved acting. I took part in plays, skits, and other events in both my higher secondary and elementary education. In 2022, my college, Carmel College in Nuvem, was scheduled to take part in a Tiatr competition at the college level. Thinking this would be a unique opportunity, I tried out for a role. They were so impressed with my acting that they offered me the lead role. Since then, I’ve had a total shift in perspective; now, acting and theatre are my passions, and I’ll take advantage of any opportunity that comes my way” (Interview; Nathania Dcosta, 16 February 2024)

The interviews reveal the transformative power of Tiatr in the lives of amateur artists. Vinoshka Fernandes, a young spectator, became a passionate actor through exposure to Tiatr, discovering her love for acting and singing. Nathania Dcosta's experience was a life-changing passion, shaping her perception towards acting and Tiatr. Both interviews highlight the transformative journey of many amateur artists, from casual spectators to dedicated performers, driven by their love for Tiatr and the opportunities it presents for self-expression and personal growth. The interviews emphasize the enduring significance of Tiatr as a cultural institution and a catalyst for artistic exploration and fulfillment in the lives of amateur artists in Goa.

5.3.2 Familial Tradition of Engagement

The family history of participation in Tiatr signifies a cherished tradition passed down through generations, embodying a deep-rooted connection to Goa's cultural heritage. For many families, Tiatr is more than just a form of entertainment; it is a shared passion and a source of pride. From grandparents to parents and children, the legacy of Tiatr's involvement is woven into the fabric of familial identity.

In the Tiatr of Goa, it becomes a very common tradition where older actors pass on their love for the art form to their children, wives, and other family members. These performances, often involving close family members, attract audiences and media attention. The 'Tiatrist Famil' (theatrical family) is documented, where actors perform opposite close family members, revealing more of themselves and real-life relationships (Caird, 2012).

Family members come together through performances, rehearsals, and backstage preparations to celebrate their love for the art form and foster bonds that transcend the stage. This family participation in Tiatr signifies tradition passed down through generations, which has been explained by Miss. Nifa Colaco:

“I have been participating in Tiatr since my childhood, my first ever tiatr was when I was in second standard, I loved singing and my father’s side of the family had been involved in tiatr for the longest time, they saw the talent I had and made me take part in my first tiatr. After my first performance, I was asked to also sing and act for many other tiatrs, I worked very hard to uphold my family name I was very diligent, always gave my best, and was passionate about my work” (Interview: Nifa Colaco, February 2024)

Similarly, Mr. Joshua stated:

“ My tutu (father's brother) used to act in tiatr and I always had respect for him and I also had a cousin who worked in Tiatr as a stage setter, when I was in ninth standard I used to do a part-time job as a server for weddings while also studying, once my cousin who used to work for tiatr as a stage setter asked me to help him as they were short staffed, that was the first time I participated in a tiatr, which was a wonderful experience and I kept going back and also realized that I had a talent for cracking jokes which was noticed by the tiatr director, and he started giving me small entries and now I act as well as help as a stage setter in tiatr” (Interview; Joahua, 8 February 2024)

The interviews highlight the impact of family ties and personal passion on Tiatr's involvement. Nifa Colaco's journey reflects her family's Tiatr participation, where her talent was nurtured from a young age. Mr. Joshua's experience demonstrates the transformative power of opportunity and talent recognition within the Tiatr

community. Starting with a part-time job and a willingness to lend a hand, he discovered his talent for humor and found his niche in Tiatr, supported by his family, directors, and mentors.

5.3.3 Online Connectivity as an Influential Factor

In today's world, the internet and social media have changed how we connect with others. Throughout time, the concept of celebrity and Artists has evolved to include new forms of fame created with each new technology. In today's increasingly digital world, we are witnessing the explosive growth of this generation's new idols who owe their fame to social media and are better known as social media influencers (Gómez, 2019).

Online connectivity significantly influences our involvement in various cultural activities including the Tiatr in Goa. This influence is particularly evident in the case of budding artists and amateur artists. Through social media and other online tools, these artists showcase their talent, gain recognition, connect with fans, and sometimes even get recruited. This chapter investigates how online connectivity influences amateur artists' involvement in Tiatr, aiming to better understand the role of online connectivity in the Tiatr community, which can be understood through the interview conducted with Miss. Alisha who explained:

“I love singing, it is my passion and I like acting as well, so during my free time I would record myself singing or acting and post it on my YouTube channel, there were a lot of people including my friends, family, and from my neighborhood would compliment me and also suggest singing and dancing for tiatr. It is through this that I got recognized by a director Mr. Marcus Gonsalves who offered me a role and I got to act in my first ever Tiatr, I very well showcased my talent and won two awards for the roles I acted” (Interview; Alisha, 14 March 2024)

Similarly, Miss Jade Cruz also gave her experience as an Instagram content generator, she stated:

“Maka tiatr pollounk soddanch advodtalem, Mozo dada ek Tiatrist, ani lekik punn hanvem kedmnach chitunk nasle ki hanv bi ek dis ek Tiatrist zatelem mhunun. Maka comedy korpachi kubuch avod asli ani covid lockdownachea disani, Garant astana hanvem mohjea Instagram accountacher reels korun galpachi survat kele mhojem followers vadle ani mhaka mhojea comedicher khub shabaskai melli ani mhaka mhozo poilo comedianacho role tiatrant mello”

("I always love watching Tiatr. My father is also involved in Tiatr; he's an actor, director, and writer. However, even though my father was a Tiatrist, I never imagined that I would follow in his footsteps. Comedy has always been my passion. During the COVID lockdown, I found myself at home with plenty of time on my hands. To fill the void, I started creating reels on my Instagram account, showcasing my comedic talents. To my surprise, my content received praise from my followers, and my audience began to grow. It was through this newfound online presence that I caught the attention of Tiatr producers, leading to my first-ever comedy role in a Tiatr production.") (Interview; Jade Cruz, 14 February 2024)

The interviews highlight the transformative role of digital platforms in shaping individuals' journeys into the world of Tiatr. Miss Alisha's passion for singing and acting, combined with her use of YouTube, led to her recognition by a Tiatr director. Miss Jade's journey, prompted by the COVID lockdown, was unexpected but exemplified by her creative endeavors on Instagram, which garnered praise and Tiatr producers' attention, leading to her debut role in comedy within the Tiatr community. These stories highlight the power of online connectivity in democratizing access to artistic expression within the Tiatr community, as digital platforms continue to evolve and shape cultural participation.

5.3.4 Education and Tiatr Engagement

The intersection of education and artistic expression is an important area of inquiry, particularly within the realm of Tiatr engagement among young amateur artists. This research focuses on understanding the influence of education on Tiatr engagement, on amateur artists aged 15 to 23 who are currently students.

Research suggests theatre arts participation benefits student's academic and non-academic outcomes. Participation in theatre strengthens the development of identity and, a sense of belonging, builds confidence, and provides an outlet for expression. Theatre arts programs have lifelong impacts on creativity, cognitive thinking, communication, and personal development (Goble, 2021). By examining various aspects such as the impact of school curriculum, extracurricular activities, and peer influences, this study seeks to shed light on the relationship between education and Tiatr engagement among young amateur artists. One respondent to the study Mr. Asher Antao stated:

“I was passionate about acting since childhood, and the extracurricular activities in my school strengthened my love towards acting and singing, like all other co-curricular activities in my school life the Rosary College of Arts and Commerce gave me a golden opportunity to participate in acting but now on a bigger stage of the Goan ‘Tiatr’. The college was participating in an inter-college tiatr competition and I was playing the male lead. That was the start of my journey in Tiatr. All my active participation in school, high school level had paid off and today confidently I can stand on a stage and perform” (Interview Asher Antao, 29 February 2024)

Similarly, Miss. Nathania Dcosta explained:

“I had always participated in plays and skits but it was just for the sake of participating however when I started studying at Carmel College, Nuvem, I developed an interest in the various facets of acting and this was because of my English teacher Madam Roxen. During her lectures, she used to teach about acts, speaking, voice modulation, etc. and when I was given the lead role in tiatr I realized that the lessons taught by my teacher indirectly honed my skills and participation in Tiatr” (Interview Nathania Dcosta, 16 February 2024)

The interviews highlight the role of education in fostering young amateur artists' engagement in Tiatr. Mr. Asher Antao developed his acting passion through extracurricular activities, transitioning from school plays to Goan Tiatr, and honing his skills. Miss Nathania Dcosta's interest was nurtured by her English teacher, Ma'am

Roxen, who taught acting techniques and voice modulation. Both stories highlight the transformative impact of dedicated teachers on students' artistic development.

These interviews elucidate ways in which education influences Tiatr engagement among young amateur artists. From providing opportunities for participation in extracurricular activities to offering guidance and mentorship, educational institutions play a crucial role in nurturing the talents and passions of aspiring Tiatrists. As such, the integration of arts education and co-curricular activities within the academic curriculum serves as a vital pathway for young artists to discover, develop, and showcase their talents on the vibrant stage of Goan Tiatr.

CHAPTER VI

FAMILY AND SOCITAL IMAGE OF AMATEUR TIATRISTS

The chapter explores the family and societal image of amateur Tiatrists, focusing on their dynamics within the family and societal attitudes towards Tiatr participation. It discusses the role of family support systems, perceptions of Tiatr, societal attitudes, and stigma associated with Tiatr participation. The chapter also discusses the front-stage and back-stage personality of amateur artists, using Ervin Goffman's Theory on Dramaturgy. The second section, 'Balancing Tiatr Commitments with Academic Responsibilities,' focuses on the challenges faced by amateur Tiatrists in managing their Tiatr commitments alongside academic responsibilities. It discusses the role of support systems, the flexibility of academic policies, and coping mechanisms used by amateur Tiatrists to navigate these challenges. The chapter provides a comprehensive examination of the complex interplay between familial, societal, and academic influences on the lives of amateur Tiatrists in Goa.

6.1 FAMILY AND SOCIETAL IMAGE OF AMATEUR TIATRISTS

In the realm of theater, familial support is often pivotal for aspiring artists to pursue their dreams. Within Goa's traditional musical theater, Tiatr, this support is particularly significant (Hamilton, 1997). Tiatr, deeply entrenched in Goan culture, serves as a vibrant expression of creativity and social commentary. Families who recognize its cultural significance play a crucial role in nurturing Tiatrists.

However, within the intricate tapestry of Tiatr, there exists a dynamic interplay of familial and societal perceptions. While some families wholeheartedly embrace Tiatr as a cherished tradition, others may harbor reservations or dismiss their children's

aspirations to participate (Teasdale et al., 2021). These attitudes within families reflect broader societal perceptions and values regarding Tiatr.

This study explores the family and societal attitudes towards amateur Tiatrists in Goan society, using qualitative methods like interviews. It aims to understand the complexities, focusing on the experiences and aspirations of these individuals. The research aims to uncover the support, encouragement, and challenges encountered within the realm of Tiatr, highlighting the societal dichotomy that shapes their experiences and aspirations.

6.1.1 Perception of Tiatr Within the Family

“Look behind any performer and you often see a determined parent who sacrifices time, energy, and money to help the child realize this dream.”

Participating in live theatre can have a significant impact on our identities and our capacity to form in-depth world understandings. This is especially true for Goan tiatr since families are very important to the development of artists. Families are the main source of support for aspiring tiatrists, helping them develop their skills and offering priceless encouragement along the way. This has also been demonstrated, and it's a significant discovery from TheatreSpace's research. The crucial role that families play in introducing young children to live theatre performances and later on to continuous theatre attendance was one of the study's key findings (Anderson et al., 2014). It follows that tiatrists not only refine their craft but also acquire priceless insights into their own identities and the world around them through familial guidance and encouragement. As a result, family plays a crucial role in Goan culture, influencing both the creative expression and personal development of future artists (Waldsley, 2013)

Moreover, the family's perception of Tiatr spans a range of sentiments, from unwavering support and encouragement to skepticism or even resistance. Tiatr is frequently seen favorably in families, where parents and other family members celebrate its cultural significance and encourage their kids to take part. Some responses through the interview conducted stated statements like:

“My family is very supportive of my passion for being on the stage, they come to see most of the shows that I perform” (Interview; Alisha Pereira, 14 March 2024)

“My performances on stage are like family gatherings, they all come to see and support me and also meet each other” (Interview; Macalley Fernandes, 16 March 2024)

“Family has always been supportive especially my father, there is one recent instance which I can never forget. I was attending my first cousin's wedding in Panjim and my director called me up and told me that Gomantak Times was interviewing the tiatr cast, I thought I wouldn't be able to give the interview but my father said you would, and took me back to Margao and I was able to give the interview” (Interview; Jade Cruz, 14 February 2024)

The responses given demonstrate how important it is for families to encourage and support their aspiring carers' passions. However, alongside this positive image, there also exists a range of negative perceptions towards Tiatr within certain family contexts. Through interviews conducted, it became evident there were also instances of limited support or outright disapproval. Which was elaborated by the respondents of the study. One of the respondents Mr. Rickson (name changed) Stated;

“My parents didn't like me participating in Tiatr, one of the most important reasons was the late timings of the shows and rehearsals, I would reach home quite late which my mother did not like at all, also after my first tiatr I didn't receive proper payouts, so my mother thinks that such a thing will always happen and doesn't allow me to participate” (Interview; Rickson (name changed) 14 March 2024).

Another respondent Miss. Rema (name changed) explained;

“I have never received a good response from my parents, the first time I participated was through a college competition that is the only reason why I was allowed to participate, but when I performed on the stage, they were happy and also proudly telling neighbors, but later on when I told them that my performance was so good that I got an offer for another role in Group B tiatr they completely denied me, but still somehow I convinced them” (Interview; Rema 14 February 2024)

Another varied perspective was obtained through the interview with Miss. Nifa Culaso;

“My family has been very supportive of my participation in Tiatr since my childhood, but recently they have started telling me to reduce my participation for now as I am currently pursuing my Masters in Botany, to which I have also agreed as it becomes hectic to travel and also, I need to focus on my studies but if it's only for a song or singing in the show then I am ready for it” (Interview; Nifa Culaso, 12 February 2024)

The narratives highlight the challenges faced by aspiring tiatrists in gaining familial support for their passion. Parents may face concerns about show timings, payouts, or skepticism about the career. Despite these, the respondents demonstrate persistence and determination to pursue their passion. However, societal attitudes towards Tiatr can also be a factor, with some parents expressing reservations due to its non-conventional nature or perceived social stigma. These challenges highlight the complexities of navigating familial dynamics and societal expectations while pursuing a career in Goan tiatr.

Thus, the perception of Tiatr within the family is multifaceted, and influenced by various factors. While many aspiring tiatrists receive unwavering support and encouragement from their families, as evidenced by accounts of attendance at performances and pride in their achievements, others face challenges in garnering familial approval. Concerns about the late timings of shows, uncertainties regarding financial stability, and perceptions of Tiatr as a non-conventional career path contribute

to parental reservations. Additionally, broader societal attitudes towards Tiatr, including perceptions of social stigma or the uncertain prospects of a career in the field, further complicate familial dynamics. Despite these challenges, the narratives of persistence and determination displayed by aspiring tiatrists underscore the importance of familial support in navigating the complexities of pursuing their passion in the vibrant world of Goan tiatr.

6.1.2 Societal Attitudes Towards Tiatr Participation

“The actor and spectator are two components required for an act of theatre to exist”

Fictional storytelling has been a significant part of human cultural expression, influencing both creators and audiences. From ancient folklore to modern literature and theater, narratives have been instrumental in conveying ideas, emotions, and experiences (Teasdale et al., 2021).

However, it's crucial to recognize that this cultural exchange is reciprocal, with societal attitudes towards Tiatr influencing both creators and audiences. Through Qualitative interviews with amateur tiatrists reveal that some society segments support Tiatr participation, viewing it as a cultural tradition worth preserving. Others hold more skeptical views, possibly due to traditional stereotypes, gender norms, age-related biases, or misunderstandings about theatrical performance.

This complex interplay between societal attitudes and individual artistic endeavors highlights the need for dialogue, empathy, and understanding. Fostering a culture that values diverse creative expression and respects the aspirations of artists can create an environment where the arts can thrive and enrich society.

6.1.2 Traditional Stereotyping

Tiatrists are often viewed negatively because of deeply embedded, long-standing stereotypes that classify people in the theatre industry, especially amateur tiatrists. Stereotypes are generalized thoughts or beliefs about specific groups of people that are frequently derived from presumptions, prejudices, or constrained experiences (“Stereotype,” 2024) When it comes to Goan tiatr, stereotypes can include a range of preconceived notions about those who work in the industry, especially amateur tiatrists. These stereotypes can manifest in different forms, such as perceptions about the character, motivations, or lifestyle of tiatrists, which have been expressed through the interview conducted, some of the responses stated;

“I have received positive responses for my work but there were also always some side comments that were passed, like when they used to say that after entering into Tiatr I have got an attitude like other Tiatrist” (Interview; 17 Vinoshka February 2024)

“My neighbor told my mother that I have started dressing to open and that this is because of the influence of Tiatr on me” (Interview; Aloysha 8 February 2024)

“At first my neighbors and cousins would tell my mother not to let me participate in Tiatr but my mother was always supportive so I no longer care about what other people say, I focus on the good and move forward” (Interview; Jones 27 February 2024)

The interviews reveal a range of attitudes towards tiatrists, highlighting both positive and negative aspects. Despite receiving positive feedback, tiatrists like Vinoshka and Aloysha face societal stereotypes and side comments, leading to unfounded judgments. However, they often focus on their passions, supported by their families, despite these negative perceptions. Family support empowers tiatrists to navigate societal attitudes and pursue their artistic endeavors confidently. Jones, for example, shows resilience and determination, prioritizing personal growth over

external judgments. The interviews emphasize the importance of challenging stereotypes and creating supportive environments that encourage artistic expression and individuality within Goan society.

6.1.2.b Gender and Age Biases

The dynamic realm of amateur tiatrists in Goa is frequently influenced by age- and gender-related prejudices and societal perceptions. People who are immersed in the rich cultural tradition of tiatr must negotiate a challenging environment that is shaped by stereotypes and societal expectations. Acceptable roles and behaviors for female performers are determined by gender norms that concentrate on women (females) (Bassnett, 1989). This very point is made in Susan Bassnett's article "Struggling with the Past: Women's Theatre in Search of a History." Bassnett states:

“We need some comprehensive work on women’s theatre history; We need to go back into the archive, to look again at what was happening in Europe from the end of the Roman Empire onwards” (Bassnett, 1989)

In other words, we must replace the question “Where are all the females?” with, “Why don’t we know their names?” (Thomas, 2017) Additionally, age-related biases not only influence how people are viewed and valued in the tiatr community, but they also influence opportunities for participation and recognition, shaping the paths taken by aspiring artists as they traverse the ever-changing amateur theatre scene in Goa (Berk, 2020). Thus, this study examines the effects of gender and age on the experiences of amateur tiatrists, as highlighted by the interviews. A respondent Miss. Jessica (name changed) explained her experience in both the factors mentioned;

“I entered the field of Tiatr when I was 18 years old, my first tiatr was a school-level tiatr competition and for this, I was only praised, but when I got recruited for a professional tiatr I noticed the change in the attitude of the people around

me (society) I started coming home late because my practices were usually in the late evenings and my parents were okay with this as they were the ones picking and dropping me back home however there were times when the practices went on too late my co-actors or my director used to drop me home, I think people were jealous of my work as they started talking about me, I remember the aunties of my ward coming out to see who is dropping me late at night, and these ladies used to tell my mom that I am still a young kid and although more a girl and that they shouldn't be coming home so late and I shouldn't be acting in Tiatr" (Interview; Jessica 19 February 2024)

Another respondent Mr. Derick narrated a story of a female colleague;

"I have never faced any negative societal perception towards my participation in Tiatr however I have seen many girls who are my friends facing difficulties, one of my elder female friends had a boyfriend and wanted to marry however the boy's family had strictly said no to her as she used to act in Tiatr. They told him 'Tiatrant nachpi chedu amche gharanti sune naka' (we don't want a Tiatrist as a daughter in law in our house) though my friend was a good singer and actor she had to stop acting on stage because of the view people have towards it" (interview; 14 March 2024).

The interviews reveal the gender-related biases and age-related perceptions in Goan society regarding participation in Tiatr, the traditional musical theater form. Miss. Jessica, a young female tiatrist, shares her experiences of being judged by her community members and neighbors, reflecting restrictive gender norms and the scrutiny faced by female artists. Mr. Derick's narrative highlights the broader societal stigma against female tiatrists, highlighting the impact of participation on personal relationships and marriage aspirations. His friend's rejection from prospective in-laws based on her involvement in Tiatr reveals deeply entrenched prejudices and stereotypes.

These accounts underscore the urgent need to challenge and dismantle these biases within Goan society. By creating a more inclusive environment for amateur tiatrists, communities can celebrate and nurture artistic talent while promoting equality and respect for all individuals pursuing their passion for theater.

6.1.3 Blurring Front Stage Acting and Back Stage Identities: Societal Perceptions of Amateur Tiatrists

Theatre performances are narratives that transport audiences into a dynamic world, allowing them to connect with the collective human experience. Through storytelling, the theater serves as a mirror reflecting society's aspirations, fears, and complexities (Teasdale et al., 2021).

In the context of Goan tiatr, societal perceptions often shape how amateur tiatrists are viewed based on their roles on stage. Erving Goffman's Dramaturgy theory provides valuable insights into this phenomenon. Goffman's theory outlines two stages: the 'front stage,' where actors present themselves to the world and perform their roles, and the 'backstage,' where they can be their authentic selves away from the gaze of society (Kivisto & Pittman, n.d.). In the context of tiatr, the front stage represents the performance space where tiatrists enact their roles, while the backstage symbolizes their personal lives and identities beyond the theatrical setting.

For young tiatrists, navigating between their front stage and backstage identities can be challenging. Society often conflates their on-stage personas with their off-stage personalities, blurring the boundaries between performance and reality. On stage, tiatrists embody various characters with unique identities, aspirations, and struggles. However, societal perceptions may fail to differentiate between these realms, leading to misconceptions and judgments about tiatrists' true selves. Almost all respondents affirmed this notion, providing vivid examples from their own experiences.

"I've noticed that people often assume that the characters I portray on stage reflect my real-life personality. There's this misconception that because I play a villainous character in Tiatr, I must be mean or aggressive in real life too. It's frustrating because it's just a role I'm playing, not a reflection of who I am offstage." (Interview; Asher 28 February 2024)

“I acted as a love-struck teenager once on stage and my relatives and friends often tease me about my on-stage romance with another actor who is like a brother figure, assuming that there must be something going on between us in real life. They don't understand that it's all scripted and rehearsed, and there's nothing romantic between us offstage. It's difficult and challenging to explain this distinction to them” (Interview; Aloysha, 19 February 2024)

"After performing in a comedy role, some people started expecting me to be funny and entertaining all the time, even in social situations. It's like they can't separate my stage persona from my everyday personality. It can be exhausting to live up to those expectations." (Interview; Jade 14 February 2024)

“I have played various roles on stage and a lot of times been associated with the roles, especially comedy but this one instance I can never forget. In one tiatr I had to play the role of a drug addict, this was a very difficult role for me I had to work hard to learn and act the way of an addict because I wanted my character to be realistic but one day when I went church an old lady from my village after mass came and asked me “baie kit gho, tu gungi vokda korpak lagla? Mai paichi loz dovor.” (My girl, have you started taking drugs? You should keep your father's and mother's respect) I explained to her that it was just a role and she just laughed it off. Something that I will always remember” (Interview; Rema 14 February 2024)

The narratives reveal the difficulties tiatrists face in navigating societal perceptions of their on-stage personas. Despite their efforts to differentiate between characters and real-life identities, they often face persistent societal misconceptions. The interviews highlight how individuals are unfairly judged based on their roles, often conflating their performances with personal traits. This highlights the significant impact of societal attitudes on amateur tiatrists' lives.

Drawing upon Erving Goffman's dramaturgical perspective, which views social life as akin to a theatrical performance, these experiences resonate with the notion of front-stage and backstage identities. Tiatrists find themselves grappling with the challenge of managing their front-stage personas—those enacted for public consumption—while preserving their backstage selves—the private, authentic identities hidden from the audience's view. In navigating this delicate balance, tiatrists

demonstrate resilience and fortitude, confronting societal expectations with strength and courage.

Ultimately, these accounts underscore the need for greater awareness and understanding within society to recognize the artistry and craft behind theatrical portrayals and to respect the individual identities of tiatrists beyond the stage. By overcoming societal stereotypes and misconceptions, tiatrists embody the transformative power of their art, enriching both the cultural landscape of Goa and the broader societal discourse on performance and identity.

Figures: In-Depth Interview with Amateur Tiatrists

Source: Researcher, (February to March 2024)



Fig.6.1: In-depth Interview with Amateur artist (Nuvem)

Source: Researcher, 14 February 2024



Fig.6.2: In-depth Interview with Amateur artist (Benaolim)

Source: Researcher, 17 February 2024



Fig.6.3: In-depth Interview with Amateur artist (Raia)

Source: Respondent, 27 February 2024



Fig.6.4: In-depth Interview with Amateur artist (Seraulim)

Source: Researcher, 8 February 2024



Fig.6.5: In-depth Interview with Amateur artist (Nuvem)

Source: Researcher, 14 February 2024



Fig.6.6: In-depth Interview with Amateur artist (Talegao)

Source: Researcher, 27 March 2024

6.2 BALANCING TIATR AND ACADEMICS

Tiatr serves as a vibrant cultural platform where artists weave captivating narratives through music, drama, and social commentary. Within this dynamic theatrical landscape, both professional and amateur artists contribute unique talents and perspectives to the stage.

In this study, our focus is directed towards amateur artists aged 15 to 25 who are concurrently engaged in academic pursuits. These individuals navigate a delicate balance between their passion for Tiatr and their academic responsibilities, a challenging feat.

While for some, the integration of Tiatr commitments and academic responsibilities may seamlessly coexist, for others, it presents a formidable obstacle requiring careful negotiation and strategic time management. Achieving success while learning and maintaining a successful career requires determination and balance (Alie, 2023). By delving into the experiences, challenges, and coping mechanisms of these young amateur artists, we aim to shed light on the complexities of balancing artistic aspirations with educational endeavors.

Through a series of interviews and discussions with participants from this demographic, we gain insights into the multifaceted nature of their lives, exploring how they navigate the demands of Tiatr commitments alongside academic responsibilities.

6.2.1 Personal Narratives

Interview No. 1

“I'm Jason (name changed), a 17-year-old from Seraulim, Goa. I'm currently in the 10th standard at AA School in Marjorda, (name changed) I'm a young aspiring Tiatrist but I also in the future want to study Customer Relationship Management, which is all about helping people out in businesses along with participating in Tiatr.

I'm quite active in sports like football and volleyball and also catering. I also love singing, especially in the choir. But my real passion is Tiatr in Goa.

Now, to discuss the promotion of tiatr by the school, my school isn't big on promoting Tiatr, it does have skits and play competitions but nothing on Tiatr, so most of my acting adventures happen outside of the classroom. It's a bit of a challenge, managing both study and Tiatr participation but I don't mind because Tiatr has taught me so much. I've learned to stand tall on stage, organize events, and even work with tools like carpentry.

Balancing Tiatr and schoolwork was not always easy, initially, I was finding it very difficult to manage both because I was already a very weak student ("hav pass zalo zalier pass ani fail zalo zalier fail"). (if I pass then I pass if I fail in an exam then I fail) I always had this attitude towards my studies. But Tiatr actually motivates me to do better in my studies. Now I no longer wanted and accepted failing, I knew my parents would stop me if I fail and this kept me motivated always. It's like if I can handle acting on stage, I should handle my homework and studies.

Of course, there are some hurdles along the way. Late-night rehearsals and shows can be tough, especially getting back home. But with a little help from my family, and also the support of my friends and teachers I managed just fine. Plus, now that I have a close friend who has a bike and he drops and picks me up, it's gotten a whole lot easier. (Interview; Jason (name changed) 8 February 2024).

Interview No. 2

My name is Rema Fernandes, a 19-year-old living in Utorda. I'm currently studying in my second year of BA at BB College (name changed) Salcete, Goa.

I call myself a tiatrist and I am very passionate about the work that I do and create, I never thought I would become a Tiatrist one day but I ended up attending a theater workshop in our village, and it changed everything for me.

I am a student and an actor, I'm super active in cultural activities, in my college and especially at church. I love writing mando, which I'm recently writing for a competition, singing, and dancing, but my biggest passion is Tiatr.

Now, Tiatr isn't always seen in the best light, especially in the education system. My college does support Tiatr in some ways, by holding competitions, and workshops on it. However, though there is support I've faced some challenges at college too. For example, in my second semester, I had to go out of Goa to perform Tiatr in Mumbai.

But during those days I had to answer my first ISA, I was ready to skip the ISA as I knew that I could apply to answer for the third ISA because of a valid reason, however when I went to ask for permission I was denied. I explained that I would be out of the station to perform I also had brought a letter from home but still was denied, finally after trying hard I was told to take NOC from each teacher from the department, and then only would I be able to skip ISA 1 and answer ISA 2.

I felt that though were supported there are still times when it is difficult to get permissions for engagement in Tiatr outside of the College Tiatr or Commercial Tiatr.

Being part of Tiatr has shaped me. I've learned so much about acting, scriptwriting, stage management, and makeup. It's been an incredible journey.

Balancing Tiatr and studies isn't easy, especially now that I'm in my second year of college, But with the support of my friends, who help me a lot, I'm managing okay.

However, interestingly, my involvement in Tiatr has improved my academic performance. I was a below-average student and used to struggle a bit in my studies, but since I started pouring my heart into Tiatr, I've become more disciplined and focused. Now I focus on both aspects of my life by managing my time carefully and using every free time I get to read and act out my plays.

Of course, there have been challenges along the way. Study stress, family issues, and societal expectations, especially being a girl in this field, have been tough.

But I've learned to accept them as part of my journey and keep pushing forward

(Interview; Rema (name changed) 14 February 2024).

Interview No. 3

I'm Afifa Colaco, a 23-year-old from Margao. Currently, I'm pursuing my postgraduate degree in Botany. So, to talk about what got me into Tiatr? Well, it's kind of in my blood. Many of my family members were already involved, and I developed a liking for acting and singing on stage. Through Tiatr, I've gained a lot of valuable skills like confidence and stage presence. It's helped me tackle presentations in college with ease, as I've already faced larger crowds on stage. I'm also pretty active in extracurricular activities. I love participating in music competitions, church events, and sports.

Now, for many years I have been balancing studies with my passion for Tiatr; adapting to both the role of a performer and a student hasn't always been easy, the conventional education system isn't very supportive when it comes to managing both at the same time. It's a juggling act, for sure. And unfortunately, my current institute doesn't promote Tiatr participation. But back in school, it was a different story. They were quite supportive of my involvement in Tiatr, which was encouraging. During school days, it was manageable because of the timings and proximity to home. But now, with the hectic schedule and traveling, it's become more challenging.

As for how Tiatr has impacted my academic performance, well, during school days, I could manage both and I always attained good grades. But now, with the increased workload and less time, it's tough to participate in Tiatr as much as I'd like to.

Of course, there have been challenges along the way. Such as educational pressure, as I had taken up science as my major and am now post-graduation in Botany,

however, I have always tried my best to manage both to the best of my abilities by using proper time management, also waking up early in mornings to always get my work done on time, electronic devices were a big help as I used those to listen to the recordings of my songs or the script. Even now when I don't have much time to participate in tiatr for roles, I would still accept to sing 1 or 2 songs if offered.

(Interview; Afifa (name changed) 8 February 2024)

6.2.2 Academic Institution and Tiatr Engagement

Institutional support is crucial in nurturing students' talents, especially Tiatr, a significant cultural heritage of Goa. Academic institutions that promote Tiatr not only allow students to explore their artistic potential but also preserve Goa's rich cultural heritage by incorporating Tiatr activities into the curriculum and organizing competitions and workshops, fostering a sense of belonging and pride. Active promotion of Tiatr creates an environment conducive to artistic growth and development, allowing students to explore different facets of theater, such as acting, scriptwriting, stage management, and makeup. This exposure not only enhances their artistic skills but also nurtures creativity, critical thinking, and teamwork abilities.

However, limited institutional support can hinder aspiring tiatrists from showcasing their talents or receiving recognition. To overcome these challenges, advocacy and awareness-building initiatives are needed to promote Tiatr within academic institutions. Educational policymakers, administrators, and stakeholders should recognize the cultural significance of Tiatr and advocate for inclusive policies that encourage student participation in Tiatr activities. Thus institutional support plays a crucial role in fostering Tiatr engagement among students, preserving Goa's rich cultural legacy, and nurturing the artistic talents of future generations.

6.2.3 Support System

Family support is a crucial aspect for young tiatrists, as encouraging, practical assistance, and emotional support. Family members facilitate their involvement in Tiatr, ensuring their overall well-being. Friends' networks also play a crucial role, providing emotional and practical assistance in managing time and responsibilities. Teachers and mentors can significantly impact the academic and artistic development of young tiatrists by offering guidance, mentorship, and encouragement. Their understanding of

the unique challenges faced by tiatrists and their willingness to accommodate these commitments can significantly impact their academic success and artistic growth.

Young tiatrists require emotional and practical support to balance their artistic pursuits with academics. These systems, including family, friends, and teachers, can help alleviate the challenges of balancing Tiatr and academics. A nurturing environment where students feel valued and supported for their artistic pursuits is crucial for their well-being and success. Collaboration between institutions, families, and peer networks can foster open communication, understanding, and empathy towards tiatrists' aspirations. Advocating for the recognition and appreciation of Tiatr within these support systems can enhance students' experiences and opportunities in both academic and artistic domains.

6.2.4. Strategies Utilized as Coping Mechanism

Tiatrists, like Jason and Afifa, effectively manage their time to balance their Tiatr commitments with academic responsibilities. They allocate specific time slots for rehearsals, performances, and academic tasks, using tools like planners and calendars to avoid conflicts. Technological tools, such as smartphones and tablets, can enhance efficiency and productivity by streamlining the rehearsal process and providing remote access to resources.

Maintaining discipline and prioritizing tasks based on urgency and importance is crucial for managing Tiatr and academic responsibilities simultaneously. Setting clear goals and adhering to a structured study plan help tiatrists allocate sufficient time for both academic studies and Tiatr rehearsals. This resilience enables them to persevere through demanding times and maintain a sense of balance between their academic and artistic pursuits.

Lastly, seeking support and guidance from mentors, peers, and family members can be a valuable coping mechanism for young tiatrists. This supportive network can provide advice on time management strategies, discuss academic concerns, or receive emotional support during stressful periods. By fostering open communication and seeking guidance when needed, tiatrists can navigate challenges more effectively and sustain their passion for both Tiatr and academic pursuits.

In conclusion, adopting effective coping mechanisms such as time management, technological tools, discipline, resilience, and seeking support and guidance enables young tiatrists to successfully balance their Tiatr commitments with academic responsibilities. By adopting these strategies, tiatrists can cultivate a sense of balance, fulfillment, and achievement in both their artistic and academic endeavors, ultimately enhancing their overall well-being and success.

6.3 TIATR: FULL-TIME WORK OR PASS TIME HOBBY

Among the diverse aspirations of young tiatrists in Goa, the desire to pursue Tiatr as both a full-time career and a part-time passion emerges as a common theme. the field of acting frequently necessitates individuals balancing their passion for the stage with the demands of academics or other primary professional pursuits. The focus of this study is on amateur Tiatrists, specifically those aged 15 to 25 who are pursuing a degree as well as acting in Tiatr.

Leidner (2016) reveals Stage actors as an unusual occupational group, who struggle to maintain identity based on unstable work, highlighting the variability and indeterminacy of responses to structural employment uncertainty (Leidner, 2016). To tackle this problem actors usually opt for side jobs or what Campbell (2013) defines as a ‘survival job’ which pays rent and is important for most actors. He states that the dilemma for actors is balancing financial stability with maintaining creativity and

flexibility. However, it's essential to focus on acting, honing craft, and networking while maintaining stability in finance and life (Campbell, 2013).

In the case of amateur tiatrists aged 15 to 23, it was discovered through the interviews that while many respondents expressed a deep love and commitment to Tiatr, viewing it as a cherished hobby or creative outlet, they also harbored aspirations for professional success and stability in other fields.

For some, Tiatr represented a lifelong passion and artistic calling, driving them to explore career opportunities within the industry and make meaningful contributions to the art form. Miss. Macalley shared her views stating;

“I have always wanted to be a singer and now it’s my dream to be a great actor as well, and I’ll work hard to follow my dream” (Interview; Macalley 16 March 2024)

Similarly, Mr. Joahua explained:

“In the beginning, I only thought of it as a part-time hobby to earn extra pocket money however now I have made up my mind to pursue it professionally” (Interview; Joshua 8 February 2024)

On the other hand, some respondents prioritized other academic or professional pursuits over full-time engagement in Tiatr, choosing to continue their involvement in the art form as a part-time hobby. Despite their love for Tiatr, these individuals recognized the importance of balancing their artistic interests with other responsibilities and commitments, seeking flexibility and stability in their professional lives. The respondents stated;

“I’m studying to be a nurse, but I would always want to hold on to my passion in singing and tiatr forever as a part-time passion” (Interview; Alisha 14 March 2024)

“I love participating in Tiatr and would want to keep it as a forever part-time hobby” (Interview; Nathania 18 February 2024)

“From a young age I wanted to become an actor and today I am but I would also love to have a stable job other than tiatr but also keep tiatr very close to my heart” (Interview; Clareema 14 February 2024)

The varied perspectives on the future of Tiatr among the respondents display a complex interplay between passion, career aspirations, and personal commitments. While some are driven by an unwavering dedication to Tiatr, envisioning a future where they can immerse themselves fully in the art form as a career, others recognize the practicalities of balancing multiple interests and responsibilities. However, the reality of pursuing Tiatr as a full-time career can be challenging, with uncertainties in financial stability and professional opportunities. As a result, the majority of respondents expressed, opting to continue involvement in Tiatr as a cherished part-time passion while pursuing other professional endeavors. This perspective reflects the diverse aspirations and experiences of young tiatrists in Goa, highlighting the importance of finding a balance between artistic pursuits and practical realities in shaping their futures.

Figures: Images Shared by Amateur Tiatrists

Source: Respondents



Fig 6.7: Award Won by Amateur Artist (Best Male Actor)

Source: Respondent



Fig 6.8.: Award Won by Amateur Artist (Upcoming Star Icon)

Source: Respondent



Fig 6.9: Amateur Tiatrhist on the Tiatr Stage

Source: Respondent

CHAPTER VII

THE TIATR ACADEMY OF GOA (TAG)

The chapter on the Tiatr Academy of Goa (TAG) focuses on its role in promoting and supporting amateur tiatrists in Goa. It outlines TAG's establishment, objectives, and significance within the Goan tiatr community. The chapter also explores TAG's programs and initiatives aimed at amateur artists, its role in mobilizing participation, and its impact on participation levels. Qualitative feedback from participants will be used to examine the impact of TAG's initiatives and present feedback from amateur tiatrists, providing insights into the organization's strengths, areas for improvement, and effectiveness in fulfilling its mandate.

7.1 INTRODUCTION TO THE TIATR ACADEMY OF GOA

Tiatr is a popular musical theatre in Goa, Mumbai, and other cities with a significant presence of Konkani speakers. The first Konkani tiatr was written by Lucasinho Ribeiro in 1892 and staged in Mumbai at the New Alfred Theatre. Joao Agostinho Fernandes assisted in the project, and later wrote the first original tiatr script, titled 'Belle of Cavel', in 1895. and was later named Pai Tiatrist for his efforts in making tiatr popular and growing in content (Fernandes, 2010).

Tracing the interesting history of the Tiatr, the researcher discovered that initially, Tiatr survived in Goa without any significant support from the government or other institutions, relying solely on the passion and dedication of its practitioners. However, as Tiatr gained popularity and prominence over the years, various challenges began to surface. These challenges and the evolution of Tiatr have been narrated by Mr. Tomazinho Cardozo the first President and one of the founding members of the Tiatr Academy of Goa (TAG). Mr. Cardozo stated;

“As I reflect on the journey of the Tiatr Academy of Goa (TAG), I am reminded of the rich history and vibrant culture that defines this theatrical art form. Tiatr, with its roots tracing back to 19th-century Bombay, found its way to Goa, captivating audiences with its unique blend of entertainment and social commentary.

Over time, I witnessed the evolution of commercial tiatr, as artists infused their creativity into comedy, plots, scripts, and other elements.

While the modifications added new dimensions to the tiatr, they also raised concerns about preserving its authenticity.

Driven by a deep sense of duty to safeguard the essence of tiatr, a group of dedicated tiatrists, including myself, embarked on a mission to halt these changes. We recognized the need for formal regulations to ensure the integrity of the tiatr remained intact.

Our collective efforts led to the drafting of a constitution outlining rules and regulations aimed at preserving the originality of the tiatr.

We submitted a formal request to the Goa government, seeking their support. Our plea resonated with Shri. Digambar Kamat, the Chief Minister at the time. He embraced our cause wholeheartedly and took decisive action to establish the Tiatr Academy of Goa.

I had the honor of being appointed as the inaugural president, entrusted with the responsibility of guiding TAG in its mission to uphold and nurture the rich heritage of tiatr.

As I look back on those pivotal moments, I am filled with pride and gratitude for the opportunity to contribute to the preservation and promotion of tiatr. The establishment of TAG symbolizes our collective commitment to ensuring that tiatr continues to thrive, inspiring and entertaining audiences for generations to come.”

(Interview; Mr. Tomazinho Cardozo 25 March 2024)

7.1.1 Inauguration of TAG

The Tiatr Academy of Goa (TAG) was inaugurated on 16th February 2009 at the Pai Tiatrist Joao Agostinho Fernandes Auditorium in Margao Salcete Goa. The event was attended by Shri. Digambar Kamat, the then Hon. Chief Minister of Goa, The Inauguration of the Tiatr Academy of Goa was done by lighting the traditional lamp in the presence of Master Vaz, the veteran tiatr artists, Tomazinho Cardozo, the first President of TAG and Roseferns, Vice-President of TAG. Tiatr personalities of yesteryears were felicitated on the occasion by the Hon. Chief Minister. The Home Minister Shri. Ravi Naik and Commissioner of NRI Affairs Shri. Eduardo Falleiro also graced the function. The event culminated in a spectacular Mega Musical Programme featuring a vibrant showcase of Konkani culture through song and skits. Renowned tiatr stage artists took to the stage, captivating the audience with their talent and energy. The atmosphere was electric as the performers brought to life the rich tradition of Konkani music and theatre, blending melodious tunes with witty and engaging skits

The government sanctioned a one-time grant of Rs. 1.5 crore for the purchase of new office premises, interior decoration, and a car. An area of 236 sq. meters was purchased for the office premises in Block A, 2nd Floor, Campal Trade Centre, Panaji-Goa. The sale deed was signed on 08-12-2009 and inaugurated on 16th February 2010. The Academy has been running from this office since February 16th, 2010. The Conference Hall is used by the Academy and others for conducting various tiatr-related activities (Cardozo, 2012). The Tiatr Academy of Goa (TAG) has become a significant platform for promoting and preserving tiatr, enhancing its status as a vital component of Goan cultural heritage. TAG aims to support and establish Konkani song, art, dance, tiatr, and tiatrists.

Figures: Observation and Interaction with the Members of TAG

Source: Researcher (February to March 2024)





Fig 7.1.: Tiatr Academy of Goa (TAG)
Office, Campal Trade Centre

Source: Researcher, 22 February 2024



Fig 7.2.: Tiatr Academy of Goa (TAG)
Office Entrance

Source: Researcher, 22 February 2024

 TIATR ACADEMY OF GOA 		
Hanchea zodd palvan ghoddoun haddtta		
12th Children's Tiatr Competition		
07 Mars 2024 – 16 Mars 2024, Sanjechea 3:30 vorar, Dinanath Mangeshkar Kala Mandir, Ponnje		
Tarikh	Tiattrachem Nanv ani Machier Haddpi	Boroinnar ani Digdorspi
07/03/2024	ESAI NASLOLO TIATR Gloria Ferrao	Gloria Ferrao
08/03/2024	MOG ASSUM Sharon Melancia Mazarello	Sharon Melancia Mazarello
09/03/2024	AMCHO FUDDAR Perpetual Succour Convent High School, Navelim	George Gonsalves
10/03/2024	TUMCHEA SANGATA HANV JIYETAM Drishti Entertainments - Curchorem	William Fernandes
11/03/2024	MHAKA ZOGPAK ZAI The Rosary High School, Cujira Bambolim	Santosh Shetkar
12/03/2024	EKA GOTTEACHI KANNI Amcheo Goddneo Dramatically Yours	Pauline M. F. Vaz
13/03/2024	POCKET MONEY Pio Esteves	Pio Esteves
14/03/2024	FUDDER PANVL MAR Fr. Milagres Dias	Fr. Milagres Dias
15/03/2024	KHOL KHOL BAIM Marcos Gonsalves	Marcos Gonsalves
16/03/2024	SOPNANTLEA GANVANT J. J. Production, St. Cruz	Antoniet De Sousa

Sogllea Tiatr mogiank hea bhurgeanchea tiatrak
hajir zaun bhurgeanchei umed vaddouk amchi vinonti

Suresh Divkar
Member Secretary
Tiatr Academy of Goa

Sagun R. Velip
Odheokk
Tiatr Academy of Goa

**NO TICKETS. ENTRY FREE
ON FIRST COME FIRST SERVE BASIS**

Fig 7.3: 12th Childrens Tiatr
Competition Held at Kala Academy by
TAG

Source: Researcher, 19 February 2024



Fig 7.4: Interview with the Member
Secretary of TAG

Source: Researcher, 22 February 2024

7.2 MOBILIZING PARTICIPATION OF AMATEUR ARTISTS

The Tiatr Academy of Goa (TAG) stands as a beacon of support and encouragement for amateur tiatrists across the region. Since its inception in 2009, TAG has been instrumental in promoting, developing, and preserving Goan tiatr, Goa's unique dramatic form, through a multitude of schemes and initiatives (Cardozo, 2012)

For a deeper understanding of TAG's operations and impact, the researcher conducted personal interviews with key members of TAG, including the ex-president Mr. Tomazinho Cardozo, ex-secretary Mr. Jose Alexander Rodregues, the current vice president Mr. Socorro De Santa Cruz, the current secretary Mr. Suresh Devkar, and important members including Miss Mafaldin Moreria and TAG workshops coordinator Dr. Doel Dias. These interviews provided valuable insights into the workings of TAG and shed light on various aspects of its role in the promotion and preservation of tiatr.

7.2.1 TAG: Mission and Objectives

According to numerous respondents interviewed, TAG's overarching mission to promote, develop, and preserve tiatr was abundantly evident. They emphasized the organization's unwavering commitment to enhancing the quality of tiatrs while staunchly preserving their traditional format as a primary objective.

Further elaborating on this sentiment, respondents reiterated the Academy's dedicated efforts in fostering and developing not only tiatr itself but also its integral components such as dances, music, songs, and literature, with a specific focus on Konkani Literature in Roman script. They highlighted TAG's proactive role in promoting these facets as vehicles for cultural unity, both within the state and across the nation.

Respondents were particularly vocal about the importance of tiatr in serving as a cultural bridge, fostering a sense of unity among communities and regions. They emphasized how TAG's initiatives in nurturing tiatr and its associated arts contribute significantly to promoting cultural harmony and understanding, not only within Goa but also on a broader national scale.

The consensus among respondents and they responded that TAG's mission and objectives reflect a deep-seated commitment to preserving cultural heritage while simultaneously fostering its evolution and relevance in contemporary times. They commended the organization for its dedication to maintaining the essence of tiatr while actively promoting its cultural significance for the benefit of present and future generations.

7.2.2 TAG's Initiatives for Amateur Artists

The Tiatr Academy of Goa (TAG) stands as a cornerstone institution dedicated to the preservation, promotion, and development of Goan, TAG has played a pivotal role in fostering the growth of tiatr through a myriad of initiatives and programs. TAG's multifaceted approach ensures the holistic nurturing of Goan tiatr culture (Esteves, 2008) Moreover, TAG serves as a nurturing ground for amateur tiatrists, providing them with platforms, guidance, and support to hone their craft and showcase their talent, ensuring the continued vibrancy and vitality of tiatr for generations to come.

Various respondents were interviewed to understand their knowledge of the role and initiatives of the Tiatr Academy of Goa. They elaborated that TAG has implemented several initiatives specifically tailored to encourage and support amateur tiatrists. They highlighted the Academy's emphasis on academic endeavors, notably through the organization of Tiatr competitions, workshops, orientation courses, seminars, and the promotion of tiatr literature especially for amateur artists, they emphasized TAG's

proactive approach in nurturing talent by introducing innovative schemes, such as the certificate course in Tiatr training, aimed at providing aspiring artists with specialized skills and knowledge.

Respondents also highlighted TAG's adaptation to modern communication platforms, citing the establishment of WhatsApp correspondence and a YouTube channel to disseminate information and showcase various activities, thereby expanding the Academy's outreach to a wider audience, including the younger generation.

Moreover, the members praised TAG's commitment to future-oriented initiatives, such as the introduction of a special award for upcoming child artists named Josephine Dias Puroskar and many such awards that encourage the artists more.

Finally, respondents discussed TAG's ambitious plans for the future, including the production of its tiatrs and the introduction of a certificate course in blowing instruments. an innovative step aimed at nurturing musical talent and preserving traditional art forms. The decision to offer such a course reflects TAG's dedication to fostering artistic excellence and providing opportunities for skill development within the community. They highlighted the progress made in obtaining government administrative approval and educational department endorsement for these initiatives, underscoring TAG's proactive stance in realizing its objectives.

Overall, respondents commended that TAG uses its multifaceted approach in nurturing amateur tiatrists and ensuring the continued vibrancy and relevance of tiatr for future generations. They expressed optimism about the impact of these initiatives in sustaining and enriching Goa's rich cultural heritage.

7.2.3 Impact of TAG's Programs

Since its inception, the Tiatr Academy of Goa (TAG) has wielded a significant influence across multiple fronts, profoundly impacting the realm of Tiatr, also the theatrical stage, its practitioners, and aspiring amateur artists alike (Cardozo, 20212).

The interviews conducted with both the TAG members and Amateur artists highlighted success stories of amateur artists who benefited from TAG's programs and went on to achieve recognition and success on the commercial tiatr stage. These anecdotes served as tangible evidence of TAG's positive impact on the artistic journey of its members. Miss Alisha a young tiatrists stated;

“My first ever participation In Tiatr was in the school level tiatr competition by TAG, and participating in this Tiatr was life-changing for me as if was for this tiatr that I got two awards for singing and acting, and gaining these awards gave me a boost to work harder” (Interview; Alisha 14 March 2024).

Similarly, Mr. Asher Stated;

“It was a dream come true when I got the opportunity to perform for the College Tiatr competition organized by TAG and it was through this that many other opportunities came my way”

These narratives illustrate the transformative impact of TAG's programs on the lives and careers of amateur tiatrists. By providing platforms for young talents to showcase their skills, TAG nurtures their artistic growth and instills confidence and motivation to pursue their passion for tiatr. The recognition and awards received through TAG's competitions serve as powerful affirmations of their talent, fueling their aspirations to excel further in the field. As such, TAG's initiatives not only contribute to the enrichment of Goan tiatr culture but also serve as catalysts for personal and professional development among aspiring tiatrists.

7.3 FEEDBACK AND PERCEPTIONS OF AMATEUR TIATRISTS TOWARDS TAG

The Tiatr Academy of Goa (TAG) is a governmental body that supports and promotes Goan tiatr, a traditional art form. In delving into the feedback and perceptions of amateur tiatrists towards TAG, a prevalent acknowledgment emerged regarding TAG's pivotal role as a governmental body supporting and promoting tiatr in Goa. Many respondents expressed familiarity with TAG as an institution dedicated to nurturing and preserving Goan tiatr, highlighting its significance in shaping their tiatr journey.

A notable observation was that several respondents initiated their tiatr journey through school competitions organized by TAG. These competitions served as a foundational platform for aspiring tiatrists to showcase their talent and passion for the art form. For these individuals, TAG's involvement in organizing such events provided an entry point into the world of tiatr but also instilled a sense of pride and enthusiasm for Goa's unique cultural heritage.

Moreover, respondents emphasized the instrumental role of TAG in fostering a sense of community and camaraderie among amateur tiatrists. Through its initiatives and events, TAG facilitated networking opportunities and collaboration among artists, enabling them to exchange ideas, learn from each other, and collectively contribute to the enrichment of the tiatr.

Furthermore, many of the respondents conveyed a deep appreciation for TAG's efforts in preserving the authenticity and tradition of tiatr while also embracing innovation and modernization. They recognized TAG as a custodian of Goan cultural heritage, entrusted with the responsibility of safeguarding tiatr for future generations.

CHAPTER VIII

CONCLUSION

Tiatr, a cherished theatrical tradition in Goa, is deeply rooted in the region's history and identity. Originating in the late 19th century, Tiatr encompasses a diverse range of performances, blending elements of music, drama, and satire to captivate audiences across the state and has evolved into a dynamic art form reflecting the socio-cultural fabric of the region.

Along with other professional artists, Amateur artists, often from diverse socio-economic backgrounds, play a vital role in carrying forward the legacy of Tiatr, infusing it with fresh perspectives and creative energy. Studying the engagement of young amateur artists within Tiatr offers insights into the evolving nature of cultural practices and artistic expressions in contemporary Goan society. It also sheds light on the interplay between tradition and innovation within Tiatr, as they navigate the complexities of preserving traditional art forms while pushing boundaries and exploring new artistic territories. Studying amateur Tiatrists can also provide insights into the role of education, family dynamics, and institutional support in nurturing artistic talent and fostering creative expression. Thus, this research has provided a comprehensive exploration of the socio-cultural landscape of Goan Tiatr and the engagement of young amateur artists within this vibrant theatrical tradition. Throughout the study, various facets of Tiatr culture, including its historical roots, socio-demographic profile, familial and societal dynamics, as well as the role of educational institutions and cultural organizations, have been examined in depth.

The sociodemographic profile of amateur tiatrists in Salcete, Goa, is fundamental to our investigation and provides a fundamental lens through which to

comprehend the people who live in this dynamic cultural landscape. After careful examination, we have revealed various trends of age, gender, and educational attainments that make up this community. This has illuminated the various ways in which people interact with and contribute to the tiatr tradition. Our findings reveal that the age group most involved in amateur tiatr participation is between 19 to 21 years, with participants citing manageable academic pressures during this period which is not possible in later academic endeavors as the workload, pressure, and seriousness increases. Additionally, the study highlights a notable presence of females among amateur tiatrists, particularly notable due to their adeptness at balancing artistic pursuits with academic responsibilities—a feat less commonly observed among their male counterparts. This phenomenon underscores the multifaceted nature of female participation in the tiatr scene, as they navigate the demands of both creative expression and educational endeavors with remarkable poise and dedication. attributed to their willingness to balance artistic pursuits with academic responsibilities, unlike their male counterparts.

However, our investigation goes beyond simple demographic classifications to explore the more fundamental levels of motivations, resiliency, and family dynamics that underlie the lives of amateur tiatrists. We have delved into the depths of individual experience using personal narratives uncovering the various reasons that encourage aspiring artists to enter the world of tiatr. Every narrative explains the transformative power of artistic expression to shape identity, forge connections, and transcend the bounds of societal expectation, whether it is motivated by a deep-seated passion for the art form, familial tradition, or the allure of online connectivity and education.

Indeed, it is within the familial and societal dynamics that the true complexity of tiatr participation becomes evident. From unwavering familial support to entrenched

societal stereotypes and biases, the landscape of tiatr engagement is marked by a mixture of attitudes, perceptions, and tensions. While some amateur tiatrists have the warm glow of familial encouragement and community affirmation, others navigate their artistic journey with skepticism, resistance, and misunderstanding. The interplay of gender norms, age-related biases, and traditional stereotypes further complicates the terrain, highlighting the need for greater awareness, empathy, and dialogue within society.

Yet, amidst these challenges, emerges in the form of the Tiatr Academy of Goa (TAG), a venerable institution dedicated to the preservation, promotion, and advancement of the tiatr tradition. Through an array of initiatives and programs, TAG serves as a stronghold of support and mentorship for amateur artists, providing them with the tools, resources, and platforms they need to hone their craft, showcase their talent, and realize their artistic aspirations. From workshops and seminars to financial assistance and awards, TAG's multifaceted interventions catalyze the growth and development of amateur tiatrists, empowering them to chart their paths and carve out their own identities within the Goan culture.

The impact of TAG's programs reverberates through the narratives of young tiatrists, whose transformative journeys serve as a testament to the lasting legacy of this esteemed institution. From humble beginnings to soaring heights, amateur artists find support, inspiration, and validation within the institution of TAG, as they navigate the complexities of tiatr tradition and create their paths amid the changing dynamics of society.

The Researcher has gained a deep understanding of how young amateur artists participate in the intricate fabric of Goan Tiatr through this research. The remarkable resilience of tiatr as a form of cultural expression is among the most startling

discoveries; it is a moving illustration of the practitioners' lasting connection to their identity and heritage. Family dynamics become an essential component of tiatr involvement, with unwavering support frequently contrasted with concerns about late-night rehearsals and public opinion. Furthermore, the experiences and self-perceptions of future professional artists are greatly influenced by the widespread impact of unfavorable stereotypes, especially those related to age and gender biases.

Moreover, the indispensable role that TAG plays in fostering talent and promoting the evolution and preservation of tiatr cannot be emphasized adequately. TAG's programs play a pivotal role in promoting artistic development and communal unity in the Goan tiatr industry.

Amidst these challenges, it is evident that tiatr holds multifaceted significance for its practitioners, transcending mere hobbyist endeavors for some who harbor aspirations of pursuing it professionally. However, the path to professionalization is fraught with obstacles, including financial instability and the enduring weight of societal perceptions. Despite these hurdles, the unwavering passion and determination exhibited by amateur tiatrists underscore the profound impact of cultural preservation and community support in ensuring the longevity and vibrancy of this cherished tradition.

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APPENDIX 1

GLOSSARY

Teatro – Portuguese word for Tiatr

Tiatrists – Performers involved in the traditional Konkani theater

Zagor – traditional folk theater, characterized by open-air performances that combine music, dance, and storytelling.

Khell – Traditional folk theatre, involving colorful and lively performances that combine music, dance, and religious narratives.

Carnival Khell – Festive event during Goa's carnival blending traditional Khell elements with vibrant costumes, music, and lively performances.

Natak – Theatrical play or drama in Konkani and Marathi language

Yakshagana – Traditional theatre in Karnataka and Kerala, combining dance, music, dialogue, costume, make-up, and stage techniques in a unique style and form.

Qawals - Qawwals, singers and musicians, typically perform in groups with a lead singer, and percussionist.

Bangar – Konkani word for Gold

Tiatrist Famil – A family associated with Tiatr

Sune – Konkani word for daughter-in-law

Ghor – Konkani word for House

Chedu – Konkani word for a girl

Thovoi – Carpenter

Mando – An amalgamation of music, poetry, and dance form, a Goan art form, traditionally sung at social gatherings.

Dulpod – The fast-pacing song sung at the end of the mando

Gungi Vokda – Konkani meaning of drugs

Mai Bas – Mother Tongue

APPENDIX 2

INTERVIEW SCHEDULED ON AMATEUR TIATRISTS

Title: Amateur Artists and Goan Tiatr: A Sociological Study of Salcete, Goa

Dear Participant,

I am conducting a study on the dynamics surrounding amateur artists and Goan Tiatr in Salcete, Goa. The objective of this study is to explore the reasons facilitating participation in Tiatr among amateur artists, understand the perceptions of family and society towards Tiatrists, and examine the strategies of balancing Tiatr commitments with academic responsibilities.

Your participation will help to gain insights into these aspects of Tiatr participation. All information provided will be kept strictly confidential.

Thank you for your cooperation and valuable contribution to this research.

Signature of Respondent

1. Name
2. Age
3. Gender
4. Place of residence.
5. 2. Kindly share information about your education, institute, and the stream/discipline of study.
6. Provide information about your family and the occupational status of members.

7. Are any family members involved in Tiatr or other cultural activities?
8. Do you participate in any co-curricular activities besides your involvement in tiatr at your educational institute?
9. How do you see the conventional education system in your life and its relationship to your participation in tiatr?
10. Are there any ways your institute promotes participation in Tiatr?
11. Explain your participation level. (village/district/state/national/international).
12. What motivated you to become an amateur Tiatrist while pursuing your education?
13. Please narrate your experience as a beginner in the Tiatr tradition.
14. Did any role models from the tiatr community inspire you?
15. Have you developed specific skills/qualities by participating in Tiatr?
16. How do you adapt to the dual role of a performer and pupil(student)?
17. How has your involvement in tiatr impacted your academic performance?
Explain.
18. How does your family respond to your participation in tiatr? Explain
19. How has society responded to your participation in tiatr? Explain
20. Have you confronted any challenges in your Tiatr journey? If yes, how did you overcome them?
21. Do you see tiatr as a potential career option for the young aspirants in Goa?
22. How likely are you to suggest the budding artists to join tiatr?
23. Is participating in Tiatr only as a part time or do you want to pursue it professionally in the future?
24. What are the major themes that characterize the Goan tiatr?

25. Do you believe that Tiatr serves as a platform for addressing social issues?

Explain

26. Comment on the role of amateur Tiatrists towards the preservation and promotion of Tiatr as a cultural form.

27. Are you aware of the Tiatr Academy of Goa and its role?

28. Please suggest a few points for the promotion of Goan tiatr

APPENDIX 3

INTERVIEW SCHEDULED FOR MEMBERS OF TAG (TIATR

ACADEMY OF GOA)

Title: Amateur Artists and Goan Tiatr: A Sociological Study of Salcete, Goa

Dear Participant,

I am conducting a study on the dynamics surrounding amateur artists and Goan Tiatr in Salcete, Goa. The objective of this Interview Schedule is to explore the role of the Tiatr Academy of Goa in mobilizing the participation of amateur tiatrists in Goa.

Your participation will help to gain insights into these aspects of Tiatr participation. All information provided will be kept strictly confidential.

Thank you for your cooperation and valuable contribution to this research.

Signature of Respondent

1. Name

2. Age

3. Gender

4. How long have/had you been associated with Tiatr Academy of Goa (TAG)?

5. What are your positions held and roles undertaken within TAG?

6. What is the role of TAG in Goa?
7. Can you highlight some functions of TAG?
8. Are you involved in any other artistic or cultural organizations outside of TAG?
9. What in your opinion, is TAG's primary role in promoting and supporting the participation of amateur artists in the region?
10. What is TAG's mission?
11. How did you first learn about TAG, and what motivated you to become a member?
12. What new initiatives are taken up by TAG to promote tiatr among amateur artists?
13. Mention your participation as an amateur artist and your experience
14. How does TAG contribute to the artistic growth and skill development of its amateur artist members?
15. Can you provide a few instances where TAG programs have positively impacted the artistic journey of its members
16. What improvements or enhancements do you think TAG could implement to further support and mobilize the participation of amateur artists?
17. How effective do you think TAG is in reaching out to potential amateur artists and encouraging their involvement?
18. Any other comments