

# **Cultural and Religious History of Pernem Taluka**

A Dissertation for

Course code and Course Title: HIS 651: Dissertation

Credits: 16

Submitted in partial fulfilment of Master's Degree

Master of Arts in History

By

**SAISHA SANTOSH TALAVANEKAR**

Seat Number: 22P0150041

ABC ID: 202843356264

PRN: 201802570

Under the Supervision of

**DR. NALINI NAIK**

D.D. Kosambi School of Social Sciences and Behavioural Studies

History Discipline

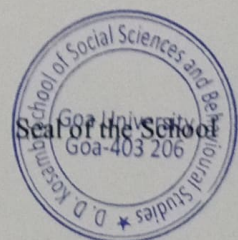


**GOA UNIVERSITY**

**APRIL 2024**

Examined by:

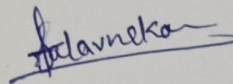
*Nalini*  
**DR. NALINI NAIK**



### DECLARATION BY STUDENT

I hereby declare that the data presented in this Dissertation report entitled, "Cultural and Religious History of Pernem Taluka" is based on the results of investigations carried out by me in the History Discipline at the D.D.Kosambi School of Social Sciences and Behavioural Studies, Goa University under the Supervision of Dr. Nalini Naik and the same has not been submitted elsewhere for the award of a degree or diploma by me. Further, I understand that Goa University will be not be responsible for the correctness of observations / experimental or other findings given the dissertation.

I hereby authorize the University to upload this dissertation on the dissertation repository or anywhere else as the UGC regulations demand and make it available to any one as needed.



Saisha Santosh Talavanekar

Seat no: 22P0150041

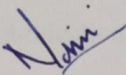
Date: 15 April 2024

Place: Goa University

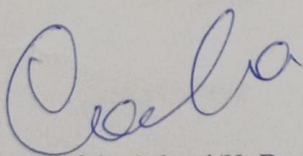


## COMPLETION CERTIFICATE

This is to certify that the dissertation report "Cultural and Religious History of Pernem Taluka" is a bonafide work carried out by Ms. Saisha Santosh Talavaneekar under my supervision in partial fulfilment of the requirements for the award of the degree of Master's of Arts in the History discipline at the D.D. Kosambi School of Social Sciences and Behavioural Studies, Goa University.

 **Dr. Haim Nolk**  
Signature and Name of Supervising Teacher

Date: 15 April 2024

  
Signature of Dean of the School/HoD of Department

Date: 15 April 2024

Place: Goa University



## **CONTENTS**

<b>Chapter</b>	<b>Particulars</b>	<b>Page numbers</b>
	Preface	i
	Acknowledgement	ii
	Table, Figures and Maps	iii- v
	Glossary	vi – xii
	Abstract	xii
1.	Introduction	1- 19
	1.1 Definition of Culture	1
	1.2 Goan Culture	2
	1.3 Location	3
	1.4 History of Pernem Taluka	5
	1.5 Identification Research Problem	9
	1.6 Objectives	9
	1.7 Literature Review	9
	1.8 Research Design and Methodology	14
	1.9 Scheme of Chapters	14
	1.9.1 Chapter 1: Introduction	15

1.9.2	Chapter 2: Festivals, Customs and Traditions	15
1.9.3	Chapter 3: Unique Cultural Resources	15
1.9.4	Chapter 4: Archaeological Remains	16
1.9.5	Chapter 5: Conclusion	16
1.10	Scope and Relevance	17
2.	Festivals, Customs and Traditions	20 – 38
2.1	Ganesh Chaturthi	20
2.2	Diwali	21
2.3	<i>Shigmo</i>	22
2.4	<i>Dassro</i>	27
2.5	<i>Dhalo</i>	31
2.6	<i>Zatra</i>	32
2.7	<i>Shravan</i> Month Festivals	33
2.7.1	<i>Aitar Pujan</i>	33
2.7.2	<i>Nagpanchami</i>	34
2.7.3	Rakshabandhan/ <i>Narali Pournima</i>	34
2.8	Christmas	34
2.9	Feasts	35
2.10	Easter	35

	2.11 <i>Sao Joao</i>	36
3.	Unique Cultural Resources	40- 55
	3.1 Korgao	40
	3.2 Paliem	42
	3.3 Dhargal	43
	3.4 Mandrem	45
	3.5 Virnoda	46
	3.6 Morjim	46
	3.7 Pernem	48
	3.8 Parcem and Tuem	50
	3.9 Mopa	51
4.	Archaeological Resources	56 – 77
	4.1 Mahishasurmardini	56
	4.2 <i>Nandi</i>	58
	4.3 Brahma	59
	4.4 Vishnu	60
	4.5 Ganesha	61
	4.6 <i>Shivalinga</i>	61
	4.7 <i>Kartikeya/ Kuvleshwar</i>	62

	4.8 <i>Kalbhairav</i>	62
	4.9 Hero Stones	63
	4.10 Sati Stones	64
	4.11 <i>Gajalakshmi</i> and <i>Betal</i>	66
	4.12 Korgao Copperplate	66
	4.13 Paintings at <i>Mulvir</i> temple	67
5.	Conclusion	78 - 81
	References	82 – 87
	Appendix I	1

## **PREFACE**

The cultural history of Pernem taluka is such a topic which is relatively neglected. There is an abundance of material on the cultural history of Goa, colonial history of Goa, then the cultural history of other talukas of Goa. But more need to be investigated when it comes to Pernem taluka. The present topic was therefore selected to study the cultural and the religious history of Pernem taluka. It is the fact that the history at the micro level has always been neglected in Goa. So such study on the taluka from the cultural and historical point of view is essential to understand the origin, growth and the development through the historical and the cultural perspectives.

I was always curious to study the cultural history about my own taluka. How the history and culture are interconnected with each other. During my childhood in the vacations I used to go at my maternal uncle place which is in the village of Ozarim. There I had noticed the change in celebrating the festival. The way they were celebrating the festival differ then how we were celebrating festival at our place. When I asked about it to my grandmother she said that each village had differed way of celebrating the festivals. So I was always interested to know the different way in which the festival is celebrated in the villages of Pernem taluka. And being the native of the Pernem taluka, it's always fascinating to research on my own taluka



## **ACKNOWLEDGEMENT**

I am immensely grateful to my supervising teacher Dr. Nalini Naik who has supported me throughout this dissertation work. Her expertise in the subject and guidance proved valuable for me. I am extremely grateful to D.D Kosambi School of Social Sciences and Behavioural Studies for giving me the opportunity to conduct the present research work. Further I also acknowledge the guidance given to me by the faculty members Prof. Pratima Kamat, Prof. Nagendra Rao, Dr. Seema Risbud, Dr. Parag Parobo, Mr. Vinod Kankonkar and Ms. Sneha Ghadi.

I thank the authorities of the institutions like Goa University Library, Library of the Directorate of Archives and Archaeology, Krishnadas Shama State Central Library, Xavier Centre of Historical Research, Library of Sant Sohriobanath Ambiye Government College of Arts and Commerce, Goa State Museum from where I could collect the sources needed to write this dissertation.

It would have not been possible to complete this dissertation without the help of the local people, and priest from the temples. I would like to thank them for helping me to complete this research work. I express my gratitude to all the respondents; they had given me their valuable time to conduct the interviews they have also shared some photographs with me which I have included in my dissertation. I owe special thanks to friends Ms. Rati Parab, Ms. Shefali Gala, Ms. Yuvratni Naik, Ms. Sanjana Bhaidkar for accompanying me during my field visits and supporting me throughout.

I am extending my heartfelt thanks to my parents and my brother. They have given me unequivocal support throughout the dissertation.

## **FIGURES**

<b>Figure No.</b>	<b>Description</b>	<b>Page no.</b>
2.1	<i>Matoli</i>	37
2.2	Mango tree used for Holi	37
2.3	Boys trying to get coconut tied on Holi	37
2.4	Dance performed around Holi	37
2.5	Man dress as hanuman during <i>rombat</i>	38
2.6	<i>Satiya devi</i> rock shrine, Naibag	38
2.7	<i>Tarangas</i> , Parcem	38
2.8	<i>Jakti</i>	38
2.9	<i>Patha</i>	39
2.10	<i>Aitar poojan</i>	39
2.11	<i>Sao jao</i> celebration, Korgao	39
3.1	Two nandi's at <i>Kamaleshwar</i> temple	52
3.2	<i>Chaupati</i> Ganesh Festival, Korgao	52
3.3	<i>Satti</i> , Korgao	52
3.4	Offerings to <i>Satti</i> , Korgao	52
3.5	<i>Rathutsav</i> , Korgao	53
3.6	<i>Ghondhal</i> , Korgao	53
3.7	<i>Agyo</i> and <i>Ghorkho</i> , Paliem	53
3.8	<i>Inglenche Nhavan</i> , Paliem	53
3.9	<i>Melamel</i> , Dhargal	54
3.10	<i>Sateri</i> anthill, Virnoda	54
3.11	<i>Arabo Desai</i> Palace	54

3.12	<i>Samai at Mandrem Saptah</i>	54
3.13	<i>Kaavi at Morjai temple</i>	55
3.14	<i>Bhoothnath &amp; Adinath, Pernem,</i>	55
3.15	<i>Tarangs of Pednechi Punav</i>	55
3.16	<i>Bhagwati temple, Parcem</i>	55
4.1	<i>Mauli, Sarmale</i>	69
4.2	Mahishasurmrddini, Korgao	69
4.3	<i>Shimradevi, Korgao</i>	69
4.4	Mahisasurmardini, Torsem	69
4.5	<i>Nandi, Korgao</i>	70
4.6	<i>Nandi, Virnoda</i>	70
4.7	<i>Nandi, Parcem</i>	70
4.8	<i>Brahma, Parcem</i>	70
4.9	<i>Brahma, Virnoda</i>	71
4.10	<i>Narayan, Korgao</i>	71
4.11	Vishnu, Parcem	71
4.12	Ganesha, Virnoda	71
4.13	Ganesha, Virnoda	72
4.14	Ganesha, Parcem	72
4.15	<i>Shivlinga, Parcem</i>	72
4.16	<i>Shivlinga, Parcem</i>	72
4.17	<i>Kartikeya (Kuvleshwar), Korgao</i>	73
4.18	<i>Kalbhairav, Korgao</i>	73
4.19	<i>Kalbhairav, Mandrem</i>	73

4.20	Hero Stone, Paliem	73
4.21	Hero Stone, Paliem	74
4.22	Hero stone, Paliem	74
4.23	Hero stone, Sarmale	74
4.24	Sati Stone, Mandrem	74
4.25	Sati Stone, Mandrem	75
4.26	Sati Stone, Mandrem	75
4.27	Sati Stone, Paliem	75
4.28	<i>Gajalaxmi</i> , Porascodem	75
4.29	<i>Betal</i> , Porascodem	76
4.30	Korgao Copper Plate	76
4.31	<i>Samudra manthan</i> , Mulvir temple	76
4.32	<i>Krishnaleela</i> , Mulvir temple	76
4.33	<i>Mahabharat war</i> , Mulvir temple	77
4.34	<i>Dashavatar</i> , Mulvir temple	77

## Table

Table No.	Description	Page No.
1.1	Chart of Villages in Pernem Taluka	4-5

## Maps

Map No	Description	Page No
1.1	Administrative Map of Goa	18
1.2	Village wise Map of Pernem Taluka	19

## **GLOSSARY**

*Abhyang Snan*: Bath taken on day of diwali

*Aitaar*: Sunday

*Akashdivo*: Sky lamp

*Akshata*: Rice used for worship

*Amayacho talo*: Leaves of mango tree

*Amrut*: Immortal drink

*Ankush*: Elephant goad

*Arati*: The ceremony of waving (around an idol or guest etc), a plate containing a burning lamp

*Apta*: Bauhinia racemosa Lam

*Bhajan*: Singing of devotional hymns; singing the name and praise of God.

*Bhaar*: A trance performance.

*Chaddar*: Blanket

*Chakra*: Discus

*Chaturbhuji*: One with four arms

*Chavatho*: Main place of the locality in a village where people often sit

*Dasaavatar*: The ten incarnations of Lord Vishnu

*Deepastamba*: A pole or pillar in front of a temple to support lamp

*Devasthan*: The place in a village considered to be a sacred or a temple

*Dhulvat*: Rangapanchami

*Dhalo*: Folk dance festival of women

*Dhol*: A large drum

*Divaz*: A lamp with four wicks and one on top

*Dvibhuj*: One with two hands

*Fov*: Flattened rice

*Gada*: Mace

*Gaddo*: A man designated with religious activity

*Garane*: Invocation

*Garbagriha*: Sanctum or sanctorum.

*Ghatsthapana*: The auspicious day when seed are sown to grow at the religious place

*Ghodemodni*: Folk dance performed by men

*Ghumat*: A folk musical instrument made of earthen vessel, pitcher form covered over at the larger mouth with hide of iguana.

*Gulal*: Pink colour

*Gurav*: Knights

*Halad*: Turmeric



*Haldoni*: Ritual where turmeric water is sprinkled on the devotees

*Jakti*: Right hand of god made up of metal

*Janve*: Sacred thread

*Jat*: Song sung during shigmoutsav

*Jogawa*: Alms given to person

*Kalash*: A metal pot with large bas and small mouth, used in Hindu rites, it is filled with water, coin, grains, etc. and generally topped with coconut.

*Kamandalu*: Water pot

*Kapad*: A coloured cloth of nine yard length bordered with design

*Kaul*: Divine consent, taking the omen of the deity; the response of an oracle or an idol to an inquiry.

*Kharvi*: Fishing community

*Khavchi Pana*: Betel leaves

*Kritimukh*: The grimacing face of a lion placed on doorways or on prabhavali.

*Kundala*: Earrings

*Maand*: A sacred courtyard where the villagers perform folk dances etc.

*Maangar*: Small room

*Madval*: Washer man

*Mahajan*: Member of temple association.

*Mankari*: Person who has rights

*Mashal*: Stick with burning material at one end and used as torch.

*Matoli*: A wooden canopy decorated with a wide variety of fruits, vegetables and herbs.

*Mukut*: Headgear

*Naave*: Rice husks

*Naivedya*: Food offering to the deity, later partaken by the devotees

*Naman*: Rendering obeisance or the lines in praise of the deity at the commencement of any ritual festival.

*Natak*: Drama

*Navas*: A vow

*Nhavi*: Barber.

*Nirjaliupas*: Fast without drinking water

*Padmasana*: Sitting cross legged/ a yogic posture

*Palkhi*: Palanquin.

*Pantea*: Oil lamp of mud or metal

*Parijat*: Night jasmine

*Parshu*: Battle axe

*Patri*: Assemblance of the leaves of several trees

*Pitha*: Pedestal

*Pir*: A Mohamedan saint at whose shrine Urus is made and offerings presented

*Prabhavali*: Decorative arch background behind an image.

*Pradikshina*: To take round around the deity

*Prasad*: A divine intercession gift sweet dish distributed during religious function

*Pravachan*: Religious lecture

*Rombat*: Procession with music instruments during shigmoutsav.

*Rujvan*: To produce buds

*Samabhang*: Erect posture without flexion of body.

*Shabai*: Money

*Shaligrham*: Stone with ammonite marking.

*Shankh*: Conch

*Shastra Puja*: weapon worship

*Shuddhikaran*: Purification

*Sone lootap*: To steal leaves of Bauhinia racemosa Lam

*Supari*: Betel nuts

*Sutar*: Carpenter

*Taraju*: Weighing machine.

*Tarang*: A wooden pole draped with number of sarees

*Trishul*: Trident

*Uttarpuja*: Last worship

*Visarjan*: Immersion

## **Abstract**

The present research work ‘cultural and religious history of Pernem taluka’ includes the various festivals celebrated in the different villages of the Pernem taluka. It also describes how the different festivals are celebrated in the different villages of Pernem taluka. It also mentions about the unique festivals celebrated in the particular village. It explains how the particular festival is only celebrated in that particular village. It discuss about the various archaeological remains which are found in Pernem taluka. Theses archaeological remains help us to understand the cultural as well as the historical importance of the Pernem taluka.

The methodologies used for completing this research work are the data collection. The literary sources have been collected from the various books, newspaper articles, journal articles, magazines and so on. Even the interviews are conducted to collect the information about the topic. Field observation is done to understand how the cultural practices, traditions are performed. The village to village survey has been done to understand and document the rituals, festivals, archaeological remains etc. The visits to the Goa State Museum, Archives department Library, Xavier Center of Historical Research, Krishnadas Shama State Central Library, Goa University Library to collect the data.

This research work is able to identify the cultural and religious aspects of Pernem taluka. It is able to understand the different ways in which the festivals are celebrated in the different villages of Pernem taluka. It mentions about the unique traditions of the Pernem and it also able to document the various archaeological remains from Pernem taluka. This research lets us to understand the cultural transition which took place over a period of time.

**Key Words:** Culture, Tradition, Festivals, Pernem, Archaeological Remains, *Dassro*.

# **Chapter I**

## **Introduction**

### **1.1 Definition of Culture**

Culture is important in our life. It helps us to understand who we are, and how we are different from others. Culture is the knowledge, customs, traditions and belief under which it covers language, religion, clothing, music, food, art, literature, architecture, sculpture, philosophy, religion etc<sup>1</sup>. Culture is passing on from one generation to other. Culture varies from place to place and country to country. Etymologically the word culture has been derived from the Latin word ‘cult or cultus’ meaning tilling or cultivating<sup>2</sup>. Culture has many definitions each scholar has define culture base on their interpretation and understanding.

Jawaharlal Nehru in his book ‘Discovery of India’ has defined culture as it develops into rich civilization flowing out in philosophy, drama, literature, art, science and mathematics. Culture is sum total of the people’s endeavour in different fields of life.<sup>3</sup>

Otto Zerek has compared culture with the Herders plant which flourished best when left to itself, reasoning deforms it. According to S. Abid Husain ‘Culture is a sense of ultimate valued possessed by a particular society as expressed in its collective institutions by its individual members in their dispositions, feelings, attitude and manners as well as in significant forms which they give to material object.

In layman’s word culture is taken to be the language, literature, habits, dress and cuisine of a particular community in short, all the observable elements which manifest in a

---

<sup>1</sup> Binod Satpathy *Indian Culture and Heritage*, (Bhuvneshwar, Independently published, 2022) 4.

<sup>2</sup> Satpathy, *Indian Culture and Heritage*, 5.

<sup>3</sup> Giriraj Shah, *India Rediscovered* (New Delhi: Abhinav publication, 1975) 4.



particular group of people.<sup>4</sup> So we can say that culture is set of knowledge, skill, traditions, customs, unique to human group, to civilization.

## 1.2 Goan Culture

Goa has cultural and historical background. It is situated between the Western Ghats and the Arabian Sea. The state is divided into two districts north and south. It has twelve talukas namely Pernem, Bardez, Bicholim, Sattari, Tiswadi, Ponda, Mormugao, Sanguem, Quepem, Salcete, Cancona and Dharbandoda. Goa is the land of culture and heritage. It is unique as compared to the rest of the Indian states. It is such a destination that combines the charm of old world fashion with exoticism of new age. The real beauty of Goa lies in its beautiful beaches, places of worship and world heritage architecture. The land spikes with entertainment and western culture. It is known as a leisure and fun tourist destination among the foreign and domestic tourist. During Portuguese rule, the culture of Goa disintegrated to adapt to western culture and lifestyle. The native culture of Goa has deep roots in its indigenous communities including the Konkani speaking people. Their traditional practices, folk art, and rituals continue to enrich the culture. Goa's cultural richness is reflected through Goan folk dances and songs.

The Portuguese has captured Goa in the year 1510. They ruled for 451 years. The Portuguese influence extended to language, the architecture and the integration of Portuguese culinary traditions<sup>5</sup>. The impact of Portuguese on Goa reflects the enduring legacy of centuries of colonial presence. It highlights the dynamic nature of Goan society, characterized by cultural diversity, syncretism and a rich heritage shaped by historical encounters between

---

<sup>4</sup> Karin Larsen, *Faces of Goa Gyan* (New Delhi: Publishing House, 1998) 22.

<sup>5</sup> Shounak Roy, *Portuguese influence on Goa* (Drishtias blog, 2023).

different civilizations<sup>6</sup>. The festival like *sangod* and *zagor* are mostly celebrated in other talukas except Pernem.

### 1.3 Location

The Pernem taluka is located on the Goa's northern border (Map 1.1). It acts as the gateway of Goa from Maharashtra side. Pernem taluka has long coastline and it famous for the Harmal, Mandrem, Morjim and Keri beaches. The Tiracol and Chapora rivers play a major role in separating this taluka from others. Pernem taluka has total area of about 249.17 kilometres (Map 1.2). Pernem taluka is situated at 15°43'00'' north latitude and 73° 48'00'' east longitude. In the Pernem taluka three type of soil are found in the different areas. The laterite which is composed of different minerals is found in highland the alluvial soil is found in the river basin which is fertile and good for cultivation. And the saline soil type is found along the coast. The Pernem taluka is known for its rich cultural legacy, natural heritage and monuments. The people from Pernem are called as *Pednekars*. The people from this taluka live peaceful life their religion, folklore, traditions, language and their lifestyle prevent the serenity of the taluka. The lifestyle of the people from this area portrays what other Goan villages have lost<sup>7</sup>. The language spoken in this region has the Marathi ascent. In Pernem taluka there are total 27 villages. During the Portuguese rule names of these villages were spelt by Portuguese in different ways and as such the original names came in corrupted version.

---

<sup>6</sup> Roy, *Portuguese influence on Goa*, 2023.

<sup>7</sup> Odette Mascarnhas, *The culinary Heritage of Goa* (Panjim; Broadway book centre, 2014) 38.

<b>Sr. no</b>	<b>Original names of the villages</b>	<b>Village name under Portuguese</b>	<b>Area of Village in hectares</b>	<b>Total Population</b>
1	Agarwada	Agarwado	267.55	1478
2	Halarna	Alorna	2185.54	2651
3	Aamere	Amberem	204.07	341
4	Harmal	Arambol	966.00	5322
5	Kasarvarne	Casarvornem	2185.54	1382
6	Khasne	Casnem	126.46	319
7	Chandel	Chandel	603.97	1152
8	Chopde	Chopdem	215.8	974
9	Dhargal	Dhargalim	2059.16	5696
10	Ibrampur	Ibrampur	673.75	2429
11	Korgao	Corgao	2208.55	6639
12	Mandre	Mandrem	1959.00	8336
13	Mop	Mopa	875.37	1082
14	Morje	Morjim	997.00	6760
15	Ozari	Ozorim	747.43	1669
16	Palye	Paliem	999.64	2776
17	Parce	Parcem	1044.00	4626
18	Pedne	Pernem	2350.87	2701
19	Poraskade	Poroscodem	178.71	675
20	Keri	Querim	405.21	3038

21	Tambose	Tamboxem	153.62	591
22	Terekhol	Tiracol	200.89	205
23	Torse	Torxem	995.71	2405
24	Tuye	Tuem	1523.44	2751
25	Ugve	Uguem	343.26	1133
26	Warkhand	Varconda	1126.90	2208
27	Virnoda	Virnoda	389.04	1386

Table 1.1 Chart of villages in Pernem taluka

#### 1.4 History of Pernem Taluka

Pernem also called as ‘*Pedne*’ in Konkani and Marathi. Pernem taluka has a unique cultural and historical background but it is largely unexplored for the historic-cultural study. The two copperplates are found which mention about the Pernem. One copper plate was found at Mapusa in Bardez taluka it is called as the ‘*Nagdev* copperplate’ it mentions that village Casarvernem had been given as land grant to the goddess *Kasarpal*. This copper plate belongs to the 1236 A.D.<sup>8</sup>. The another copperplate which was found at Korgao and it is known as the ‘*Korgao* copperplate’ belongs to the King Bhim Bhupal who had given the Perne as land grant to son of Laxman Thakur. This copperplate dates back to the 1351 A.D.<sup>9</sup>. Portuguese had come to Goa in 1510 but they had captured the Pernem taluka last that is in the year 1788<sup>10</sup>. During the inquisition period temples were destroyed by the Portuguese and therefore the local residents started shifting their deities to the nearby places and that time

<sup>8</sup> Kadamb, *Sources of History of the Kadambas of Goa*, 433 - 435.

<sup>9</sup> Arun Naik, *Pedne Talukyacha Ithas* (Siolim: Saipreet publisher, 2018) 13.

<sup>10</sup> Sakhardande, *Goa Gold Goa Silver Her History Her Heritage from Earliest Times to 2019*, 118.

Pernem was under the rule Bhonsle of Sawantwadi and therefore shifted deities are found in the Pernem taluka like *Shantadurga* to Dhargal, *Bhumika* to Mandrem, *Bhagwati* to Tuem<sup>11</sup>.

The culture of Pernem has similarity with the neighbouring state that is Maharashtra. The Bhonsle of Sawantwadi had greater impact to keep or continue its culture. To know the history of Pernem it is important to study the ancient temples from Pernem taluka. Chalukyas were ruling over the Konkan region during the 6<sup>th</sup> – 8<sup>th</sup> century CE. During the 10<sup>th</sup> Century C.E. the Yadavas Dynasty ruled over this region. They ruled up till the 13<sup>th</sup> Century CE. *Vijaynagara* dynasty has controlled this region during 14<sup>th</sup> century CE and during the 15<sup>th</sup> century CE Konkan region was captured by the Adilshah of Bijapur. After that Adilshah of Bijapur and Bhosle of Sawandwadi who were the ‘*Sardesai*’ of Chatrapati Shivaji Maharaj came together against Chatrapati Shivaji Maharaj and fought battle in the year 1663 in that Chatrapati Shivaji Maharaj has won the Kudal, Vengurla, Pernem, Sattari, and Maneri territories<sup>12</sup>.

The each village in the Pernem taluka has its unique features some has unique festival, ritual or belief which varies from other village. Though the language spoken in the entire taluka is same but there are variations and differences when it comes to oral traditions. The most famous festival of Pernem is the ‘*Kojagiri Pournima*’ it is also known as the ‘*Pednyachi Punav*’. Other unique ritual like ‘*ingalayceh nhavan*’ which is performed during *zatra* in Paliem, ‘*Kalashutsav*’ which was celebrated once in the five years but now it has been many years since this festival is not being celebrated. There are many such festivals and rituals which are not being celebrated or practiced now. Even some festivals are celebrated but the rituals, methods have been changed.

---

<sup>11</sup> Rui Gomes Pereira, *Hindu temples and deities* (Panjim: Printwell Press, 1977) 154-171.

<sup>12</sup> Naik, *Pedne Talukyacha Ithas*. 28.

Every village in Pernem taluka has its uniqueness. Harmal is the largest coastal village in the Pernem taluka, the village comprises of a traditional fishing community. It is said that Lord *Parshuram* had performed *yajna* in the Harmal village and therefore even today that place is being mentioned as '*Parshuram Tekdi*' or '*Bhasmacho dogar*'<sup>13</sup>. The genesis of tourism in the village commenced in the 1960's when Eddie and his compatriot hippies set up home in Harmal. And then it became the most famous tourist destination. It is believed that during the exile *pandavas* while leaving the place they chanted "*Hari... Hari...*" this word is said to have been derived from these words shouted by the five *pandavas* '*Hari*' and '*Mall*' means God's land. Mandrem is another village it is locally known as '*Mandre*' etymologically Mandrem is derived from the Arabic word '*Mudras*' which means teacher. At one point of time in history this land belonged to Muslims, under their reign there used to be the place called *Alkhand* in the village where the most precious horses from Saudi Arabia were sold to local chieftains. Mandrem is known to produce the finest mason, carpenters, musicians and artistes<sup>14</sup>. Agarwada village is famous for their salt productions; most the people are dependent on the salt production as their primary source of income.

The village Alorna has the historical importance because of the Alorna fort. It was built by Bhonsle of Sawantwadi as defence against the bothersome Maratha attacks and also to protect their territories of Pernem, Maneri and Bicholim. Korgao village is famous for the *Kamaleshwar* temple. The temple boasts a rare pair of *Nandi* making it unique spiritual destination. The sculpture of *Kuvleshwar* (Jain deity) and the Mahishasurmardini in the heart of the Korgao market square is a testament to artistic heritage of the region. The Dhargal village has the famous *Shantadurga* temple it is one of the few temples in Bardez that

---

<sup>13</sup> Isidore Domnick Mendis, *A Tourist village Rooted in religion* (*The Times of India*, 2017).

<sup>14</sup> Isidore Domnick Mendis, *of white beaches and Arabian horses* (*The Times of India*, 2009).



survived the Portuguese inquisition and during that time the deity was moved from the Mapusa to Sanqueliem and from there it has shifted to Dhargal. Another unique festival celebrated in Dhargal is '*Urus*'. The Desai palace from Arabo is the important historical monument. It was built in 1885 and is a reconstruction of an older house that was purchased by the Desai family of Arabo, from Muslim merchant who put forth a condition that the flagpole installed in the house should be venerated every *Moharram* festival. The *Dussehra* festival of the Dhargal has the unique ritual called '*melamel*' where in during the last day of *Dussehra* the *tarangas* of local deities and shifted deities come at the specific place to meet each other and some rituals are practiced.

Mopa village is now famous for the international airport but it has the cultural and historical importance *Mauli* is the local deity and there is the special ritual of *Giroba* where in on the day the *Gudi padwa* the married girl of this village have to bring a coconut and a rooster to the paternal house. Village Morjim is named after goddess *Morzai* according to the legend, the goddess *Morzai* emerged from sea and it was fished out by fisherman. The most important festival here is the *Kalshutsav*. Pernem town has the significant historical monuments those are the *Bhagwati* temple has history of over 500 years, the Deshpabhu house is the residence of the world's only Hindu Viscount the *Visconde de Pernem*,. The *Mulvir* temple at Pernem has interesting wall paintings depicting Vishnu's avatar that is *matsya*, *narsimha* etc. It also describes the scenes from *Mahabharat* and *Ramayan*<sup>15</sup>.

Paliem village is considered to be the birth place of Saint *Soirobanath Ambiyé* who was a great contributor in the spiritual field. The village also shares close links with the history of Goa's liberation as the freedom fighter Panhalal Yadav was shot dead here by Portuguese soldiers when he tried to unfurl the Indian flag at top the temple. It unique thing is

---

<sup>15</sup> Suprajit P Raikar, *Kaavi art at Mulvir temple* (kaaviart, 2015).

that two *vetal* are worshipped in one temple by the name 'Aagyo' and 'Gorkho'. Parcem village is known for the *Bhagwati* temple. It has two unique *deepstambhas*.

### 1.5 Identification of Research Problem

The present research work is based on cultural and religious traditions in Pernem taluka. There are various books, articles and newspapers are available to study the culture and rituals of Pernem. These sources only talk about how that particular ritual is practiced or else how the particular festival is celebrated. Some sources talk about the origin, history of the temple and about the oral traditions which are related to particular temple. The present study focuses on the changes which took place in the rituals, festivals. It has also tried to find out the reasons behind the change.

### 1.6 Objectives

- To study the cultural and religious aspects.
- To document the various customs and tradition.
- To trace the unique traditions of Pernem.
- To document the archaeological remains.
- To understand the cultural transition over a period of time.

### 1.7 Literature Review

*A socio-cultural history of Goa from the Bhojas to the Vijaynagara* by V.R. Mitragotri is important for the study of various deities from Pernem taluka. It gives detail

information about iconography, sculptures, finding spot and the other archaeological remains. It mentioned about the *kartikeya* sculpture from Korgao it also mentioned about the only one independent shrine of *Satiya devi* in Pernem. It has also mentioned about the history of the *Prayag Madhav* temple from Korgao how it has came up? How that temple was build? How brought that deity has brought to Korgao. It also mentioned about the local deity called 'dada' in the Pernem. It also speaks about *maringan devastan* where in the deity called 'mharu' is being worshiped this is one of those book which talks about the lower class deity. It also focuses on the Ganesha idols which were found in the Pernem taluka<sup>16</sup>.

*Cultural and religious traditions in temples of Goa* by Kamala Mankekar is source for the study of the different forms of deities. It talks about the architectural traditions. It also explains about the influence by Christian and the Muslims. It also mentioned about the Harmal 'bhasmacho dongar' where in it is said that lord *Parshurama* has performed *yagnya* on that particular hill. It also contains the information regarding the folk deities and its origin how the particular temple has relation with the other deities<sup>17</sup>.

*Hindu temples and deities* by Rui Gomes Perriera is an important work it has focused on the different temples and deities from the Pernem taluka and explains about the affiliated deities to the main temple. It also mentioned about the shifted deities, the foundation of the temple the status of the temple who is the *mahjans* of the temples all this information is being provided from this book. It also provides the special news about each temple<sup>18</sup>.

*Pednye talukyacha sanskrutik ithas* by Kuldeep Kamat gives information about the different temples and festivals. It also provides information about the different forms of

---

<sup>16</sup> V.R Mitragotri, *A Socio – Cultural history of Goa from the Bhojas to the Vijaynagara* (New Delhi: Institute of Menezes Braganza, 1992).

<sup>17</sup> Kamala Mankekar, *Cultural and Religious traditions in temple of Goa* (New Delhi: Ministry of infotmation and Broadcasting government of India, 2014).

<sup>18</sup> Rui Gomes Perriera, *Hindu temples and deities* (Panaji: Printwell Press, 1977).

‘*sater*’ worship. It focuses on the festivals of the Pernem and cultural lifestyle of the people it mentioned about the different religious, class and caste system. It explains about the history of the Pernem taluka and the archaeological remains which are found in Pernem like the Korgao copperplate, than the coins found at the Harmal, the other sati stones and hero stones are mentioned from each villages it also contains the information regarding the *Shigmoutsav* which is celebrated in Pernem<sup>19</sup>.

*Pednecho Dassro* by Jayanti Nayak gives the detailed information about the main and the most famous of Pedne that is the celebration of *dassro*. It focuses o the different rituals and traditions. And how that festivals is being celebrated which ritual are practiced the whole process is being explained in this book help me to understand the changes which took place as per the time. It focuses on how the festival is being celebrated. In that there is the explanation about *gramdevi Bhagwati* and the different festivals which are celebrated in the temple through the year it also explains about the iconography of the deity. Another thing which is mentioned in this book is the origin of this *dassro* festival in Pernem why the people started celebrating this festival and what are the reasons behind celebration of this festival in another chapter of this it discuss about the *mahajans* and the people who are associated with the temple and all the rituals which are they performed are mentioned in this book<sup>20</sup>.

*Dev Bhumi Gomantak* by Vinayak Narayan Shenvi Dhume provides information about the *Kalbhairav* temple of Dhargal. It includes its detailed description about the deity, history of the temple, rituals, festivals, beliefs and customs attached to that temple. It explains about the history of the temple how that deity came to Dhargal village. It also explains about the relationship between the *Kalbhairav* from Dhargal and another *Kalbhairav* from Colvale which is the nearby place to Dhargal. It also described the deity about its iconography and the

---

<sup>19</sup> Kuldeep Kamat, *Pedne talukyacha Sanskrutik ithas* (Panaji: Directorate of Art and Culture, 2017).

<sup>20</sup> Jayanti Nayak, *Pednyacho Dossro* (Panaji: Goa Kokani Akademi, 1995).

facial expression it also mention about the different festivals and rituals which are practiced throughout the year. It also mentioned about the puranic stories which are associated with the *Kalbhairav* and another thing which is mention in this book is about the land which was donated by the people to the *Kalbhairav* temple<sup>21</sup>.

*Eco-culture Goa paradigm* by Vinayak Vishnu Khedekar gives information about the non brahminical deities. It focuses on the sculptures, iconography, festivals, rites, rituals and regulations. It also includes the information about the local deities like *vandevi* and *sateri*. It explains the different types of rituals of *Dhalo*, ritual of offering ‘*Ront*’ and ‘*soro*’ to *devchaar*. It further explains the concept of *santer* worship and clarifies how the *santer* word has evolved and what is the meaning of the word *santer* and how it is connected to the worship of the *vandevi*, it explains the concept and meaning of *vandevi*. In some villages *ravalnath* is considered as the husband of the *vandevi*, this has been mentioned in this book<sup>22</sup>.

*Feast, Festivals and Observances of Goa* by Maria de Lourdes Bravo da Costa Rodrigues is an important work for the study of various festivals, rituals and traditions. There is information is information about rituals like *Divaz* and the reason behind performing that particular rituals and it has also mentioned about “*Pednechi zatra*”. It explains the meaning of *divaz*, why this *divaz* ritual should what is the significance of it. Who should perform this ritual and also explains the meaning of the word *divaz*. In this book one chapter called “*Pednyache Zatra*” briefly explains about the *Kojagiri Pournima* of Pernem<sup>23</sup>.

Dr. V.T. Gune in his work “*Ancient shrines of Goa a Pictorial Survey*” provides insight into the various shrines which are worshipped in the different ways. This work is important because it gives detail description about the shrine and about the different cult. It

---

<sup>21</sup> Vinayak Dhume, *Devbhumi Gomantak* (Mumbai: All India SaraswatFoundation).

<sup>22</sup> Vinayak Khedekar, *Eco- culture Goa Paradigm* (Panaj: Broadway Publishing house, 2013).

<sup>23</sup> Maria de Lourdes Bravo da Costa Rodrigues, *Feast, Festivals and Observance*

gives the information regarding the different forms in which lord Shiva is being worshipped and the different names in which lord Shiva is known in Goa. It also provides the information regarding the goddess. It also mention that the fierce forms of *devi* worshipped in Goa are Mahishsurmardini, *Chamunda*, *Ashtabhuja* and *Kali*. It says that the worship of *mahalsa* is very popular in Goa. The *sater* or *shantadurga* is worshipped practically in every village of Goa. It also mentioned about how the worship of Lord Ganesha came to Goa<sup>24</sup>.

*Pedne Talukyacha Ithas* by Arun Nakul Naik it provides information about the history of the Pernem, taluka and history on the temples from Pernem. It tells about the history of each temple how the temple has come up which are the affiliated to it. The different festivals which are celebrated in Pernem are also mention in this book. It also explains the chronological history of the Pernem taluka which rulers were ruling over the Pernem region and which are the main historical events which are important mentioned in this book<sup>25</sup>.

*Goa: folklore studies* by Pandhurang Phaldesai gives information about the *shigmoutsav* how it was being celebrated and how it has been change as per the time. It also focuses on some of the unique ritual like *satti*. It describes the changing faces of the *shigmoutsav*. It explains how the *shigmo* festival is being celebrated which are the different rituals and beliefs which are connected with the *shigmoutsav* it talks about the overall celebration of the *shigmoutsav* in Goa. He says that *shigmo* is the only occasion for the men of all ages to show their talent and creativity in the form of music, drama and crafts. It is the common platform for village elders and newcomers to share knowledge of traditional rituals, folk songs and dancing styles<sup>26</sup>.

---

<sup>24</sup> V.T.Gune, *Ancient shrines of Goa A pictorial survey* (Panaji: Department of Information)

<sup>25</sup> Naik, *Pedne talukyacha Ithas*, 25.

<sup>26</sup> Pandurang Phaldesai, *Goa: folklore studies* (Panaji: Broadway Publishing House).



*Pednyacha samara* by Adwait Salgaonkar provides information regarding the unique festival called ‘*haldoni*’ which is celebrated during the *shigmo* festival and it helps to understand the rituals and customs of the people. It also helps to understand the day to day lifestyle of people from that region how people from this region are involved in agricultural activities, which are different activities the local people perform, how the people are dependent on each other<sup>27</sup>.

## 1.8 Research Design and Methodology

- The present research is based on different sources of material that has been divided into two parts that is primary sources and secondary sources.
- Sources such as newspapers, books, magazines, articles and published as well as unpublished thesis have been used to collect information to examine the existing literature.
- Field observation is done to understand how the cultural practices, traditions are performed.
- The interviews are conducted to get more information regarding the topic.
- The village to village survey has been done to understand and document the rituals, festivals, archaeological remains etc.
- The visit to Goa State Museum, Archives department and Xavier Center of Historical Research to collect the data.

## 1.9 Scheme of Chapter

The following dissertation has been broadly divided in to five chapters.

---

<sup>27</sup> Adwait Salgaonkar, *Pednyacha Samara* (Sanguem: Sanjana Publications, 2023).

### 1.9.1 Chapter 1: Introduction

The first chapter ‘Introduction’ it contains definition of culture, aims and objectives, methodology, chapterisation, literature review and significance of the study, geographical setting, historical background and brief introductory paragraph on Pernem taluka. It provides the historical background of the Pernem who were ruling over this region which are different historical places, which are important historical events which took place in this region, the great personalities from who belong to this place all this things are mentioned in this chapter.

### 1.9.2 Chapter 2: Festivals, Customs and Traditions

The second chapter ‘festivals, customs and traditions’ it contains the different festivals, customs, rituals and traditions which are celebrated across the Pernem taluka. It will point out the difference between the particular festivals, examples how the ‘*Dhalo*’ celebrated in Ozarim Village is different from the ‘*Dhalo*’ which is celebrated in the Mandrem. It will also highlight the rituals and customs of each village. It will also describe how the particular festival is being celebrated which are the rituals are performed and how they are performed. The festival like *shigmo* and *dassro* which is commonly celebrated in all the village have some unique rituals in some villages it is celebrated for five days in some villages it is celebrated for seven days and even for eight days. The *zattras* are the most important festival of each village.

### 1.9.3 Chapter 3: Unique Cultural Resources

The third chapter ‘Unique Cultural Resources’ it contains the unique ritual or the cultural tradition which is only practiced in particular village like “*inglenche nhavan*” is the unique ritual which is practiced during *zatra* in the Paliem village, another tradition called

*satti* is being celebrated on the last day of *shigmoutsav* to mark the end of the *shigmoutsav* in Korgao village. During the *Shigmoutsav* the *talgadi* is practiced only at one place in Pernem that is at the *Naibag*. Another famous festival is the *dassro* from the Virnoda village it is unique because it is celebrated during the month of April-May. In Korgao village there is unique way of celebrating *Ganesh utsav* where the family of 800 people come together and celebrate Ganesh Chaturthi. Like these there are various festivals which are unique and practiced in only that particular village and these practices are further discuss in this chapter.

#### **1.9.4 Chapter 4: Archaeological remains**

The fourth chapter ‘Archaeological remains’ it has documented the various archaeological remains which are found and its relation to cultural and religious purpose. It has further document its importance. The archaeological remains like sati stone from Paliem and Mandrem and the Mahishasurmardini from Korgao. The hero stones from Paliem from the *vaterampurush* temple. These archaeological remains will also help us to trace the history of this region.

#### **1.9.5 Chapter 5: Conclusion**

The fifth chapter ‘conclusion’ in this chapter has included the main findings of this Study. It will mention the changes which took place in the cultural tradition. It also contains the reason why these changes took place what the reasons. It also highlight the festivals which are not being celebrated like *kalasutsav* from Morjim, (some says that in future this festival might be celebrated but for now it has been many years that this festival has not been celebrated) the concluding part of this dissertation has been discussed in this chapter.

### 1.10 Scope and Relevance

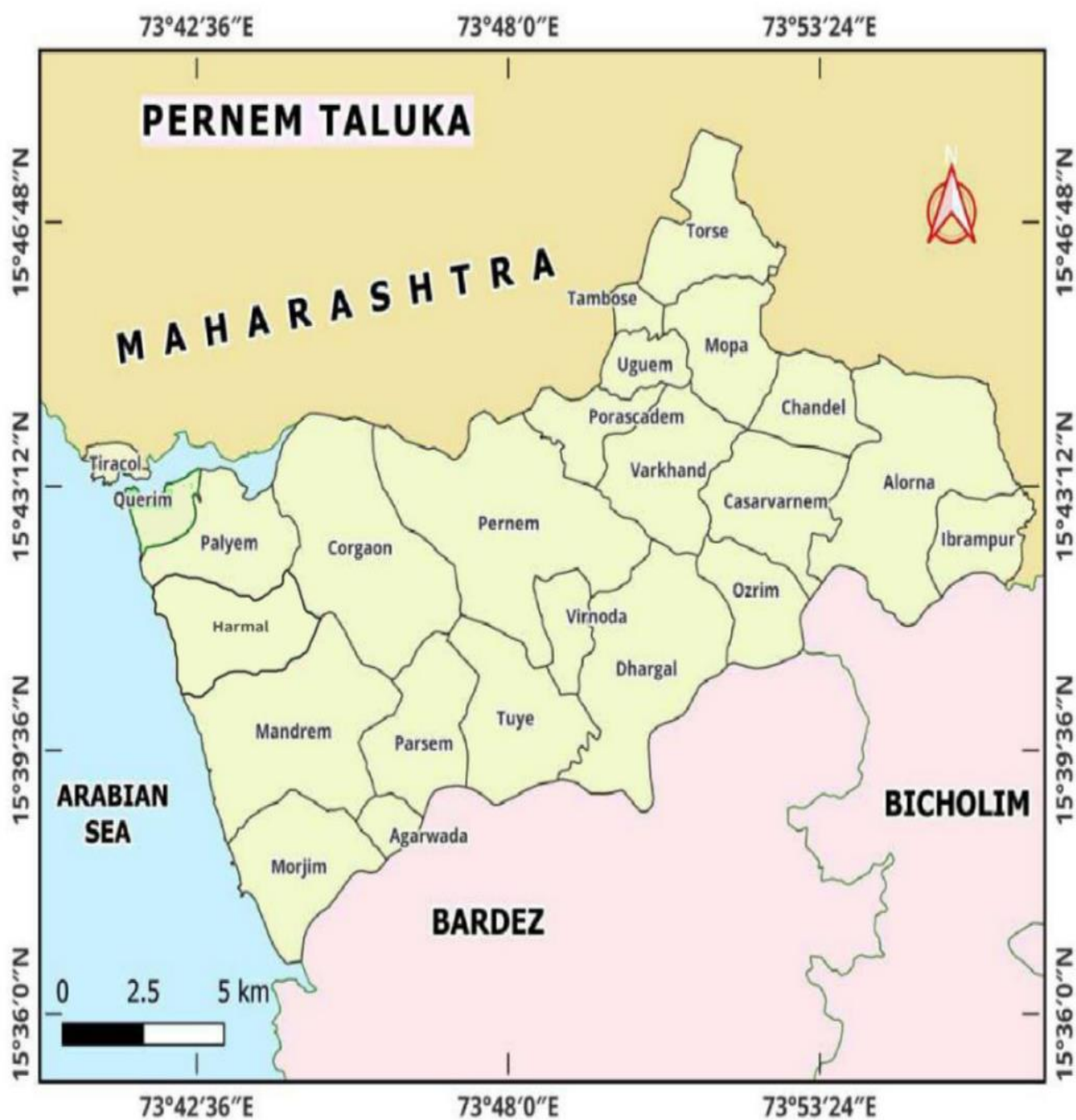
Pernem taluka offers a vast cultural and historical background. The documentation of archaeological remains and various rituals offer clues for the systematic presentation of historical events from a cultural context and hence aim at studying cultural history of Pernem taluka through an analysis of the institutions and the problems dealing with people, customs, manners, habits, festivals and such other activities which are essential part of human life. This includes the chronological study of the annual feast and festivals of each village. It has focused on the evaluation of various forms of folklore such as *Ghodemodani*, *Zatra*, *Dhalo*, *Fugdi* etc. and worship ritual and customs. The main is to research the vast archaeological remain and monuments, sculptures which are neglected to great extent and therefore to bring to light this treasure trove of unexplored historical and archaeological wealth of this taluka for constructing its cultural history for purpose of textual and contextual analysis of this material.

The present research is able to mention the changes which took place in the cultural tradition. It has also focus on the different festivals from Pernem, the customs and the rituals which are followed. It has also list out the archaeological remains with reference to the culture or the religion.



Map 1.1 Administrative map of Goa

Source: [https://en.wikipedia.org/wiki/Talukas\\_of\\_Goa](https://en.wikipedia.org/wiki/Talukas_of_Goa)



Map 1.2 Village wise map of Pernem Taluka

Source: Based on SoI, GoI maps, Prepared by Mr. Ramnath Gaonkar, Asst. Prof. in Geography GPCOE Goa, 2023 by using QGIS software

## Chapter II

### FESTIVALS, CUSTOMS AND TRADITIONS

In spite of Portuguese rule over Goa, festivals customs and rituals from Goa have retained their uniqueness and they are celebrated with great devotion till today. The festivals like Ganesh Chaturthi, Diwali, *Dassro*, *Shigmo* etc. are very popular festivals here. In this chapter it discuss about different festivals which are celebrated in Pernem taluka throughout the year. It describes how the particular festival is being celebrated. It mentions how the particular festival is celebrated in the different villages.

#### **2.1 Ganesh Chaturthi**

The Hindus from Goa celebrate Ganesh Chaturthi with great devotion. It is most important festival for Hindus and even the people from Pernem taluka does the same. It is celebrated in the month of *Bhadrapad*, lots of preparation is done week before in the Hindu houses like cleaning and painting the house, preparing sweets called *nevryo* and so on. One day prior to the day Ganesh Chaturthi the *naave* ritual is practiced where in the first harvest of the season is brought from the paddy field and *puja* is performed then it is tied at the entrance of the house. The main place where the Ganesha idol will be worshiped is decorated with the flowers, lights and other decorative items. *Matoli* is important part of the decoration. *Matoli* is tied above the idol with full fresh seasonal fruits, flowers and vegetables (Fig. 2.1). During this festival all the family members come together and celebrate. The Ganesha idol is installed in the house and priest performs the *puja*. After that *aratis* and *bhajan* are sung with the traditional musical instrument like *ghumat*, *samel*, *tabla*, and harmonium and so on. Then *naivedhya* is distributed. The delicious food items are prepared. The *Ganesha* idol is

worshiped as per the tradition of each family like one and half day, five days, seven days, nine days, eleven days. Till the *visarjan* day every day *puja* is performed, *aratis* are sung. People visit each other houses on the occasion of Ganesh Chaturthi. On the day of the *visarjan*, *uttarpuja* is performed. After that the *Ganesh* idol is taken for the *visarjan*. During this Ganesh Chaturthi period various competitions are organised like decoration, *ghumat arati*, *bhajan*, *fudgdi* and so on. The rituals of Ganesh Chaturthi are mostly common in all the villages of Pernem taluka with the minor differences.

## 2.2 Diwali

Diwali is another important festival for Hindus. It is celebrated because it is consider that on that particular day Lord Krishna had killed the demon *Narkasur*. So Diwali is celebrated as Lord Krishna's victory over *Narkasur*. One day before Diwali, *Narkasur* statue is prepared by the youngsters and on the day of Diwali early in the morning before the sun raises the *Narkasur* statue is burnt to symbolically end the evil. After that in the every house early in the morning after *abhyang snan*, the *diyaas* are lit, locally these *diyaas* are called as *pantea*, and colourful lantern locally called as *akashdivo* are lit and in the evening the *laxmi puja* is performed. Sweets and various other food items are prepared like *ladoo*, *chakri*, *fov* etc. The most important dish during Diwali is the *fov*. It is prepared in different varieties like *batat fov*, *dudhatle fov*, *thikhat fov* and so on. During night time the *diyaas* are lit for five days and Diwali ends with the *tulsi chi lagna* that is called as *Vhodli Diwali* which is celebrated on the twelfth day after Diwali.

According to Hindu mythology, the *tulsi* plant was a woman named Brinda. She was the devotee of lord Vishnu, blessed for her piety and given the power of invincibility. She was married to the demon king named Jalandhar. He was warrior and to defeat Jalandhar, the



gods sought the help from Lord Vishnu, who disguised as Jalandhar, tricked Brinda by destroying her chastity. When she came to know about this truth, she cursed Vishnu that he would become *shaligram*. Jalandhar lost the battle with the gods and was eventually killed. Brinda jumped into the funeral pyre of her husband. To compensate what he had done to her, Vishnu transformed her soul into the *Tulsi* plant and lord Vishnu in the form of *shaligram* married her. Therefore this day is celebrated in the form of *Tulsi vivah*<sup>1</sup>.

### 2.3 Shigmo

*Shigmo* is the most important and popular folk festival in Pernem taluka. In every village the *Shigmo* festival is celebrated in some villages the *Shigmo* is celebrated for five days in some villages it is celebrated for seven days and in some it is celebrated for nine days. Holi is celebrated on the full moon day in the month of *phalgun*<sup>2</sup>. Holi is the festival of colours where people throw colours on each other. On the day of Holi the huge arecanut tree (Fig. 2.2) is cut and people play, dance with that arecanut tree accompanied with the musical instruments like *dhol*, *kasale*, etc. (arecanut tree is the symbol of *holika* who is the sister of Hiranyakashp, who attempt to kill her nephew *Pralhad* because he was the devotee of lord Vishnu) In some villages other type of tree are also used to celebrate Holi. The elderly person from village perform the rituals than the coconut is tied at the top of the arecanut tree and the young boys try to get that coconut then later that coconut is distributed as *prasad* among them (Fig. 2.3) and after that arecanut tree is burnt at the sacred place called *maand*.<sup>3</sup> All the people from the village take part in this celebration. In Morjim village dance performed around the holi is called as '*kanjakhel*' (Fig. 2.4). The *ghodemodni* is very famous

---

<sup>1</sup> Pratap Naik, *Tulsi Vivah traditions, celebrations in Goa* (The Goan Everyday, 2020).

<sup>2</sup> Pandurang Phaldesai, *Goa: folklore studies* (Panjim: Broadway publication, 2014), 25-28.

<sup>3</sup> Kuldeep Kamat, *Pedne Talukyacha Sanskritik Ithas* (Panaji: Directorate of Art and Culture, 2017) 106.

tradition from this village. In this around 15 to 20 dancers take part depicting the scene of warfare and they dance on the beat of musical instruments *dhol* and *tasso*. The *ghodemodni* procession starts from the *varchawada* in Morjim village and proceeds towards the Morjai temple. *Ghodemodni* was also practiced in the Hankhane village<sup>4</sup>. The folk songs which are sung during the *shigmo* festival are called as *jat*<sup>5</sup>. After the ritual of holi the *shigmo* festival began with the ritual called *haldoni*. It is the ritual where in all the villagers gather at the main temple in the village and after the moon rise the *haldoni* ritual began where in the priest takes *halad* pours in to the water mix it and this holy water is then sprinkled first on the village deity then on the *mhajans* and then the other people present in the temple. This ritual is called as *haldoni* because in Konkani turmeric is called as *halad*. And in this ritual turmeric water is sprinkled therefore it is called as *haldoni*<sup>6</sup>. The reason behind celebrating this ritual is that the entire villagers are purified and becomes sinless. This ritual is practiced in most of the villages in Pernem taluka.

And after this ritual the *Shigmo* festival began in each village as per the tradition of that particular village. The *Shigmoutsav mel* in Pernem, taluka is called as *rombat*. The last day of the *Shigmo* festival is called as the *dhulvat*. From the next day of the *haldoni* ritual, the *romtamel* begins the people from each ward come together and forms groups of dancers, singers and musicians which is traditionally called as the *mel*. This group begins the performance with invocation to the sub ordinate deity from that ward. And this invocation is called as *naman*. After the *naman* the group of people move the main temple in the village. The *naman* sang in the Paliem village is as follows

---

<sup>4</sup> Rajendra Kerkar, *Shigmo's battle stance: Horses, swords & the twirl of ghodemodni* (The Times of India, 2013).

<sup>5</sup> Vinayak Khedekar, *Goa: Land, Life and Legacy* (Panjim: Directorate of Art and Culture, 2016), 401.

<sup>6</sup> Adwait Salgaonkar, *Pednecha Samara* (Sanguem: Sanjana Publications, 2023) 30.

*Anaya ganaya ek gata*  
*Sonyane bandhta pachai ganta laglo tila*  
*Babare ganva, nakala moti*  
*Kalyanache dhavle ghode*  
*Pahalepadhe ganobache*  
*Vidhe ghari pani bhari*  
*Vidher padali savli*  
*Pavlecha ghara ya*  
*Satu phude choru, chora phude moru*<sup>7</sup>.

This *naman* is sung in the Paliem village during the *romtamel*.

In Pernem, taluka the *Shigmo* rituals differ from village to village. In Ozarim village earlier the landowners from Arabo used to come to perform the ritual but now the all the rituals are performed by the *gaonkar*. There are many belief associated with *shigmo* festival like they have to take the *rombat* from the specific route, at the specific place they should not stop, at certain place they are not suppose to play the musical instruments and walk silently from that place. Such beliefs are may be practiced because earlier some bad thing must had happened there and over a period of time this practiced have converted into the belief. Example earlier in some particular house someone might have died so while moving from that are the people might have stopped playing the musical instrument and later on this thing has continued as a tradition another example is earlier the tar roads were not build so the people used to take the *rombat* from the route which goes from the field and even today the same route is being used. The *rombat* along with the musical instruments like *dhol* and *tasso* goes to the each and every house in the village there they are offered with *shabai* and coconut. Then the elderly person says *garane* for the well being of the family. Where as in Mandrem village the *Shigmo* festival starts on the third day after holi on that day villagers

---

<sup>7</sup>Kamat, *Pedne Talukyacha Sankrutik Ithas*, 38.

visits all the sacred places in the village and takes blessing and after that *rombat* visits every house in the village asking for *shabai*. Then the *romtamel* from each ward comes at the *mahalsa* temple where the holi rituals are performed. In this village mango tree is used as holi<sup>8</sup>. Coconut is offered to the holi and *Shigmoutsav* begins villagers perform *talgadi* around the holi after that the *garane* is said then all the *romtamel* from different ward comes to the main *Bhagwati* temple singing the *jat* along with the musical instruments like *dhol* and *tasso* depicting the stories and scenes from *Ramayana* and *Mahabharata*<sup>9</sup>.

### *Jat*

*Ram laxminam aai sita tighejan*  
*Tyan ghufa bandhali nirjan van*  
*Lankecha ravan jagi mahatma zala*  
*Hati pai, khake jholi bhitate nighala*  
*Bhiksha magat magat sit eghari ala*  
*Bhiksha vad mhanun hak marali*  
*Amahi khato kanamule thumas kai vadhu*  
*Ramsita khaai tech pahije*  
*Ek pai bhair ek pai bhitar*  
*Dubavanchi bhiksha nako re gotaye*  
*Vadh vadhna pai fodito*  
*Ramache satwa tujhya gheun jato*  
*Satwakaran sita bhair sarli*  
*Papya ravanlan lankek neli*<sup>10</sup>

This *jat* is sang during the *Shigmo* in Mandrem village. Earlier when the schools were not there at that time This *jat* and *naman* were the important oral traditions for the people to

<sup>8</sup> Nilkanth Pednekar, *Pernem locals revel in Shigmo traditions* (The Times of India, 2011).

<sup>9</sup> Nilkanth Pednekar, *Pernem's colour-filled celebrations* (The Times of India, 2013).

<sup>10</sup> Kamat, *Pedne Talukyacha Sanskrutik Ithas*, 35.

understand the stories from *Ramanaya* and *Mahabharata* which are pass from one generation to another and it. From that day till the day of *Dhulvat* small children and even the elderly people dress up as the characters from the *Ramayana* and *Mahabharat* (Fig. 2.5) and visits every house asking for *shabai*. On the sixth day of the *Shigmo* the villagers from Naikwada and Gawadewada from Mandrem village comes with the *romtamel* at temple and on the seventh day *dhul* is thrown on the holi and the *Shigmo* festival comes to an end in Mandrem village.

In Pernem town the *dhulvat* tradition is very famous because it is celebrated in the nearby village called Naibag. It is celebrated on the seventh day at the Naibag Satarada Bridge. There a small shrine dedicated to *Satiya devi*. On the seventh day in the evening the devotees came and offer their prayers at *Satiya devi* rock shrine, women's devotees offer *oti* to the deity. Outside the temple there is bust of cow that was offered to *devi*. They were buried at the same site after their death. It is believed that here every rock is revered by people as can be seen as the rock are smeared with colours. One rock among them makes its appearance during the low tide. The rock shrine is smeared with the *gulal* (Fig. 2.6) by devotees as the celebration begins; the twelve *romtamel* from all the twelve wards comes at this place and join the celebration. *Romtamel* starts singing and dancing to the beat of the drum. There is legend about this deity that 500 *satis* took *Samadhi* at this place. The *devi* is thought to visit every ward after midnight to keep a watch on the village<sup>11</sup>. The *Shigmo* festival binds all the section of society.

In the Paliem village the *romats* are held for three days that is on the third, fourth, and fifth day every day two times the *romat* is held once in the evening and during night. The last night attracts the huge crowd from nearby villages to have glimpse of the floats which are prepared by the villagers. At night on the last day of *romat* the floats parade starts.

---

<sup>11</sup> Govind Poteker. *Shigmo at Pernem's Rock Shrine* (O'herald, 2023).

## 2.4 Dassro

The *dassroutsav* in Pernem starts with the *navratri* that is from the day of *ghatstapna*. On that day in the *Bhagwati* temple on the right hand side of the deity the earthen *kalash* is kept and in that water, *supari*, *aamayacho talo* and on top coconut is kept and this *kalash* is kept in the mud and in that mud nine types of grains are put and it is called as *rujvan*<sup>12</sup>. During these nine days this *kalash* is worshiped, every day *puja* is performed and mala of flowers is offered to the *kalash*, every morning person belonging to the *mhalo* community shows the sunlight to the *kalash*. At night the *palkhi* procession is taken out like this every day the rituals are performed. On the ninth day of *navratri* the *palkhi* procession is called as ‘*dholachi palkhi*’ and on that the *tarangas* (Fig. 2.7) are tied by the *sutar* and *kotkar* family in the *Ravalnath* temple.

On the day of *Dussehra* in every house *shahtra puja* is performed. Then the idol of *devi Bhagwati* is dressed with the ornaments. In the evening another ritual is performed at a sacred place near the viscount high school and this ritual is called as *sone lootap* where in the villagers loot the leaves of the *Apata*. Then the offerings are given to the deity in the *kotkarcho maangar* after that the *rujvan* is distributed among all the devotees. After that *Gurav* cover the *jakti* and bring it from *Aadisthan* to *Ravalnath* temple. *Jakti* are the right hand of *dev Ravalnath* and *Boothnath* (Fig. 2.8). Then the *tarangas* are draped, twenty *sarees* are draped to the *tarang* of *Ravalnath* and twenty one *sarees* are draped to *tarang* of *Boothnath*. The *tarangas* are draped in the special and unique way. Only the *Gurav*, *Kotkar* and *Sutar* family has the right to drape the *tarangas*. After that *tarangas* procession is taken out from *Ravalnath* temple with the musical instruments *dhol* and *tasso* while chanting the slogans *har har mahadev* it goes to the sacred place called *karpacho pimpal* there the *puja* is performed and then *tarangas* go to the *Bhagwati* temple at the place called ‘*baracho*

---

<sup>12</sup> Kamat, *Pedne Talukyacha Sanskrutik Itihas*, 96.

*chavato* there *akshata* are distributed and *mangalastaka* are sung and *simolanghan* ritual is performed it is also called as *shivlagna*<sup>13</sup>. After this ritual both the *tarangas* runs into the *Bhagwati* temple there the *kakad ovalni* happens and *puja* is performed. Then the *tarangas* moves into the *kotkarancho maangar*. By the time all these rituals are done the next day arises.

And the next day is the *ekadashi*. On that day rituals are performed in the *kotkaracho maangar* and food is provided to all the devotees it is called as *dali*. In the evening married women give *oti* and at night the *pavner* is given to all the devotees. *Pavner* means the steamed rice. On this day the first *kaul* is given to the Kotkar family. After that *tarangas* move to the *Bhagwati* temple and there first *kaul* is given to the *mankari* people and after that the local people gets the *kaul*. Than *tarangas* move to the *Aadisthan* and till the *kojagiri pournima* *tarangs* are kept over there. During this time every day the rituals are performed. One day prior to the *pournima* is called as *vidyachi ratra* and on the day of *kojagiri pournima* after the *pravchan*, the *tulbhar* ritual is performed<sup>14</sup>. In this ritual people complete their *navas*. Like devotee sit on the one side of the *taraju* and on the other side offering like the coconut or sugar of same weight is offered to the devotee to the deity.

After that ritual the *tarangas* move back to the *Bhagwati* temple with the *dhol* chanting slogan *har har mahadev*. If some devotees have evil spirits in their body than during this time these evil spirits are taken out. After that *tarangas* go the specific place there the *dev boothnath* demand to the devotees to build the temple for him on that condition that it should be build in one night while using one lamp<sup>15</sup>. But this is not the possible and therefore in anger the *tarang* runs into the jungle and villagers try to convince him by saying *band-tu*

---

<sup>13</sup> Jayanti Nayak, *Pednecho dosaro* (Panaji: Goa Konkani Akademi, 1995) 25-34.

<sup>14</sup> Maria Rodrigues, *Feast, Festivals and Observances of Goa* (Merces: L & L Punlications, 2004) 52-55.

<sup>15</sup> Rajendra kerkar, *Pernem's dussehra wedding* (The Times of India, 2017).

*saiba*. It is said that if the *boothnath tarang* runs into the forest and reach its actual place than hence fourth the *dassro* will not be celebrated in Pernem town. After that *tarangas* comes to the *Ravalnath* temple and the *dassro* celebration ends there.

In the Paliem village on the ninth day of the *navratri* the *madval* brings the *sarees* which will be draped to the *tarangas* on the day of *dussehra* and even the new bride's father offers the *saree* to the deity. After that *shuddhikaran* ritual is performed by the *sonar* than on the day of *dussehra* the *tarangas* are draped and then the *Shigmo* ritual starts. Firstly the *madval* perform the rooster sacrifice and after that says *garane* that they are starting with the festival and god should protect them. After that *nhavi* makes the small cut to the leg of the *madval* with the help of razor and the blood is taken and it s mixed in the rice. This rice should be consumed by the *madval*. After this ritual *tarangas* goes at '*baracho chavato*' there according to the ritual marriage took place between the deities and then one person from *harijan* community keep wax gourd on the stomach of the *madval* and person with *bhaar* cut the wax gourd<sup>16</sup>. Earlier during this ritual animal sacrifice was done but now it has replaced with the wax gourd due to the restrictions. Then the *sone lootap* ritual is practiced after that *tarangas* go for the *pavner* in the village. The Parab, Gawade, Tilve, Ghadi, and Palyekar family has the right to perform the rituals. After that on the day of *kojagiri pournima* the *tarangas* are brought back into the *Bhumika* temple and the *kaul* ritual starts and after these *dussehra* rituals comes to an end.

In the Varkhand village the *dussehra* starts from the *navratri* where in the ritual of *rujvan* is practiced same as it is practiced in Pernem. On the ninth day of the *navratri* the *sarees* are draped to the *tarangas*. On the day of *dassra* the *shastra pooja* is done in every

---

<sup>16</sup> Keshar naik, *Pernem village which hosts 3000 for lunch post dussehra goes quiet this year*, (The Times of India, 2020).



house and then in the evening all the villagers gather in the *Mauli Shantadurga* temple<sup>17</sup>. The *garane* is said by the *mahajans* saying they are beginning with the celebration if any mistake happens then they are sorry about it and they are asking god to protect them from all the evil spirits. Then on the beat of musical instruments *dhol* and *tasso* the *bhaar* comes and the person with the *bhaar* takes the *rujvan* and distribute it among the villagers than the *tarangas* and the *palkhi* of *devi* move at the place called ‘*chavatho*’ and then the ritual called ‘*dalap*’ or ‘*tharavni*’ happens where in the person holding *ravalnath tarang* takes the *tarang* of *boothnath* and move around the temple and takes *pradakshina* to the temple and then *tarangas* go the sacred place and there all the rituals are performed than the marriage takes place between the *tarangas* and then the *tarangas* go for *pavner* for three days in the different houses and on the day of *krishna pratipada pavner* happens in the temple and then the *dassroutsav* celebration comes to an end.

Parcem *dussehra* is very famous. It starts from ninth day of *navratri*. On that day in the *Ravalnath* temple *tarangas* are draped and decorated fourteen *sarees* are draped to the *Ravalnath tarang* and fifteen *sarees* are draped to the *Boothnath tarang* and these *tarangas* are kept on the wooden plank and in between them the *kalash* of *devi Bhagwati* is kept and on the both the sides silver horses are kept on the day of *dussehra* at the mid night the *kalash* of *devi Bhagwati* is brought in the campus of the *Bhagwati* temple than the *tarangas* move at the sacred place where marriage take place. During marriage the pieces of wax gourd are used as *akshata*. After that the *tarangas* and *kalash* goes in the *mangar*. There first the *kaul* is given to all the villagers of Parcem, then to the villagers of Agarwada and Tuem villages respectively. Till the *kojagiri pournima* the *tarangas* are kept in the *mangar* and after every two years the *tarangas* of Parcem village goes to the Agarwada village during this period. On

---

<sup>17</sup> Kamat, *Pedne Talukyacha Sanskrutik Ithas*, 97.

the day of *kojagiri pounima* the *tarangas* are taken into the *Bhagwati* temple and the final rituals are performed and the celebration end there.

## 2.5 *Dhalo*

*Dhalo* is a folk festival celebrated in almost all the villages of Pernem, taluka. It is performed by the women during the month of *Pausha*, on the full moon night. The place where the *dhalo* is performed is called as *maand*. This sacred place is situated in the company of a large indigenous tress like in dandoswada Mandrem mango and *oval*i trees are there, in naikwada *Paliem* it is the banyan tree, and at *Ozarim* also it is banyan tree. In some villages *dhalo* is celebrated for five days and some it is for seven days. During these days women dance and sing throughout the night, evoking blessing, narrating stories, expressing themselves. For these seven days women's have fun, entertainment and prayers. They wholeheartedly take part and follow the rituals and customary practices that are associated with *dhalo*<sup>18</sup>. *Dhalo* folk songs are like lyrical poems set. Songs of *dhalo* depict the utmost affection of women for the various elements of biodiversity and natural surroundings *dhalo* is consider as the annual festival of *Vandevi* and *Rashtoli* locally popular forest deities. *Dhalencho maand* has *tulsi vrundavn* in middle and enough space for dancing<sup>19</sup>.

The first ritual of *dhalo* is to light the traditional lamp it is lit by the head lady called as *maandkar*. The lamp and the *tulsi vrundavan* are kept in the middle and all the participants gather and stand in two rows facing each other. The entire row is called as '*patha*'(Fig. 2.9) the one row moves forwards and then bows down while singing the song and then goes back than the another row does the same thing. The social life is represented through the songs of

---

<sup>18</sup> Rajendra kerkar, *Natural Heritage of Goa* (Panaji: Broadway Publishing House, 2016), 9-12.

<sup>19</sup> Khedekar, *Goa: Land, Life and Legacy*, 407.

*dhalo* involving the local deities with them the events from daily life like what is the process to cultivate the farm, how to build the temple all such events are described in the *dhalo* songs various dance items and games are played locally called as *khel* such as *vagh sheli*, *kumbharache madke*, *kavdulo*, *gharini* and so on<sup>20</sup>. On the last day of the *dhalo* a mock marriage is also take place, where in the two girl who has not attend the puberty are made bride and groom where as in some villages even the mock hunting scenes in which the women act as a male. At last the cow dung is daubed on the dancing ground and requests the deities through the songs that they are finishing this *dhalo* festival. But today due to the modernisation this *dhalo maand* are replaced with the cemented structures. *Dhalo* is celebrated in almost all the villages of Pernem taluka and most of the rituals are same in every village but there some difference in the songs they sing like they used the synonyms word are being used then the variation in the tone while singing.

## 2.6 Zatra

*Zatra* is the annual festive celebration of deity. *Zatra* is celebrated in almost all the villages of Pernem taluka. The every temple observes this festival once in a year on the traditional day. It usually occurs from the month of November to April. During the *zatra* the idol of the deity is kept it the *palkhi* and taken out for procession. In every village the *zatra* is the most important festival. The most famous *zatra*s from Pernem taluka is *Aajobachi jatra*.

---

<sup>20</sup> Venita Gomes, *This traditional Goan dance is an all–women affair* (Gomantak Times, 2023).

## 2.7 Shravan month festivals

The Hindus consider *shravan* month as the most auspicious month. It is month filled with festivals and devotion to nature and god. Festivals such as *Nagpanchami* and *Narali Punav* signify relation with the nature. The festival of *Nagpanchami*, worshiping of snake is linked to agriculture. Crops are destroyed by the rodents and snake eats rodents and protects the crops. Therefore snake is always considered as a friend of the farmer. The social festival of *Rakshabandhan* is celebrated between brothers and sisters for good deeds in life and protection.

### 2.7.1 Aitar puja

In the month of *shravan* the Hindu women does the *aitar puja* where in women's collect all the wild seasonal leaves and flower from their surroundings called as *patri* to perform *puja*. This *puja* is performed on Sundays for the well being of the husbands, as they have faith that sun god will bless their husbands with good health. Women's would perform the *aitaar puja* at their maternal home for two weeks and next two or three weeks it would be at her husband's home. The different leaves and flowers that are grown during monsoon season are collected two cones are made of leaves and placed over rice in a copper plate. They are called as *Akoba* and *Cocoba* denoting Sun and Moon. These cones are decorated with sixteen pairs of different leaves called as *Patri* (Fig. 2.10). On the first Sunday the cone is made of *Khavchi panaa*, the next week the leaves of turmeric are used, next week *Praijat* leaves are used and last week *Sherwada* leaves are used, the white leaf resembles the deities has grown old. The different types of *patri* are *Haryali*, *Shervada*, *Ghodyachi pavla*, *Sitechi bota*, *Undrache kaan*, *Supa*, *Gulama*, *Vediphula*, *Chidde*, *Saran*, *Mogrechi paana*,

*Abolyenchi paana, Dasnichi paana* etc. Every Sunday different type of *naivaidya* is offered such as *athval, mhutlay, patolyo* and sweet *polle*<sup>21</sup>.

### **2.7.2 Nagpanchami**

On the day of *Nagpanchami* the snake idol is worshiped and local dish named *patoli* is offered. This worship holds much significance as snake is the part and parcel of our traditions. According to the mythology the elder brother of lord *Krishna* that is *Balram* was an incarnation of *sheh nag*. The snake is also given the importance because it is considered as the ornament of lord *Shiva*.

### **2.7.3 Rakshabandhan / Narali pournima**

The rakshabandhan is celebrated in the honour of the sacred bond between brothers and sisters. It is celebrated on the full moon day in the month of *sharvan*. Even the fishing community which known as the *kharvi* community celebrate the *narali pournima* where in they are expressing their gratitude to the god of sea for the bounty of fish bestowed on the fisher folk. This tradition has come down to them through the generations.

## **2.8 Christmas**

Though the christen population is minority in the taluka but the Christmas is celebrated with the great enthusiasm all the christen houses are decorated and even the Christmas tree is decorated with lights and gifts. The sweets are prepared for Christmas the

---

<sup>21</sup> Govind Potekar, *Shravan, the month filled with festivities and delicacies* (O Heraldo, 2023).

main part of the Christmas celebration is the mid night mass services in the eve of 24<sup>th</sup> December and it is followed by the mass. People wish each other merry Christmas. During the Christmas season the Hindu friends and neighbours visits the Christian friends and distribute the sweets

## 2.9 Feasts

There are various feast and festivals in the honour of the patron saints and other saints of the churches in many villages. The Thorrmas village in Pernem taluka has more catholic population as compared to the other villages. After Easter, there begins the feats. The month of May is full of different feasts. The feast starts with the novenas which are on for nine days. Before the novena starts that is one day prior the *fama* is performed when the priest blesses the small banner which has the picture of the saint whose feast is celebrated. Then it is put up in front of the church and it remains till the feast day. On the day of feast the band is arranged. After the mass the procession is taken out. Stalls are arranged outside the church. The relatives are invited at home; all the villagers come together and celebrate the feast<sup>22</sup>.

## 2.10 Easter

Easter is one of the important festival it celebrates the return to the life of Jesus Christ. According to the Bible after the two days of Jesus death, his tomb was found empty. And his disciples saw him. Christians believe that Jesus Resurrection means that they can also get new life after their death. The first part is called lent which is for forty days before Easter. Lent begins from Ash Wednesday when mass is held in the church and the priest put

---

<sup>22</sup> Rodrigues, *feast Festivals and Observances of Goa*, 76.

ash on the forehead and this reminds the people to begin their Lenten penance with true spirit. Followed by Maundy Thursday and Good Friday the Easter Sunday celebrates the Resurrection of Jesus. The Religious services begin on Saturday evening at the church with the prayers service followed by mass. During the service the priest lights the candle and give it to others to light their candles and this represents spreading light of Jesus Christ throughout the world. There is blessing given to the family members by priest on the Easter Sunday with holy water.

### **2.11 Sao Joao**

The feast of St. John the Baptist is celebrated on the 24 June. During this feast the new son in law is called at the in law's house to celebrate the feast. A prayer is said and then they visit every house in the ward and gives best wishes. They are accompanied with musical instruments like *ghumat* and *kassole*. They serve with fruits, sweets and *feni*. All the villagers gather near the spring or well and jump into the water (Fig. 2.11).



Fig. 2.1 *Matoli*

Photo Credit: Prachi Korgaonkar



Fig. 2.2 Mango tree used for Holi

Photo Credit: Sahil Naik



Fig. 2.3 Boys trying to get coconut tied on holi

Photo Credit: Soham Kauthankar



Fig. 2.4 Dance performed around holi

Photo Credit: Saisha Talavaneekar





Fig. 2.5 Man dress as hanuman during *rombat*

Photo Credit: Shubham Haldankar



Fig. 2.6 *Satiya devi rock shrine*, Naibag

Photo Credit: Shubham Haldankar



Fig. 2.7 *Tarangas* from Parcem

Photo Credit: Saisha Talavaneekar



Fig. 2.8 *Jakti*

Photo Credit: Saisha Talavaneekar



Fig. 2.9 *Patha*

Photo Credit: Saisha Talavaneekar



Fig. 2.10 *Aitar poojan*

Photo Credit: Swapnali Navelkar



Fig. 2.11 *Sao jao celebration at Korgao*

Photo Credit: Libreta D'souza

## **Chapter III**

### **UNIQUE CULTURAL RESOURCES**

Culture of Goa is unique because it's a blend of the western and Indian culture. As it has been discussed in the previous chapter there are various festivals, customs and rituals which are performed in Pernem, taluka. Some festivals are commonly celebrated in almost each village of Pernem, taluka like Ganesh Chaturthi, Diwali, *Dassro*, *Shigmo*, *Zatra* etc. but there are some festivals rituals and customs in Pernem, taluka which are only practiced in particular village only or some rituals are linked between two villages. The festivals and rituals which are mentioned below are only practiced in that particular village in Pernem taluka and therefore it is considered as the unique culture of that particular village. Hence only particular villages are discussed below.

#### **3.1 Korgao**

Korgao village is known for the *Kamaleshwar* temple. In this temple Lord Shiva is being worshiped in the form of *Shivalinga*. The unique feature of this temple is that it is the only temple of Lord Shiva in Goa where pair of Nandi is found (Fig.3.1). The other deities worshiped are *Bhumika*, *Dwarpal*, *Saleshwar*, *Kuleshwar*, *Narayan*, *Raghunshet* etc. Many festivals are being celebrated in this village throughout the year but the uniqueness of this village is that family of more than eight hundred people come together and celebrate *Ganesh Chaturthi* by *Shetye* family. The place where *Ganesh* idol is worship is called as '*Chaupati*'. The *Ganesh* idol is moulded out of twelve mud ball, which represent twelve families of *Shetye* clan. Its height is 7 feet and width is 4 feet and the weight of the idol is around 300 kg.



The sculptor starts preparing the idol from the day of *Nagpanchami* and the whole idol is prepared except the eyes and on the day of *Ganesh Chaturthi* exactly at 12 p.m the sculptor make the eyes of the idol, this tradition is carried out for generations and now they don't know the reason behind this tradition they say that whatever their elders used to do they are following that tradition and after that tradition the *puja* is performed. The *Ganesh* idol is worshiped for five days. It is among the biggest families in Goa (Fig.3.2). Another unique ritual called *Satti* is being practiced on the last day of *Shigmoutsav* in village. In this ritual men from *harijan* community wear the white *saree* and dress up as women and visits the each and every house in the village (Fig. 3.3). In every house they are offered rice, coconut, oil and some money (Fig. 3.4). The person wearing *saree* is called as *Satti* and along with him some 10-15 people will be there of same community. This ritual starts after the sunset. As soon as the villagers hear the sound of *dhol* they stop playing holi. *Satti* is believed as auspicious and there is belief that it carries all the problem of family with her. This ritual of *Satti* marks an end to celebration of *Shigmo* festival in village.

The *Rathutsav* is being celebrated every year on the *tripurari pournima* in *Kamleshwar* temple where the deity is kept in chariot and it take round to the temple. In most of the other temples like *Shantadurga* in Fatorpa village in Quepem taluka the *Rathutsav* is celebrated during the *zatra* but in Korgao village *Rathutsav* is celebrated on the *tripurari pournima* (Fig. 3.5). Another ritual which is performed in *Kamleshwar* temple is the *Ghondal* ritual. *Ghondhal* is mostly performed in Maharashtra but it is performed during the annual festival of goddess *Amba* which is accompanying deity in *Kamleshwar* temple. Here the women only from the *Gomantak Maratha Samaj* offer *oti* to the goddess. The people from *Vengurla* are specially called to sing *ghondal* songs. The priest of the temple goes in trance and performs *ghondhal* with *mashal* in hand asking for *jogava* from the devotees. At

the end the priest with trance cut the wax gourd as symbol of animal sacrifice. This ritual shows the influence of Marathi influence (Fig. 3.6).

### 3.2 Paliem

The *Paliem* village is situated along the coastal belt between the *Keri* and *Harmal* village. This village is known as the birth place of Saint Sohirobanath Ambiyé. He vastly contributed to the spiritual field. This village is famous for the historical event which took place during the Goa Liberation as the freedom fighter Panhalal Yadav was shot dead here by Portuguese, when he tried to unfurl the Indian flag at top of the *Bhumika* temple<sup>1</sup>. The unique thing about this village is that both the *Bhumika* and *Vetal* are worshiped in the same temple and they are kept facing each other in separate shrine. The unique about this village is that two *Vetal* sculptures are worship together by the name *Agyo* and *Gorakho* (Fig. 3.7). The one sculpture of the *Vetal* was found at bank of river *Terekhol* at place called Kiranpani and another sculpture was already on current place. Since this sculpture is found at sea it is consider as the lord of sea by the villagers<sup>2</sup>.

The unique ritual of this village is practiced during the annual *zatra*. At night the *divaz* ritual is performed by the women's belonging to the *Parab* family. These *Parab* families are considered as the original settlers of the Palyem village and they are *mahajans* of this temple and they perform all the rituals in the temple. The women who perform the *divaz* ritual have to do *nirjaliupvas*. After the *zatra* the *divaz* is light up by the priest and the *palkhi* of the deity is taken from the temple in a procession and the devotees with their *divaz* follow

---

<sup>1</sup> Keshav Naik, *The beginning of a saint and end of freedom fighter* ( The Times of India, 2016)

<sup>2</sup> Rajendra Kerkar, *Gramghatha* (Sattari: Vivekanand sahitya sanskruti abhivrudhi manch, 2012) 6.

the *palki*. The *palki* goes around the temple and takes five rounds around the temple<sup>3</sup>. Then the *garane* tradition is practiced. After the end of the *divaz* ritual another unique ritual is performed that is called as '*inglenche nhavan*'. Fire is put to the wood near the temple and coal is prepared then the women who has performed *divaz* will come forward with the with *saree pallu* on her head covering herself than the *mahajans* of the temple pour the coal on her head with the help of bamboo tool (Fig. 3.8). It is believed that the woman who has completed the fast properly with all her devotion will clear all this she won't be harm by the coal. If the women didn't perform the fast properly than it is believed that they are harmed by the coal this is the belief of the Paliem villagers. This ritual is unique because it is only practiced in the Palyem village.

### 3.3 Dhargal

The Dhargal village is known for the *Shantadurga* temple. It is the shifted deity from Mapusa in Bardez taluka; therefore it is called as the *mhapsekarche devul*. The other deities which are worshipped in this village are *Mauli*, *Dhareshwar*, *Ravalnath*, *Kalbhairav* and other accompanying deities. In Dhargal village most of the shifted deities are found as this village is situated on the bank of river *Chapora*. Deities like *Kalbhairav* and *Shantadurga* are the shifted deities from the Bardez taluka because during that time the Portuguese were destroying Hindu temples. Various festivals are celebrated throughout the year in this village. The unique festival of this village is called as *melamel*. This festival is celebrated on the fifth day after *Dussehra*. Usually in other villages the *Dussehra* festival end on the 2 or 3 day after the *Dassro*, the last day of the *Dussehra* in other villages is called as the *tarangutsav* or the *kaulutsav* but in Dhargal village there is unique ritual called *melamel*. The word *melamel*

---

<sup>3</sup> Maria Rodrigues, *Feast, festivals and observances of Goa* (Merces: L&L Publications, 2004) 24-26.

means to meet someone. During this festival the *tarangs* of shifted deities and the actual deities from the village come together at a place to meet. All the six *tarangas* come at the place than the *puja* is performed after that one person from *mahajan* goes in trance and cut the gourd as a symbol of animal sacrifice than the *madval* from the village give a slight cut to his thigh with the help of razor and offer his blood to the god. This one of the unique festival celebrated in the Dhargal village (Fig. 3.9).

Another unique ritual observe in the Dhargal village is at the place called *Arabo* here the *Urus* festival is being celebrated in the Hindu Desai house. *Arabo* is situated on the bank of river *Chapora* and in the past this place was important for traders from the Mediterranean reign, due to the hinterland port which offered safety to the ships because of this *Arabs* attracted to this place. And from here Arabs conducted trade of Arabian horses and other goods.<sup>4</sup> For Arabs in inland port was their ideal requirement and therefore the *Arabs* settled in this village and that could be the origin of the identity of this village as *Arabo* or a village where resides the *Arabs*. In this village there is one heritage site that is the palace with huge twin towers. This is the ancestral home of the *Arabo Desai* family (Fig. 3.10) and this unique event is held of *Urus*. Nearby to this palace there is *dargah*. Earlier pir hazrat abu sheikh lived in this village. When he passed way he was buried at the place where today the *dargah* stands. During the annual festival of *Urus* the Muslim community performs the rituals and offer new beautifully embroidered *chaddar* to cover the tomb. In the evening entire Muslim community carry the basket with the *chaddar* and head the procession to the mansion of the *Arabo Desai*.

They directly access the first floor of the Desai palace, which has balconies opening to the inner courtyard of this house. There is a tall spike like structured covered with a cloth and affixed in a tall niche near east side wall. This spike was called as the *behrag*. It is said

---

<sup>4</sup> Sanjeev Sardesai, *The unique Urus of Arabo* (The Navhind Times, 2020).

that this *behrag* was brought from Iraq by Arab traders. It is said that this palace earlier belonged to the Arabs, who later sold it to the Desai family with a condition that this *behrag* be kept at the same place and Muslim community should be allowed to visit it once a year. And this promise is kept till date by the Desai family and the Muslim community from that area. This is the unique ritual from the Arabo.

### 3.4 Mandrem

Mandrem is renowned for fishing, toddy tapping and cashew *feni*<sup>5</sup>. This village has quite a large complex of Hindu temples. During the conversion period people from Bardez brought their deities to this village to escape from conversion<sup>6</sup>. Example *Bhumika panhayatan* hails from *Anjuna*, *purvecho Ravalnath* hails from Assagao. The most famous festival of the Mandrem village is the Mandrem *saptah* at *Bhagwati Sapteshwar* temple. The celebration of the *saptah* began one week before the *kartiki ekadashi* and its last day will the day of *kartiki ekadashi*. It is celebrated for a week the people from the seven wards and performs uninterrupted *bhajan* session. During *saptah samai* is kept burning throughout the *saptah* in the *sabhamandap* of *Bhagwati* temple (Fig. 3.11). The deities *Bhagwati* and *Sapteshwar* are taken through the village and *prasad* is offered to all the devotees after the *poojas*. While the *Bhajans* are on the devotees collect leaves of the ‘*apta*’ tree and offer them before the idols of the deities. The tradition of *saptah* dates back around 160 years, it is said once there was drought left the village fields parched then the temple priests asked the locals to pray to the deities and after a week a constant prayers it began to rain. This is famous festival of the Mandrem village.

---

<sup>5</sup> Isidore Domnick Mendis, *Of white beaches and Arabian horses* (The Times of India, 2009).

<sup>6</sup> Isidore Domnic Mendis, *Beach- blessed Mandrem* (The Times of India, 2018).



### 3.5 Virnoda

The village name Virnoda derived from the term *vir* which means the village of brave and strong men<sup>7</sup>. The deities such as *Ravalnath*, *Bhagwati*, *Sateri*, *Mahadev* are worshiped in this village. The *Sateri* is worshiped in the anthill form and it is one of the huge anthills in Goa<sup>8</sup> (Fig. 3.12). The most unique culture of this village is the *Dussehra* festival. As it is seen in the other villages the *Dussehra* festival is celebrated during the month of September-October but in this village it is celebrated during the month of April- May. Some villagers said that the reason behind celebrating *Dussehra* festival at odd time is in olden days the villagers had gone to war during the actual *Dussehra* celebration and when they returned back from the war in the month of may, they celebrated the festival by worshipping the local deities *Ravalnath*, *Sateri* and *Mauli*. But some villagers believe that during the actual *dassro* there was natural calamity and therefore they had celebrated *dassro* during the odd time. And from that time the villagers started celebrating *dussehra* festival in the month of April- May and that ritual is still continued today<sup>9</sup>. This is the unique ritual from the Virnoda village.

### 3.6 Morjim

Morjim village is surrounded by the Arabian Sea on the one side and river *Chapora* on the other. The *morjai* temple is most famous temple from Morjim<sup>10</sup>. Devi *morjai* is believed to be one of the seven sisters who came and resided in the different parts of Goa. The *morjai* temple is very beautiful temple and *kaavi* art add more excellence to its beauty.

---

<sup>7</sup>Kerker, *Gramgatha*, 21-23.

<sup>8</sup> Rajan Parrikar, *The Sacred Anthill* (Photo Blog, 2011).

<sup>9</sup> Pandurang Naik, *Parched throats* (The Times of India, 2015).

<sup>10</sup> Rajan Parrikar, *Morjai Temple* (Photo Blog, 2015).

The maroon coloured *kaavi* art designs blend beautifully with the white washed walls<sup>11</sup> (Fig. 3.13).

The unique festival celebrated in the Morjim village is the *kalashutsav*. It is celebrated in the *morjai* temple on *falgun shuddh panchami*. This festival goes on till one month and ends on the *chaitra shuddh panchami*. It is celebrated after every five years. It is said that idol of *Devi Morjai* was found to the fisherman with the surname *Morje*. He found it in the fishing net and he first kept this idol at the place called Keni and then this idol was shifted at the current place. Therefore during *kalashutsav* the *kalash* of *Devi Morjai* took at that place and there all the rituals are performed.

There is legend behind this *kalasutsav* it is said that once *Dev Mulvir* from Pernem, had brought 360 demons to kill them by drowning in the Arabian Sea and *Devi Morjai* had helped him to tie them to the oil spill and therefore even today no one in the village challenge to set up the oil spill in the village. If someone tries to do so then it believed that instead of oil the blood comes out from the oil spill. And because of this incident during *kalashutsav* 360 roosters are scarified to demons.

The two months before beginning with the *kashutsav* '*kaul*' is taken from the *Dev Satpurush* and then the preparation of the *kalashutsav* began. For this festival the *kalash* is brought from the *Gurav*'s house (the *kalash* which they are regularly using for *puja*) with the procession. In between it takes halt for 6 times and it is called as *peni* and during this time *Gurav* and *Parab* sings the song called *horsavani* and then the *kalash* is brought in the temple. During this time *perani zagor* is performed in the temple and on the *chaitra shuddha trutiya*, *perni* is performed for the last time. During this time *Devi Morjai* takes the *pradakshina* and goes to the *Brahman Dev* in between there is one bridge there *devi morjai*

---

<sup>11</sup> Rohit Phalgaonkar, *Heritage Temple of Shri Morjai* (The Navhind Times, 2007).

meets 360 demons and she convince all of them and moves forward. Than *devi Bhagwati* kills *mahishasur* at specific place. And on the last day the *Gurav* takes the *kalash* on his head and procession is taken out and *kaul* being given to all the villages and after that in morning the *kalash* is kept in the *garbhagriha* of the *Morjai* temple there all the rituals are performed and in afternoon the water from the *kalash* is distributed among the villagers and it is called as '*kalsavani*'<sup>12</sup>. After that again procession is carried out to return that *kalash* to the *Gurav*'s house. This is the unique festival from the Morjim village. But now many years have been past and this ritual has not been celebrated.

The *ghodemodni* is one of the famous folk dances performed in Morjim village during *Shigmoutsav*. It reflects the rich tradition of warfare inherited by the Maratha community<sup>13</sup>. In the *ghodemodni* the dancers depict scenes of the warfare and dance on the beat of *dhol* and *tasso*. The procession will start at the Brahman shrine at *varchawada* in Morjim village and proceed towards the *Morjai* temple.

### 3.7 Pernem

Pernem town is headquarter of the Pernem taluka. Deities such as *Bhagwati*, *Ravalnath*, *Bhoothnath*, *Mauli*, *Mulvir* etc. are worshiped. The *Bhagwati* temple is important temple in Pernem, town. On the temple bell the year of temple renovation has been engraved specifying temple is 200 year old and in the year 1669 the temple has been renovated and hence that temple is considered as 500 years old. The idol of goddess *Bhagwati* is made out of basalt stone and it has *Ashtabhuja* and it is the form of *Mahishasurmardini*. It is said that

---

<sup>12</sup>Kamat, *Pedne Talukyacha Sanskrutik Ithas* (Panaji: Directorate of Art and Culture, 2017) 51.

<sup>13</sup> Rajendra Kerkar, *Shigmo's battle stance: Horse, swords & the twirl of ghodemodni* (The Times of India, 2013).

*Ravalnath* from Pernem is originally from Maharashtra place called *Otavane* in Sawantwadi taluka in state of Maharashtra. Some say that *Kotkar* family from Pernem has brought that deity to Pernem and some say that *Deshprabhu* family has brought it<sup>14</sup>. Another important deity from Pernem is the *Bhoothnath*. Its place of worship is in the deep jungle on the border of Pernem, and Korgao village. The two stones are worshiped in the *jungle* called *Boothnath* and *Adinath* (Fig. 3.14). This deity doesn't have the temple of its own and every year during the *kojagiri purnima* *Boothnath* demand devotees to build temple for him.

The widely popular festival of the Pernem taluka is *Dussehra* festival. It is also called as the *pednechi punav* or *kojagiri purnima*. It is believed that *Dussehra* celebration begins prior to the regime of the *Deshprabhus*. The celebration of *pednechi punav* begins on the first day of *navratri*, the goddess *Bhagwati* and lord *Ravalnath* are taken around *palkhi* and the rituals are done only the *kumbhar*, *sutar*, and *Gurav* are allowed to do the rituals. However the main *pooja* is performed by the *Deshprabhu* family. During these nine days of *navratri* the goddess *Bhagwati* is dressed in twenty four different *sarees*. On the other hand *tarangs* of *bhoothnath* and *ravalnath* contains twenty one *sarees* (Fig. 3.15). The procession of deities is taken out with chanting slogan *har har mahadev* at *karpeche pimpal* which finally culminates at *baracho chavto*.

The main celebration begins at midnight. The *gaddo* is believed to be the incarnation of lord *Bhoothnath*. At mid night *gaddo* of lord *Bhoothnath* run into the jungle. It is believed that lord *Bhoothnath* who does not have his own temple, demanded that a temple should be built within a night's time. When interviewed the local people they said that, Even nowadays this belief is still continued. Devotees try to pacify the lord *Bhoothnath* by telling

---

<sup>14</sup> Naik, *Pedne Talukyacha Ithas* (Siolim: Saipreet Publisher, 2018) 50-55.

him that his demands cannot be fulfilled in a nights time by saying ‘*band to saiba*’ with this deity is pacified and celebration comes to an end<sup>15</sup>.

### 3.8 Parcem and Tuem

Parcem village is famous for the *Bhagwati* temple. The unique feature about this temple is that it has two *deepstambha*<sup>16</sup> (Fig. 3.16). Along with goddess *Bhagwati* the other deities such as *Sateri*, *Brahma*, *Ravalnath* etc. are worshiped in this village. The most unique festival of this village is the *Dussehra*. It is because its celebration is incomplete without involving the nearby villages Agarwada and Tuem. During the *navratri* time the ritual called ‘*baska*’ is performed at the *Sateri* temple in Agarwada. During that *baska* ritual, the local’s people from Parcem goes to Agarwada and along with the *mahajans* of *Sateri* temple make the first harvest of the season. Same way during *shigmo* festival people from Agarwada comes to Parcem to collect their *holi*.

During the *tarangutsav* of *Devi Bhagwati* the *tarangs* goes for *pavner*. If this year they had went for *pavner* at Agarwada than next year they will go at Tuem. There is story behind the *Bhagwati* from Parcem and Tuem. It says that both these *Bhagwati* are the sisters. The today’s *Bhagwati* from Parcem is the elder sister and is originally from Tuem and once the younger sister has come to meet the elder sister from Parcem to Tuem. During that time elder sister has went to collect water. After seeing empty seat of elder sister the younger sister goes and seats on her place and therefore the elder sister went and settled in the Parcem village. And because of this even today during *Shigmoutsav romtamel* from Tuem first goes to the *Parcem* village to take the blessing.

---

<sup>15</sup> Maria de Lourdes Bravo Da Rodrigues, *Pednechi Punav: A night of possessions ad sprits* (The Navhind Times, 2013)

<sup>16</sup> Sanjeev Sardesai, *Pernem – A land of architectural beauty* (The Navhind Times, 2017).

### 3.9 Mopa

In the Mopa village the Gudi Padwa is celebrated in unique way. On that day *Giroba utsav* is being celebrated at *Baracho Chavatho* in Mopa village. This tradition is followed since the ages. This tradition begins in the morning with the puja Performed by the *Mankais*. Naik Gonkar and Parab Gaonkar families are the *mankaris* on this tradition. Then the tree which was used for the celebration of Holi is cut. Height of 32 inches is kept from the base and the remaining part of the top is chopped. Then the carpenter from the neighbouring village carves out the image of *Giroba* Dev on that wood. The carving process takes around five hours to complete. After that the carved image is painted. Earlier the natural colours were used. Earlier the turmeric is applied to full image and then the black colour prepared by burning cashew nuts was used to colour the hairs, but now the ready made colours are used to paint it. This is the change in the tradition. After that the puja of God *Giroba* is being performed and coconut, fruits, flowers and other items are offered to the deity along with the *garane*. The *natak* is held at night as the part of the celebration. There is the tradition that on this day the married daughters from the village should offer a coconut and rooster to deity *Giroba*. And on next day *visarjan* is perform by pouring water on the deity. This festival highlights the unique cultural heritage of the Mopa Village.



Fig. 3.1 Two nandi's at *Kamaleshwar* temple

Photo Credit: Saisha Talavaneekar



Fig. 3.2 *Chaupati* Ganesh Festival, Korgao

Photo Credit: Nilam Shetye



Fig. 3.3 *Satti*, Korgao

Photo Credit: Yuvratni Naik



Fig. 3.4 offerings to *Satti*, Korgao

Photo Credit: Yuvratni Naik





Fig. 3.5 *Rathutsav* at Korgao

Photo Credit: Saisha Talavanekar



Fig. 3.6 *Ghondhal* at Korgao

Photo Credit: Saisha Talavanekar



Fig. 3.7 *Agyo and Ghorkho*, Paliem

Photo Credit: Rati Parab



Fig. 3.8 *Inglenche Nhavan*, Paliem

Photo credit: Saisha Talavanekar





Fig. 3.9 *Melamel* at Dhargal

Photo Credit: Saisha Talavaneekar



Fig. 3.10 *Sateri* anthill at Virnoda

Photo Credit: Saisha Talavaneekar



Fig. 3.11 *Arabo* Desai Palace

Photo Credit: Saisha Talavaneekar.



Fig. 3.12 *Samai* at Mandrem *Saptah*

Photo Credit: Saisha Talavaneekar



Fig. 3.13 *Kaavi* at *Morjai* temple

Photo Credit: Saisha Talavanekar



Fig. 3.14 *Bhoothnath & Adinath*, *Pernem*,

Photo Credit: Yuvratni Nailk



Fig. 3.15 *Tarangs* of *Pednechi Punav*

Photo Credit: Saisha Talavanekar



Fig. 3.16 *Bhagwati* temple, *Parcem*

Photo Credit: Saisha Talavanekar



## **Chapter IV**

### **ARCHAEOLOGICAL REMAINS**

The state of Goa possesses a great heritage value and this is reflected through various archaeological remains. It includes art, architecture, paintings, numismatical evidences, epigraphical sources which are scattered around the state. The present study area consists of the Pernem, taluka which represents a wide variety of art and architectural wealth. Sculptures of various Gods and goddesses, semi- divine deities are some of the important types of the archaeological remains. Some sculptures are enshrined in the temples for worship or it is associated with the place of worship. Some sculptures are shifted in the Museums. Few sculptures are lying in the neglected conditions which are out of the local's memory and have lost its ritualistic value in the course of time. This chapter deals with the overall survey of various sculptures which are found in the villages of the Pernem, taluka. It discusses the iconographical features, finding spot and so on.

#### **4.1 Mahishasurmardini**

Mahishasurmardini is the form of goddess Durga. *Mahisha* and the *sur* means demon shown in the form of buffalo. This demon had the ability to change its form. And he had used this power to fight against the gods in the heaven. The goddess had battle against the demon *Mahishasur* and killed him with her *trishul*. Hence the one who killed the demon *mahishasur* is called as Mahishasurmardini. The Mahishasurmardini in Pernem, taluka is worshiped as *Sateri*, *Bhumika*, *Bhagwati*, *Mauli* and so on. The sculpture is usually depicted in a standing position and has *chaturbhuj*, in her upper right hand there is a *khadga* in lower right hand she

holds trident. *Mahishasur* is shown down under her feet. The *Mahishasur* being stabbed with this trident is pulling *Mahishasur* tongue. The left leg is placed on the *Mahishasur*.

In the Hassapur village the place called *khutval* there is temple of *Shree Mahalaxmi devasthan* but the sculpture inside the *garbhagriha* is in the form of Mahishasurmardini. The exact dating of the sculpture is not known, but when I interviewed I got to know that villagers believe that the sculpture is 300-400 years old approximately. The sculpture is *chaturbhuj* with the bangles; sword is shown in the upper right hand, while the lower right hand has the *trishul*. In the upper left hand a shield has been given and lower left hand is shown pulling the demon *Mahishasur*'s tongue. In the Pernem, town at the place called *Sarmale*. There is a *Mauli* temple in that goddess is worship in the form of Mahishasurmardini. According to priest from the temple the Mahishasurmardini sculpture is about 700 years old. The sculpture is kept outside the *Mauli* temple in an open area. The iconographical features are it is *chaturbhuj* sculpture, sword is in the upper right hand, while in the lower right hand has the trident and in the upper left hand have shield and the lower left hand she is pulling the tongue of demon. *Mahishasur* is seen to be under her feet (Fig. 4.1).

In the Korgao village the sculpture of Mahishasurmardini is found at the market place. The sculpture is neglected and kept outside. The villagers don't have proper information about this sculpture this is one of the oldest sculpture of Mahishasurmardini found in the Pernem, taluka. According to V.R. Mitragotri it belongs to the transition period from later Badami Chalukyas to Rastrakutas<sup>1</sup>. The goddess is wearing a *karand mukut*, *ratn kundals* are seen in her ears. It's a *chaturbhuj* sculpture. The goddess hold bell in the upper left hand and the tail of the *Mahishasur* in her lower left hand. The pose of the demon in the form of a buffalo is upturned with his face seen near the right foot of the deity. The goddess has the

---

<sup>1</sup> V.R. Mitragotri, *A Socio-Cultural History Of Goa From The Bhojas To The Vijaynagara* (Panaji: Institute of Menezes Braganza, 1992), 283.

trident in her lower right hand and it depicted striking the head of the buffalo. The upper right hand is holding something it is not clear. It is noticed that the sculpture is broken in the right side or it is the part of another sculpture. The unique feature of this is the buffalo shown upturned with its face near the feet of the deity and the trident being struck on its head (Fig. 4.2). Another sculpture of Mahishasurmardini was found at the Korgao at the place called Bhalkhajan. It is locally called as *Shimradevi* and the sculpture is located in deep jungle. It is kept outside and neglected. Its iconographical features are not clear. It is a *chaturbhuji* sculpture. In the upper left the goddess is holding bell and the upper right hand is not clearly visible. In the lower right hand the goddess is holding the trishul and it is shown as striking to the demon mahishasur and in the lower left hand goddess holds the tail of the mahishasur. The buffalo is shown upturned with its face near the feet of the goddess (Fig. 4.3).

Another sculpture of Mahishasurmardini found in the Torxem village. The sculpture is *chaturbhuji*. The deity is shown trampling the buffalo demon with her right foot thrusting him with a *trishul* held in the right hand. She holds his tongue with her left hand and sword and shield in upper hands. The sculpture is well ornamented and decorated with the *prabhavali* has the floral design without the *kritimukha*<sup>2</sup>. Presently this sculpture is in the collection of the Goa State Museum (Fig. 4.4).

## 4.2 Nandi

In the Korgao village three sculptures of *nandi*'s are found. Among them two sculptures are in the *Kamaleshwar* temple and one is in the campus of the *Kamaleshwar* temple near the *Narayan dev* temple, It is humped bull with short horns, small ears and bell chain around the neck (Fig. 4.5). It is said that this *Nandi* was earlier kept inside the

---

<sup>2</sup> Mitragotri, *A Socio-Cultural History Of Goa From The Bhojas To The Vijaynagara*, 307.

*Kamaleshwar* temple. After the renovation the new *Nandi* sculpture is replaced with it. Another ancient sculpture of *Nandi* found at the Virnoda in the *Mahadev* temple. It is humped bull in the seating position and has the bug eyes with small ears and horns. It has band around its forehead and in the neck. The bell chain which from neck and back. The sculpture is slightly tilted towards the right side (Fig. 4.6). In the Parcem village the *Nandi* sculpture was found. Presently it is kept in the Goa State Museum. *Nandi* is depicted as the seating humped bull with short horn, large eyes and small ears. He is adorned with ornaments on forehead around the horn, the bell with chain going around the neck heavy belly belt<sup>3</sup> (Fig. 4.7).

### 4.3 Brahma

The Brahma sculpture was found in Parcem village and currently it is in Goa State Museum. It has four faces facing four directions<sup>4</sup>. The deity is in standing position called as *samabhanga* pose. It has *ankusha* in upper left hand and lotus in the upper left hand. In the right hand Vedas are there and the lower left hand holds *kamandalu*. The sculpture is well ornamented and has the clear facial features (Fig. 4.8). V.R. Mitagotri says that this Brahma sculpture has been incorrectly ascribed to Chalukyas, period c. 700 A.D, however, the inferior modelling lack of plasticity, ugly chin, cylindrical hands and stiff body clearly indicate that it is not early Chalukyan Period but belongs to c. 1800 A.D. Another unique sculpture of *Brahma* is found in the *Narayan* temple at Virnoda. It is worshiped as the affiliated deity. Four faces have been carved out on a stone of about one meter (Fig. 4.9). According to V. R. Mitragotri, this head of Brahma belongs to C. 900 A.D. Shilahara period.

---

<sup>3</sup> The sculpture is in the collection of Goa State Museum, Panaji Goa.

<sup>4</sup> V.T. Gune *Ancient Shrines of Goa : A Pictorial survey*. 1979, plates 5-5a.

The worship of *Brahma* occurs in the copper plate of *Nerur* belonging to Badami Chalukya period<sup>5</sup>.

#### 4.4 Vishnu

Vishnu is the God of Preservation. Vishnu is richly attired in a yellow silk dhoti. It embellish with lotus, *champa*, *padma* and other flowers. It also carries a conch shell. He is often depicted in the sleeping position on *naga*. It is believed that during the *samudramanathan* Vishnu had taken *mohini* avatar to disturb the demon's to get *amrut* from demons. The Vishnu is worship in ten different avatars.

In the Korgao village near the *Kamaleshwar* temple there is *Narayan* temple in that temple lord Vishnu is worshiped. The deity here is *chaturbhuj* in his upper right hand hold *Shankh* in the lower right hand weapon and in the upper left hand has the *chakra* and in the lower left hand is holding *gada*. It has decorative *prabhavali* and the two accompanying deity are there (Fig. 4.10). At the left side of this sculpture there is the sculpture of *garuda dev* and on the right side two sculptures are there; one is of lord *Ganesha* and the other one is of affiliated deity<sup>6</sup>.

In Parcem village the Vishnu sculpture was found. This sculpture is currently in the Goa State museum. In the image Vishnu is standing in *samabhanga* position. It is *chaturbhuj* sculpture, holding *Shankh* in upper right hand, and *chakra* in upper left hand. Lower right hand hold the serpent and lower left hand is holding *gada*. The two accompanying deities are shown on the both the sides of the Vishnu sculpture (Fig. 4.11).

---

<sup>5</sup> Mitragotri, *A Socio-Cultural History Of Goa From The Bhojas To The Vijaynagara*, 276.

<sup>6</sup> Mitragotri, *A Socio-Cultural History Of Goa From The Bhojas To The Vijaynagara*, 301.

## 4.5 Ganesha

Ganesha is the most important deity in the Hindu religion. He is popularly worshipped as a remover of obstacles. Ganesha is known with the various names like *Ganapati*, *Vighneshwar*, *ekdanta* etc. The ancient Ganesha sculptures are found in the Mahadev temple in Virnoda village. These sculptures are placed on both the sides at the entrance of the Mahadev temple. Both the sculptures are same in height but the iconographical features are different. Both the sculptures have *chaturbhuj*. The sculpture placed at the right side of the entrance doesn't have the *mukut*. It is a well ornamented sculpture. The deity is in sitting position (Fig. 4.12). The left side sculpture has the *mukut*. The *janve* can be clearly seen (Fig. 4.13).

Another sculpture of Ganesha is found at the Parcem village. It is *chaturbhuj* sculpture. In the upper right hand hold *parshu*, in the lower right hand holding serpent where as in the upper left hand it has lotus and in the lower left hand hold trunk with *ladoo* (Fig. 4.14). This sculpture is currently placed in Goa State Museum.

## 4.6 Shivalinga

*Shivalinga* is the symbol of lord Shiva. The lower part is called as *pitha*. The shape of the *pitha* is design in such a way to drain water in one direction. In the Parcem village the two *shivalingas* are found. And both the *shivalingas* are kept in Goa State Museum. One among them has the well decorated yoni *pithas* having four layers of circular designs depicted on the yoni *pithas*. *Shivalinga* has been shown in the cylindrical shape (Fig. 4.15). Its measurements are 53×68×21 c.m. While another one is in cylindrical shape with slightly tapering to the top. This *shivalinga* does not have a yoni *pitha* (Fig. 4.16). Its measurements are 50×28 c.m.



#### 4.7 Kartikeya/ Kuvleshwar

*Kartikeya* is worshipped as *kuvaleshwar* in the *panchayatana* of Korgao *Kamaleshwar devastan*. The standing sculpture of *kuvleshwar* was found at the Korgao village. This sculpture is associated with that of *kartikeya* the son of lord Shiva. The deity is depicted as *dvibhuja* in the *samabhanga* posture. According to Indra Prabhushastri this sculpture is dated to 7<sup>th</sup> century CE. He is depicted as having round face, elongated ear-lobes, long curls, half- closed eyes and broad lips and has halo. He is dressed with *mukuta*, *kundala*, necklace, armlets etc. he is dresses in lower garments on which there is a *katisutra* with hanging chain. The folds of the lower can be seen He was probably holding a *shakti* in his right hand and a *kukkuta* in left hand placed *akimbo*<sup>7</sup> (Fig. 4.17). The measurement of this sculpture is 122×40 c.m. This sculpture probably belongs to the early Chalukyan period<sup>8</sup>. This sculpture is presently in the collection of Goa State Museum.

#### 4.8 Kalbhairav

A sculpture of *Kalbhairav* has been found at Korgao in the premises of *Bhumika* temple. The sculpture is very old and has been neglected and kept out side, it is mostly damaged. The upper right hand holds the *damaru* and the lower right hand holds the sword the lower left hand had the bowl and the upper left has is broken. The *mukuta* has been shown on his head the halo is depicted (Fig. 4.18). On the left side the accompanying deity can seen holding *mashal*.

Another sculpture found at Mandrem. The facial features are not clear as it has been kept outside and neglected. The sculpture is shown with four arms, in the upper right hand the

---

<sup>7</sup> Indra Prabhushastri, *Image worship of the Puranic deities in Goa: A Critical study*, 231.

<sup>8</sup> Mitragotri, *A Socio-Cultural History Of Goa From The Bhojas To The Vijaynagara.*, 142.

object is not clear, and in the lower right hand the sword can be seen. In the upper left hand he is holding axe and the lower left hand is holding the bowl (Fig. 4.19)

#### 4.9 Hero stones

Hero stones symbolises the bravery and the heroic work. They are called as *vir*. The hero stones were built to remember the bravery of the heroes. In the iconography of the hero stones a hero is shown fighting in the battle field. These hero stones are called as *virgal*. In *Pernem*, taluka most of the hero stones are found in the *Paliem* village.

The hero stone found at *Parab wada Paliem* outside the *Vateram Purush*. The half portion of the hero stone is inside the ground and it is mostly damaged. Only the top panel of the hero stone is visible and it depicts the battle seen. According to the villagers it is 300- 400 years old. If it is scientifically studied than it can be even older than that.

At the place in the *Paliem* village inside the *Vateram Purush* three hero stones are placed. Theses hero stones are called as *bara purushache gune*. The first hero stone has three panels. In the first panel the hero is shown with the sword and shield. Its look like the scene from the battle than in the middle panel the hero is being lifted and taken into the heaven and in the top panel depicts the *shivalinga* and some people(Fig. 4.20).The second hero stone has the three panels. In the bottom panel the hero is shown with the bow fighting the battle and in the middle panel hero is being lifted by the two people and in the top panel it depicts like they are worshipping the *shivalinga*. This hero stone is small as compared to the other hero stone beside it (fig.4.21).The third hero stone has the three panels. It engraves in local style on the bottom panel it shows battle scene is being depicted than on the middle panel depicts that

hero is being taken into heaven and top panel depicts *shivalinga* with people worshipping it. This signifies that earlier the hero's used to worship the God before going on war (Fig. 4.22).

At the *naikwada Paliem* village the hero stones are worshiped in the *Bhivsher* temple. There are three hero stones in this temple but currently the renovation has happen and the earlier hero stone are replaced by the new hero stones.

In the Pernem town at the *Mauli* temple in *Sarmale* the hero stone has been found. This hero stone is quite unique because as compared to others this hero stone has only the head on which eyes; nose and the lips are engraved only the facial features are depicted. This stone is placed on the *pitha*. This probably signifies that the practice of human sacrificing their life to god (Fig. 4.23). At the Ravalnath temple in Pernem hero stones are kept along with the other memorial stones. This hero stone has the scenes of war. The horse is shown on which the hero is sitting with the sword in his hand. On the middle panel it is depicts that the hero is being taken into heaven. The upper pane of the hero stone has *shivalinga* worshipped by the hero.

#### 4.10 Sati stones

Sati was a traditional Hindu practice where in after the death of husband his wife used jumped in the funeral pyre. Widow burnt themselves in the pyre of husband was consider as act of purity. Sati stones are erected in memory of those brave women, who committed sati and are periodically worshiped. In the *Mandrem* village three sati stones were found in the premises of *Bhagwati* temple.

This sati stone has three panels. The first panel shows the *shivalinga* worshipped by people, on the second panel shows the raising hand and in the last panel a women is shown

pushed by the man into the fire (Fig. 4.24). The second sati stone at Mandrem is kept near the first sati stone. This sati stone is smaller as compared to the other sati stone beside it. It has three panels the first panel depict the *shivalinga* worshiped by one person than in the second panel the raised hand is shown and in the third panel women is show pushed by the men in fire (Fig. 4.25).

Next sati stone was found in the premises of the *Bhagwati* temple this sati stone has two panel. The lower panel shows women being pushed in the fire and the raised hand of the sati. The two raised hands are shown. The condition of this sati stone is getting worse because of rain and other climatic conditions (Fig. 4.26). These sati stones from *Mandrem* are worshipped during on the special occasions like *mahashivratri*, *tulsivivah* and *navratri*. These sati stones are locally called as *satiyacho guno*.

Three sati stones are found in Paliem village. One was found at Parabwada Paliem a sati stone was found outside the *Vateram Purush* temple. According to the villagers this sati stone belong to the *harijan* community. The stone is partly buried in the ground and it is damaged. On the upper portion is visible. In that *Shivalinga* and the raised hand can be seen. It is assume that this stone is 200 years old. Only during the *dussehra* time *tarangas* visit this place only once in a year except this no rituals are performed over there. (Fig. 4.27) In the *Bhivsher* temple at *naikwada Paliem* the two sati stones are there but these sati stones are new as they are replaced by the old ones. Some villagers say that the original sculptures are kept somewhere where as some villagers said that they are immersed in the water.

#### 4.11 Gajalakshami and Betal

The sculpture of *Gajalakshami* and *Betal* are found at Porascodem near *Mauli* temple. The sculpture has two panels in the upper panel *Lakshami* is shown seated in the *padmasana*. She is adorned with the ornaments and crown she is holding lotus in her hand and two elephants are shown pouring water on *lakshami* from each side. And female figures are shown besides the elephants. The elephants are highly ornamented. The lower panel has the dancing women (Fig. 4.28). Besides this sculpture *Betal* sculpture is worshipped. It's a *dvibhuji* sculpture of *Betal*. He has big eyes and moustache. In his right hand the sword is shown and in the left hand bowl is seen. It is shown with the elaborate crown, earrings, armlets, bracelets, necklaces. *Katibandha* with festoons of bells (Fig. 4.29).

#### 4.12 Korgao Copperplate

In the Korgao village the copper plate inscription was found with Mr. Khwaja Hassan Habib, who is the resident of Korgao village. This copper plate inscription belongs to King Bhima Bhupal. It dated *shaka* 1273, corresponding to the year 1351 A.D (Fig. 4.30). The language on the inscription is Sanskrit and the script is *nagari*. The inscription gives fairly complete genealogy of the dynasty of the king. It is said in the inscription that originator of the family was a certain *Dinkara* whose son was known as *Hindola*. *Hindola* is considered as a boon to the *suryavansha* who illuminated the directions with his lustre and was conferred the kingdom by the grace of god Shiva. *Andolaka* and others were his sons. In this dynasty was born *chhatrapal*, whose son was *Vyaaghrapal*. *Vyaaghrapal* had son by name *Naagaarjuna*. From *Naagaarjuna* descended *Shyaam* whose son was *Joga*. *Joga* was born from *Uttara* who had four sons namely *Bhaanu*, *Kaamesh*, *Bhima*, *Nagendra*.

The king *Naagarjun* and all his descendents had the title of king. Among them *Bhima Bhupal* was famous king and ruled over *Konkan*. He is described as *suryavansha Tilaka*. He has granted land to *Agrahaaras* and *Braahmanas*. The inscription refers that king *Bhima Bhupal* to *Ravala Thakur* the son of *Laxman Thakur*. The grant of land was made from the locality known as *bhaagaaraavaati* from the village *Pedina*.

#### 4.13 Paintings at *Mulvir* temple

The *Mulvir* temple is located at the Malpe in Pernem, town. This temple is not only a place of worship but also a historical importance. The local legend behind this temple is that there was king name *Mulraj* who built this temple and therefore temple got its name *Mulvir*. The temple is famous for the *kaavi* art and paintings. These paintings are made out of the natural colours. These paintings belongs to the Maratha period and it depicts the *Dashaavatra* and scenes from Hindu *Purana* the first painting is the scene from *Samudra manthan* on the right side different deities are shown and on the left side different demons are depicted. They have depicted fourteen *ratnas* that we got during *samudra manthan*(Fig. 4.31) the second painting depicts the *krishnaleela* where in Lord Krishna is shown holding *Govardhan* parvat while playing the flute and other *Gopals* are holding it with the stick . Down they have depicted the cows (Fig.4.32) in the next painting the scene of Mahabharata is being depicted. There are two chariots; on the first chariot hanuman is shown seated on the top so it may be the chariot of Arjun. Some people are shown seated on the horses with the sword in their hands, some are shown with spare (Fig 4.33). The next paintings shows *Dashavatars* first is the *matsya* avatar where in Lord Vishnu is emerging out from the mouth of fish then *kurma* avatar that is the Vishnu in the form of tortoise next is the *varah* avatar that is form of wild boar holding earth on his nose, then the *nirsimha* avatar wherein *nirsimha* is shown seated

and on his lap Hiranyakashap is shown, then Vitthal standing on the brick and holding his hands on waist (Fig. 4.34) so these are some of the paintings which we can see but others paintings are lost during the renovation time.



Fig. 4.1 *Mauli* at Sarmale

Photo Credit: Saisha Talavaneekar



Fig. 4.2 *Mahishasurmrddini* at Korgao

Photo Credit: Saisha Talavaneekar



Fig. 4.3 *Shimradevi*, Korgao

Photo Credit: Dr Nalini Naik



Fig. 4.4 *Mauli*, Torsem

Photo Credit: Saisha Talavaneekar





Fig. 4.5 Nandi, Korgao

Photo Credit: Saisha Talavaneekar



Fig. 4.6 Nandi, Virnoda

Photo Credit: Mahendra Gaonkar



Fig. 4.7 Nandi, Parcem

Photo Credit: Saisha Talavaneekar



Fig. 4.8 Brahma, Parcem

Photo Credit: Saisha Talavaneekar



Fig. 4.9 *Brahma*, Virnoda

Photo Credit: Yuvratni Naik

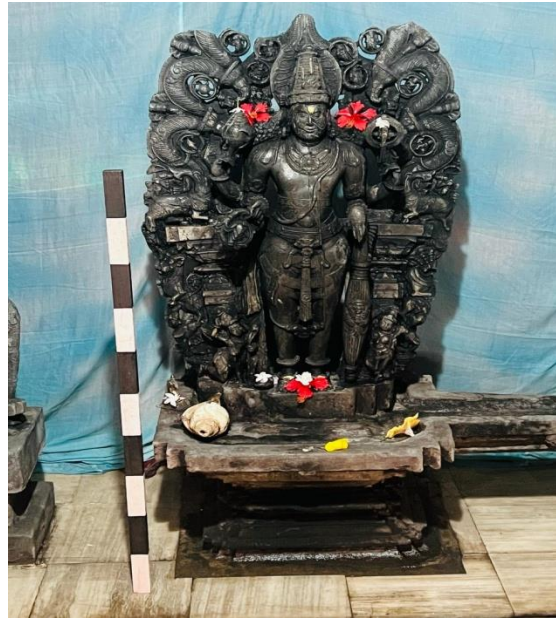


Fig. 4.10 *Narayan*, Korgao

Photo Credit: Pranesh Gurav



Fig. 4.11 *Vishnu*, Parcem

Photo Credit: Saisha Talavaneekar



Fig. 4.12 *Ganesha*, Virnoda

Photo Credit: Mahendra Gaonkar





Fig. 4.13 *Ganesh* at Virnoda

Photo Credit: Mahendra Gaonkar



Fig. 4.14 *Ganesh* from Parcém

Photo Credit: Saisha Talavanekar



Fig. 4.15 *Shivlinga*, Parcém

Photo Courtesy: Goa State Museum



Fig. 4.15 *Shivlinga*, Parcém

Photo Courtesy: Goa State Museum



Fig. 4.17 *Kartikeya (Kuvleshwar)*, Korgao

Photo Credit: Saisha Talavaneekar



Fig. 4.18 *Kalbhairav*, Korgao

Photo Credit: Saisha Talavaneekar



Fig. 4.19 *Kalbhairav*, Mandrem

Photo Credit: Saisha Talavaneekar



Fig. 4.20 Hero Stone, Paliem

Photo Credit: Saisha Talavaneekar





Fig. 4.21 Hero Stone, Paliem

Photo Credit: Saisha Talavaneekar



Fig. 4.22 Hero stone, Paliem

Photo Credit: Saisha Talavaneekar



Fig. 4.23 Hero stone, Sarmale

Photo Credit: Saisha Talavaneekar



Fig. 4.24 Sati Stone, Mandrem

Photo Credit: Saisha Talavaneekar





Fig. 4.25 Sati Stone, Mandrem

Photo Credit: Saisha Talavaneekar



Fig. 4.26 Sati Stone, Mandrem

Photo Credit: Saisha Talavaneekar



Fig. 4.27 Sati Stone, Paliem

Photo Credit: Saisha Talavaneekar



Fig. 4.28 *Gajalaxmi*, Porascodem

Photo Credit: Saisha Talavaneekar



Fig. 4.29 *Betal*, Porascodem

Photo Credit: Saisha Talavaneekar



Fig. 4.30 Korgao Copper Plate

Photo Courtesy: Goa State Museum



Fig. 4.31 *Samudra manthan*, Mulvir temple

Photo Credit: Saisha Talavaneekar



Fig. 4.32 *Krishnaleela*, Mulvir temple

Photo Credit: Saisha Talavaneekar





Fig. 4.33 *Mahabharat* war, mulvir temple

Photo credit: Saisha Talavaneekar



Fig. 4.34 *Dashaavatar*, Mulvir temple

Photo Credit: Saisha Talavaneekar



## **Chapter V**

### **CONCLUSION**

The researcher has made an attempt to present the cultural and religious history of Pernem taluka on the basis of methodology as given in the chapter one. The objectives of the present research was to document the various customs, traditions from Pernem taluka, to trace the unique tradition and to understand the cultural transition over a period of time. Researcher has managed to understand the cultural and religious aspect of Pernem taluka and was able to study the objectives of present research. The most popular festival from Pernem taluka is *Pednecho Dassro*, whenever the Pernem taluka is describe through the cultural point of view the only festival which is highlighted during that time is the *Pednecho Dassro* but apart from *Pednecho Dassro* there are various other festivals which are celebrated in Pernem Taluka.

Pernem taluka is nearby to the state called Maharashtra, it has more influence of Marathi culture in their lifestyle like the language they speak, the customs and rituals they practice, and the way of celebrating the festivals is quite similar. This may be because of the rule of Bhonsle of Sawantwadi. Pernem taluka was the last taluka captured by the Portuguese that is in the year 1788. It remains under the Portuguese rule for 173 years. In the villages of Mandrem, Dhargal and Tuem the most of the shifted deities are found because Portuguese were destroying the temples. The local people tried to save their deities and therefore they have shifted their deities in the Pernem taluka during that Bhosle of Sawantwadi were ruling over this taluka. The impact of western culture is less as compared to the other talukas of Goa. The Pernem taluka has great historical background. The history of Pernem taluka is highlighted through its culture, festivals and tradition; like the *urus* festival from Arabo denotes the existence of the Arabs traders in Pernem taluka. The *Satiya devi* shrine from

Naibag represents the five hundred sati's who took Samadhi at that place and therefore that deity is called as *satiya devi*. The *dassroutsav* from Virnoda represents that in olden days the men's from the village used to go on war. The different festivals are celebrated in Pernem taluka throughout the year. All the festivals are celebrated in each village of Pernem taluka but the way of celebration differs like in Morjim village the during the *shigmoutsav* the *khankhel* is performed around the holi but at the Naibag village during the *shigmoutsav* the *talgadi* is performed, while in Paliem village the float parade is organised and in the Hankhane village the ritual of *ghodemodni* was earlier practiced but now due to their personal disputes this ritual has been stopped in the Hankhane village. During the *shigmoutsav* the arecanut tree is used to perform the holi in the Korgao village while in the Mandrem village the Mango tree is being used to celebrate the Holi.

Though the *Dassro* from Pernem is famous but *Dassro* festival from other villages in Pernem taluka is unique like in the Parcem village *Dassro* festival is interlinked with the neighbouring villages of Agarwada and Tuem. The celebration of *Dassro* festival in Parcem village is incomplete without involving these villages. *Dhalo* festival is mostly celebrated in all the villages but the way of celebration differs like in some villages it is celebrated for five days while in some villages it is celebrated for seven days. There is difference in the songs they sing though the dialect of Konkani language spoken in the entire Pernem taluka is same but while singing the *dhalo* songs difference can be identified in all the villages. The *zatra* are the commonly celebrated festival in almost all the villages of Pernem taluka. In Pernem taluka all the festivals are celebrated in almost all the villages but there are some unique festivals which are only celebrated in a particular village like in Paliem village *inglenche nhavan* tradition is practiced during the annual *zatra* this tradition is only practiced in Paliem village. In Dhargal village during the *dassro* festival *melamel* tradition is practiced during this tradition the *tarangas* of shifted deities and the *tarangas* of local deities comes together to

meet and this ritual is called as *melamel*. In the same village at the place called Arabo the *Urus* festival is being celebrated and it is one of the unique festivals from Pernem taluka. In the Korgao village *shigmoutsav* ends with the tradition of *Satti* where in the person from Harijan community dress white *saree* that person is called as *Satti* and visits every house in the village. This *satti* tradition is considered as an auspicious by the villagers. In the same village the *Ghondhal* ritual is performed in the *Kamaleshwar* temple. This ritual shows the influence of Marathi culture in Goa. The *kalashutsav* which was celebrated in the Morjim village is very unique it's celebrated for the whole month. It was celebrated after every five years but now it has been more than fifteen years this festival has not been celebrated it is because of the inter disputes among the villagers but when researcher interviewed the villagers they were of the opinion that celebration of this festival might start again.

To understand the cultural history of the Pernem taluka the archaeological remains has played important role. It has helps to understand the historical background of Pernem taluka. The archaeological remains such as sculptures, hero stones, sati stones, copper plate etc. has provided information regarding the Pernem taluka. Some sculptures are neglected and kept outside; they are highly damaged and have almost the cultural and historical importance so these sculptures need to be preserved for the future generation. Some sculptures are kept in the museums.

The Mahishasurmardini sculpture from Korgao dates back to 10 century A.D. This sculpture is kept outside and it is neglected. The villagers don't have proper information regarding this sculpture. The another sculpture of *Kuvleshwar* from Korgao identified as *Kartikeya* sculpture of early Chalukyan period and now that sculpture is kept in the collection of Goa State Museum. This sculpture signifies that from earlier period Kartikeya is being worshipped in this village. The Brahma sculpture found at Parcem and Virnoda village signifies that Lord Brahma is being worship as the affiliated deity. The Vishnu sculpture from

Korgao has the beautiful carving. The sati stone found in the Paliem and Mandrem village represents that during earlier time in this villages the sati practices were conducted. The hero stone denotes the scenes from war. The hero who has sacrificed his life goes into the heaven. The shivalinga depicted on the hero stones represents that Lord Shiva is being worship during that time period. The Korgao copper plate is the important archaeological remain. It dates back to the 1351 A.D. It belongs to the king Bhimbhupal. This copper plate mentions that earlier Pernem was known as '*Pedina*'. It also mention about the genealogy of the king Bhimbhupal.

Nowadays the original sculptures are replaced by the new sculpture and the original sculptures are immersed in the water. Instead such sculptures should be handover to the museums. Since the change is the constant part of our life, we need to accept the change but along with that we need to preserve our culture and history.

The culture of the Pernem taluka is very unique. It has the mixture of the Marathi and the Goan Culture. Every festival is celebrated in unique way, each festival and ritual had its own singnificance. The cultural history of Pernem taluka is very intresting and it need to be highlighted. The local people should understand the importance of culture and should pass it on to the next generation.

## **References**

### **Books**

Alvares, Claude. *Fish Curry and Rice: A Citizens Report, EcoForum*. Mapusa: The Goa Foundation Publication, 2002.

Behere, P.R. *Shree Ravalnath Ani konkanatil Devaski*. Borivali: Durga Prakashan, 1955.

Bhandari, Romesh. *Goa*. New Delhi: Roli books, 1992.

Braganza Pereira, A.B. *Ethnography of Goa, Daman and Diu*. New Delhi: Penguin Books India Pvt. Ltd., 2008.

Deshprabhu, Vasudev A. *Nagdevacha Tamrapat Ani Pednyatil Varande Ganv*. Mumbai: Balkrishna D. Khadpe, 1950.

Dhume, Anat Ramkrishna Sinai. *The Cultural History of Goa from 1000 BC 1352 A.D. Panjim: Dr.Ramesh Anant S. Dhume, 1985.*

Dhume, Vinayak Narayan Shenvi. *Devbhumi Gomantak. Mumbai: All India Saraswat Foundation.*

Gomes, Olivinho J.F. *Goa*. New Delhi: National Book Trust, 2002.

Gune, V.T. *Ancient Shrines of Goa: A pictorial survey*. Goa: Director of Goa Historical Archives.

Kadamb, S.G. *Sources of History of Kadambas of Goa*. Panaji: Broadway Publishing House, 2013.

Kamat, Kuldeep. *Pedne Talukyacha Sanskrutik Ithas*. Panjim: Art and Culture Department, 2017.

- Kamat, Nandakumar. *Cultural Relation of Goa with Gujarat*. New Delhi: Concept Publishing Company, 1989.
- Kamat, Pratima. *Farar Far: local Resistance to Colonial Hegemony in Goa 1510-1912*. Panaji: Institute Menezes Braganza, 1999.
- Kamath, N.J. *The Konkani world*. India: Prem Kamanth, 2016.
- Kelkar, R.N. *Amcha Dhalo*. Pune: Maharashtra Rajya Loksahitya Samiti, 1988.
- Kerkar, Rajendra. *Gramgatha*. Valpoi: Vivekanand Sahitya Sanskruti Abhivrudhi Manch, 2012.
- Kerkar, Rajendra. *Natural Heritage of Goa*. Panjim: Broadway Publishing House, 2016.
- Khedekar, Vinayak Vishnu. *Eco- culture Goa Paradigm*. Panaji: Broadway Publishing House, 2013.
- Khedekar, Vinayak Vishnu. *Goa: Land, life and Legacy*. Panaji: Directorate of Art and culture, 2016.
- Khedekar, Vinayak. *Lok Sarita*. Panaji: Kala Academy Goa, 1993.
- Lavsen, Karin. *Faces of Goa Gyan*. New Delhi: publishing house, 1998.
- Mankekar, Kamala. *Culture and religious Tradition in Temples of Goa*. New Delhi: Ministry of information and Broadcasting Government of India, 2014.
- Mascarnehas, Odette. *The Culinary Heritage of Goa*. Panjim: Broadway book center, 2014.
- Medeira, Blossom. *Purabhilekh Puratatva*. Panaji: Directorate of Archives & Archaeology, 2020.
- Mhamai, S.K. *The Sawants of wadi and the Portuguese*. New Delhi: Concept Publishing Company, 1984.

- Mitragotri, V.R. *A Socio-Cultural History of Goa from the Bhojas to the Vijaynagara*. Panaji: Menezes Braganza Institution, 1992.
- Mitragotri, V.R. *Memorial Monuments of Shilahara Kadamba Period from Goa*. Panaji: Directorate of Archives, Archaeology and Museums, 1988.
- Mitterwallner, G. *The Hindi past sculpture and architecture*. Mumbai: Marg Publication, 1983.
- Moraes, George. *The Kadamba Kula – A History of Ancient & Mediaeval Karnataka*. New Delhi: Asian Educational Service, 1990.
- Naik, Arun. *Pedne Talukyacha Ithas*. Siolim: Saipreet Publisher, 2018.
- Nayak, Jayanti. *Pednecho Dossro*. Panaji: Goa Konkani Akademi, 1995.
- Pandey, Sastri S.M. *Hindu Feasts, fasts and ceremonies*. New Delhi: Asian Educational Services, 1988.
- Pereira, Rui Gomes. *Hindu Temples and Deities*. Panaji: Printwell Press, 1977.
- Phaldesai, Pandurang. *Goa: folklore studies*. Panaji: Broadway Publishing House, 2019.
- Phaldesai, Pandurang. *Kaleidoscopic Goa – Cultural Atlas*. Panaji: Vasantrya Dempo Education and Research Foundation, 2004.
- Rao, Gopinath. *Elements of Hindu Iconography*. New Delhi: Motilal Banarasidas, 1985.
- Rodrigues, Maria. *Feast, Festivals and observances of Goa*. Merces: L.da Costa Rodrigues, 2004.
- Sakhardande, Prajal. *Goa Gold Goa Silver Her History Her Heritage from earliest Times to 2019*. Panaji: Broadway Publishing House, 2019.

Satoskar, B.D. *Gomantak: Prakruti Ani Sanskruti vol. I*. Pune: Shubhada Saraswat Prakashan, 1979.

Satpathy, Binod. *Indian Culture and Heritage*. Bhuvneshwar: Independently publish, 2022.

Shah, Giriraj. *Indian Rediscovered*. New Delhi: Abhinav Publication, 1975.

Sheik, Ali.B. *Goa Cultural Trends*. Panaji: Directorate of Archives, Archaeology and Museums, 1988.

Shirodkar, P.P. *Etymology of village and names of Goa.* Bombay: Popular Prakashan Pvt. Ltd., 1993.

Shirodkar, P.P. *Socio-cultural Life in Goa during 16<sup>th</sup> century*. New Delhi: Concept Publishing House, 1997.

Xavier, P.D. *Goa: A Social History (1510 – 1640)* Panaji: Rajhans Vitaran, 1993.

## **Thesis**

Amonkar, Dattaguru. *Cultural History of Bicholim taluka – North Goa since 1510 A.D.* Ph.D Thesis, Shivaji University, 2012.

Kamat, Varsha. *Socio- political and religious life in Goa (1900-1946)*. PhD thesis, Goa University, 1996.

Phaladesai, Pandurang. *A Cultural History of the Cancona Taluka of Goa*. PhD thesis, Goa University, 2003.

Prabhushashtri, Indra. *Image Worship of the Puranic Deities in Goa: A Critical Study*. PhD thesis, Goa University, 2022.



### Newspaper article

Govind Potekar. "Shravan, The month filled with festivities and delicacies." *O'Heraldo*, August 31, 2023.

Govind Poteker. "Shigmo at Pernem's Rock Shrine." *O'herald*, March 12, 2023.

Isidore Domnick Mendis. "Of white beaches and Arabian horses." *The Times of India*, May 9, 2009).

Isidore Domnic Mendi. "Beach- blessed Mandrem." *The Times of India*, July 18, 2009.

Isidore Domnick Mendis. "A Tourist village Rooted in religion." *The Times of India*, November 28, 2017.

Keshar Naik. "Pernem village which hosts 3000 for lunch post dussehra goes quiet this year." *The Times of India*, October 29, 2020.

Keshav Naik. "The beginning of a saint and end of freedom fighter." *The Times of India*, July 5, 2016

Maria de Lourdes Bravo Da Rodrigues. "Pednechi Punav: A night of possessions ad sprits." *The Navhind Times*, October 10, 2013.

Nilkanth Pednekar. "Pernem locals revel in Shigmo traditions." *The Times of India*, March 28, 2011.

Nilkhanth Pednekar. "Pernem's colour-filled celebrations." *The Times of India*, March 28, 2013.

Pandurang Naik. "Parched throats." *The Times of India*, June 19, 2015.

Pratap Naik. "Tulsi Vivah traditions, celebrations in Goa." *The Goan Everyday*, November 26, 2020.

Rajendra Kerkar. "Saving History, NOT SATI." *The Times of India*, November 2, 2014.

Rajendra Kerkar. “Shigmo’s battle stance: Horses, swords & the twirl of ghodemodni.” *The Times of India*, April 2, 2013.

Rajendra kerkar. “Pernem’s dussehra wedding.” *The Times of India*, September 24, 2017.

Venita Gomes. “This traditional Goan dance is an all–women affair.” *Gomantak Times*, January 13. 2023.

Rohit Phalgaonkar. “Heritage Temple of Shri Morjai.” *The Navhind Times*, June 7, 2007.

Sanjeev Sardesai. “Pernem – A land of architectural beauty.” *The Navhind Times*, July 22, 2017.

Sanjeev Sardesai. “The unique Urus of Arabo.” (The Navhind Times, February 22, 2020).

## **Appendix I**

### **Questionnaire**

- Name of the respondent
- Age of the respondent
- Address of the respondent
- How many temples are there in this village?
- Which are the major temples among them?
- Which are the festivals associated with the temple?
- How these festivals are celebrated?
- The sculpture from the temple is renovated one or it's the original sculpture?
- If the sculpture is new one than where is the original sculpture kept?
- Have you seen any sculpture in the surroundings or somewhere outside?
- Which are the different festivals celebrated in this village?
- When these festivals are being celebrated?
- How these festivals are celebrated?
- Who performs all the rituals?
- What is the reason behind celebrating these festivals?
- What is the difference that you have observed over the period of time?