

Purtugez Passport: Performing the anxieties of migration among the Goan Catholic communities

A major repercussion of colonialism is how colonised communities negotiate their own foreignness in the contemporary global order marked by the post-colonial conditions and modern nation states. The question of migration therefore occupies a central position in these negotiations. This paper attempts to understand how narratives around migration are performed in *Tiatr*, a popular form of comic theatre among subaltern Goan Catholic communities.

Tiatr first evolved in the late 19th century among migrant Goan Catholic communities in Colonial Bombay and served as a way of simultaneously negotiating urban modernity as well as to surrogate the absence of a ‘Goan’ way of life in cosmopolitan Bombay. Over the years, *Tiatr* has become a widely popular theatre form that is known best for its sharp and incisive political commentary and satire.

In this paper, I would be looking at two contemporary *Tiatr* performances, both titled ‘*Purtugez Passport*’ and premiered in 2016, as well as few comic sketches and songs performed in *Tiatrs* to analyse how recent migration of Goan Catholics to the Europe by means of (re)claiming Portuguese citizenship, has placed them in a peculiar location where they are implicated by the broader currents of national and global politics (Brexit, for ex). My paper seeks to address the issues of gradual disenfranchisement of Goan Catholics due to the shift in power equations in post-colonial times and how popular theatre forms like the *Tiatr* respond to these developments by articulating the many concerns of the Goan Catholic communities around the issue of migration.

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