

Economic and Socio-Cultural History of Savoi-Verem: A Study

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DECLARATION BY STUDENT

I hereby declare that the data presented in this Dissertation report entitled, “**Economic and Socio-Cultural History of Savoi-Verem: A Study**” is based on the results of investigations carried out by me in the Discipline of History at the D. D. Kosambi School of Social Sciences and Behavioral Studies, Goa University, under the Supervision of Dr. Seema Risbud and the same has not been submitted elsewhere for the award of a degree or diploma by me. Further, I understand that Goa University or its authorities will be not be responsible for the correctness of observations / experimental or other findings given the dissertation.

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COMPLETION CERTIFICATE

This is to certify that the dissertation report “**Economic and Socio-Cultural History of Savoi-Verem: A Study**” a bonafide work carried out by **Ms Shruti Baburao alias Sachin Shetye** under my supervision in partial fulfilment of the requirements for the award of the degree of **M.A in History** in the Discipline History at the D.D. Kosambi School of Social Sciences and Behavioral Studies, Goa University.

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Date: April 2024

Place: Goa University



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PREFACE

Savoi-Verem village, surrounded by lush hills and the Mandovi River, showcases Goa's rich cultural and economic history. The village's natural beauty, with springs and abundant vegetation, provides a perfect setting for its vibrant customs and community life. Situated on the Mandovi River's left bank and surrounded by neighboring communities, Savoi-Verem demonstrates a peaceful coexistence with nature.

The temples in Savoi-Verem, particularly the revered Ananta temple dedicated to Lord Vishnu, are central to the village's cultural heritage. The annual Sakhyahari Kalo fair at the Ananta temple highlights the village's enduring traditions and spiritual significance. Economically, Savoi-Verem relies on trade, agriculture, and traditional industries. Rice farming, fruit orchards, handicrafts, and traditional fishing in the Mandovi River sustain the livelihoods of its residents.

I have selected the economic and socio-cultural history of Savoi-Verem topic for my research as I am a resident of the village and I was brought up there. I have completed my schooling in the village. Mandovi, the lifeline of the village, the greenery, and Kulagars enchanting and beautiful village of Savoi-Verem had a deep impression on me. Not much is known; therefore, I decided to document it.

I used to visit the Anant Temple sometimes, and also during the festivities, a resident I used to go there, and now I am looking at the temple and my village from a historical perspective. While doing my research, I realized that the concept of Anant has deep philosophical meaning in Hindu philosophy. I tried to look at it from a philosophical perspective. I tried to find out about Vaishnavism and if it was there in the village, as the village houses the Narayan Dev temple. As I started looking at the culture of Savoi-Verem, there was a lot of worship of folk deities in the village, and I have also documented folk culture and popular deities.

As we explore the socio-cultural and economic history of Savoi-Verem, we uncover the intricate tapestry of customs, traditions, and economic activities that have shaped this charming village. Through the stories of its people and the rhythm of rural life, we gain a deeper appreciation for Savoi-Verem's resilience and its role in preserving Goa's cultural heritage.

ACKNOWLEDGMENTS

I would like to express my sincere gratitude to everyone who has played a role in the completion of this dissertation on the "Economic and Socio-Cultural History of Savoi-Verem: A Study." First and foremost, I extend my heartfelt thanks to my mentor, Dr. Seema S. Risbud, for her invaluable guidance, insightful feedback, and unwavering support throughout the research process. Her expertise and mentorship have been essential in shaping the direction of this dissertation.

I am also deeply thankful to the faculty members of Goa University, whose expertise and encouragement have greatly enriched my academic journey. I appreciate the support received from the staff and administrators of the History discipline at Goa University, who have assisted me with administrative matters and accessing essential resources for this research.

Special thanks go to the libraries of Goa University and Central Library Goa for their assistance in locating and accessing relevant primary and secondary sources. Their expertise and willingness to assist have been invaluable in navigating the extensive collections of historical and scholarly materials.

I extend my gratitude to the priest of the Khamini temple, Satchit Palkar, for generously sharing his knowledge on the topic, as well as to other locals who have provided insights and perspectives that have enriched my understanding of folk culture and traditions.

Lastly, I deeply appreciate all those who have contributed, directly or indirectly, to the completion of this dissertation. Their support has been invaluable, and I am truly grateful for their contributions.

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Figure 1 – Idol Anant

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GLOSSARY

Bhumika – mother goddess

Chappals – footwear

Divaj/ Divaja – lamp which has five wicks

Devchar – folk deity or protector

Dhako/ Dhakko – jetty

Devul – temple

Gotho/Goto – cowshed

Gramdevta – village deity

Jageveile – regional

Kulagar – intercrop plantation

Kambal – rough blanket

Kalo/Jatra- annual festival of temple deity

Mand – open sacred place

Praveshdwar – main entrance of

Porsu – flower garden

Pole – pancakes made from Goan red rice and udid-daal

Rakhno / Rakhandar – protector

Sansthans – temple

ABSTARCT

This study examines the economic and sociocultural history of the Savoi-Verem settlement in Goa, India, which is bordered by lush hills and the Mandovi River. The village is full of natural beauty, with many of springs and vegetation, and is a great representation of Goa's cultural and economic legacy. It also personifies environmental harmony. The study delves into the intricate network of historical occurrences, cultural practices, and business endeavors that have shaped Savoi-Verem. Of special note are the town's temples, particularly the revered Ananta temple, which pays homage to Lord Vishnu, and the annual Sakhyahari Kalo fair.

The village's economy is based on trade, agriculture, and customary industries like handicrafts, rice farming, and fruit orchards in addition to customary Mandovi River fishing. The historical development of these economic endeavors and their effects on the sociocultural fabric of the hamlet are examined in this study. In addition, it looks at how indigenous groups, including the Gawda tribe, shaped Savoi-Verem's cultural legacy and maintained customs in the face of change.

The research paper highlights Savoi-Verem village's tenacity and spirit by conducting a thorough analysis of historical documents, cultural practices, and economic activities. It also emphasizes the village's importance in preserving Goa's rich cultural inheritance. It also highlights the roles played by other communities, such as the Saraswat Brahmins, Bhandari, Satarkar, and Catholics, in forming the village's cultural milieu and their involvement in the Goa freedom movement. Overall, the study adds to a better understanding of Savoi-Verem village's historical relevance within the larger framework of Goan heritage by offering insightful information about the socio-cultural and economic dynamics of the community.

CHAPTER – I

INTRODUCTION

1. Background

The history of the state of Goa is rich and varied, spanning thousands of years. It is situated between the Western Ghats and the Arabian Sea, close to Maharashtra and Karnataka.

Geographically, it consists of hills in the east and a plateau in the center, with river basins and coastal plains in the lower areas.

Goa's culture, architecture, and way of life have been influenced by a variety of factors, from ancient civilization to colonial rule. The region was home to several indigenous tribes, such as the *Kunbi* and *Gawda* tribes, who were renowned for their skills in agriculture and handicrafts. The Goan tribes are a representation of Goa's tribal heritage. These people celebrated feasts, festivals, nature worship, and folklore. These tribes continue to maintain their culture.

The early history of Goa is closely linked to the maritime trade routes that brought the Indian subcontinent and the rest of the world together, fostering early trading colonies and cultural interactions. Early Goan history is characterized by the reign of several dynasties, such as the Chalukyas, Satavahanas, and Mauryas. Goa developed into a significant political and cultural hub during the Kadamba dynasty, and the Kadambas left behind a vast heritage of temples and structures that can still be found across the city. The Bahamani Sultanate and the Vijayanagar Empire struggled for dominance after the Goa Kadamba was overthrown. In 1498, Yusuf Adil Shah of Bijapur took control of Goa. The Bijapur Sultanate lost the province to Portuguese Viceroy Alfonso de Albuquerque. With this, Portuguese colonial authority over Goa began. Goa

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developed into a significant hub of trade and commerce during the Portuguese colonial era, drawing traders from Europe, Africa, and Asia.¹

Goa has 1,424 km² of forest cover, of which 1224.38 km² are controlled by the government and 200 km² are privately held. The state's eastern areas, particularly the Western Ghats, are known as biodiversity hotspots due to their high biodiversity. Coconut trees and deciduous vegetation, including teak, sal, cashew, and mango trees are significant, as with forest goods like bamboo canes, Maratha barks, and chillar barks. Numerous fish species, migrating birds, wild boars, and foxes are examples of wildlife. Parrots, mynas, and kingfishers make up the avifauna. Renowned national parks like Bondla and Salim Ali Bird Sanctuary are situated in Goa, and snake populations aid in the suppression of rodent populations.

Goa is bordered by the Western Ghats along its coastline, offering ideal settings for wildlife sanctuaries and attracting nature lovers. The beaches are popular destinations for both locals and tourists, offering exciting water sports activities. Goa's convenient location makes it easily accessible to visitors. Described as half of a heart, Goa is nestled between the Sahyadri Ghats to the east and the Arabian Sea to the west. Its total area is 3702 square kilometers, with a population of 1.5 million. The state is dotted with several rivers that flow into the Arabian Sea. Major beaches include Arambol, Mandrem, Morjim, and Vagator in the north, and Majorda, Colva, and Palolem in the south.

Goa's hot tropical climate is experienced in three separate seasons: winter, summer, and monsoon. Because to its location between the Arabian Sea and the Western Ghat Mountains, it is protected from extreme temperature variations; yet, summertime humidity increases make it feel

¹ V. T. Gune,(ed.), Gazetteer of India, Union Territory: Goa, Daman and Diu, Panaji, 1979, p.3.

hotter. Rainfall is frequent during the monsoon season, which lasts from June to September. July is the wettest month. The best time to visit is in the winter. Although there is less rain in August and September, clouds regularly hang over the sky on clear days.

It's uncertain where "Goa" came from, but Portuguese colonialism is where it first appeared in European languages. Names like "Goparashtra" or "Govarashtra," which translate to "land of cowherds," are mentioned in ancient Indian writings like the Mahabharata. The Skanda Purana and other manuscripts refer to it as "Gomanchala," although Sanskrit texts cite names like "Gopakapur" and "Gopakapattana."²

Ponda is situated away from the coastal areas of Goa. Its topography is made up of hills, rivers, and abundant vegetation. Ponda's historical significance and geographic location have led to its recognition as Antruz Mahal. Ponda is a significant industrial and commercial hub in Goa. The majority of Ponda's population depends on trade. Since ancient times, Ponda has served as a center for religious and cultural activity. Ponda is home to numerous mosques, Jain Buddhist shrines, and temples. There are several beautiful natural villages Ponda.³

Savoi-Verem is a village blessed with verdant green hills that have proven grace sky, with endless springs gushing of vast fresh water bodies and the Mandovi River on one side. Once settled by the Gawda tribe, the primitive settlers, today is inhabited by many communities. The village is situated on the left side of river Mandovi. The village is bordered by Keri, Volvoi village on one side and is surrounded by village Betki. And on other side the Mandovi River is just a stone's throw away. The village comprises Ghano, Savoi, Kulan, Shilu, Bonye, Pali,

² B. D. Satoskar. "Gomantak Prakruti Aani Sanskruti Vol.I-III" Pune: Subadha Saraswat, 1979.

³ Padmaja, kamat. Ponda: A history of temples. Goa University, 2011.

Dhupem, Suktollem, Chafad, Kheddem, Velkas, Kaungal, Gaunkar vaddo, Bhag vaddo, Madak, Bandh, Kanak, Modlo vaddo, Chafe Bhat, Amrai and Bidruk.

Due to inland water transport from Savoi-Verem cho *Dhako*, *Phonche- Bhatacho Dhako*, *Metaar*, and *Paayvatevailo Dhako* it has been possible to come and go to Savoi-Verem from long time. Savoi-Verem has steadily prospered due to agriculture, trade and traditional industries. People in this village do rice cultivation (Rabi, October to March).⁴ Also, many varieties of fruits and vegetables are cultivated by the people in this village. A large number of people in the village are dependent on the *Kulagars*, in which areca nut or betel nut is major produce and also cashew, pineapple crops are grown in these Plantation. People were also depended on the traditional handicraft during earlier times. Traditional fishing activities are also carried out in the river, passing by the village. ⁵ Agriculture, especially coconut cultivation, is vital for Savoi-Verem's economy, with Maanas structures along the coast managing water flow to protect crops. Cultural practices, including ancient deity worship and unique temple rituals, reflect the village's rich heritage.

During the ancient period, the people in Goa worshiped the mother goddess in the form of anthill or Santer. They also worshiped Mother Earth in the name of *Bhumika*. Anthill worship still continues in Goa. The concept of *gramdevta* or village deity plays an important role culture and religion, particularly in rural communities. In Goa every village is associated with one or more village deities seen as spiritual guardians or protectors; people characterise them as founder or caretaker of the village. The primary duty of *grmdevta* is to protect village from any harm, misfortune, and natural calamities. Even today, the rich cultural history of Savoi-Verem is

⁴Rajendra P. Kerkar. "Gramkatha." Keri-Sattari,2012.Pg. 40,41.

⁵Alister Miranda " Virginal Savoi-Verem." Goa Today,2001

reflected in the various festivals held in the village. The village has temples of Sheshshayi Anant, Sateri, Narayan Dev, and *Grampurush*. The puranic temples in the village are the prominent Anant temple and the Narayan Dev temple, Datta Mandir and the folk deities temples in the village are *Khamini* temple, Sateri temple, *Grampurush*, and others.⁶

The Ananta temple in Savoi-Verem possesses a distinct identity, situated slightly apart from the village amidst a serene green environment. The temple of Anant is dedicated to lord Vishnu. The temple has a tradition of a seven day fair, and it has come to be known as “*SakhyahariKalo*.” This fair of *Sakhyahari* is melodious confluence of various rituals and traditions. Savoi-Verem has a rich heritage of “*Bhajan*,” drama, all of which are displayed at the seven day fair. For seven days the village is literally in a stage of joy. Yet another festival that is celebrated with great enthusiasm is Shigmo, *Dhalo* festival which is meant only for ladies is also celebrated. Once a year during the month of December is celebrated Khamin *Padvo*, in Shri Khamin Devi Temple which is located on the top of hill called Khamin Dongor.⁷

There are different community people in Savoi-Verem village namely the Saraswat Brahmins, Brahmins (Bhat), Bhandari, Gawda, Satarkar, Catholic and other. The Bhandari and Satarkar are predominant in the village. Few Catholic families are there in the village. Vinayak Khedekar says that the village once belong to the *Kulmi* tribe and the *gaonkari* of the village also belonged to them, however later the *gaonkari* was taken over by the upper caste p⁸. Passionate as they are of their culture, art and religious beliefs, they are also in equal measure passionate about

⁶ Rajendra, Pandurang Kerker, “Gramkatha.” Keri-Sattari, 2012.

⁷ Alister Miranda “Virginal Savoi-Verem.” Goa Today, 2001.

⁸ Vinayak, Vishnu, Khedekar. “Goa Devmandal, Unnayan aani Sthalantar.” Panjim Goa, 2018.

nationalism and environment. During Goa freedom struggle movement many people from the village participated in the movement. The spark of the patriotism in them was lit by Mohan Ranade.

2. Aims and objectives

- To trace the economic history of the village pertaining to cultivation and trade.
- To highlight and explore the temples such as Anant temple and others.
- To examine iconographical features of deity Anant.
- To document fairs and festivals such as Kaalo, Jatra, Shigmo and others in the village.
- Concept such as Puranic and Folk deities will be discussed.

2.1. Hypothesis/ Research question

This research will also script the rich cultural heritage of village that include various feast and festivals and this intern would serve the purpose of tracing its history. The study will also discuss Puranic and Folk deities worship.

In this dissertation an attempt will be made to study the physical setting of the village. How the geographical settings led to giving strength to land based economy of Kulagar and Bagayat. This study will also dwell into the inland trade activities. The study will also document various commodities of trade.

2.2.Scope

The study attempts to fill the gap by conducting a detailed topic analysis. The study shall explore the socio-cultural aspects of the village. It will shed light on the customs, traditions and social structures that shaped the village. This could include religious practices, festivals, traditional arts and crafts. The impact of colonial rule on the village.

3. Literature Review

Rui Gomes Pereria, in his work “*Goa: Hindus Temples and Deities.*” provides an view on Temples of Goa and provides detail about the Mahajans , and more and also some practices that are related to some of the temples in Goa.⁹

In the magazine “*Devastan Visheshank,*” Pratap Govind Pawar has mentioned about various temples and deities found in Goa. He also provides brief information about the Anant Temple of Savoi-Verem.¹⁰

Joao Antonio Jacinto da Costa, in his book “*A History of Goa from the Earliest Times to the Day of its Liberation from Portuguese in December 1961,*” he gives details of the Goan history from

⁹ Rui, Gomes, Pereria “Goa: Hindu Temples and Deities.” Panjim, 1981.

¹⁰ Pratap, Govind, Pawar. “Devasthan Visheshank.” Gomantak. 2003.

ancient times to Kadambas, to Muslims and the Portuguese period. Also the etymology of some villages of Goa is given.¹¹

Rajendra Kerkar in the article “*Savoi-Verem Jatra a symbol of Communal Harmony*” talks about the Anant Temple of Savoi-Verem and the annual jatra/kalo of the temple and unique rituals of the festival.¹²

“Ancestral Deities of Savoi-Verem” in this article Vinayak Vishnu Khedekar gives a brief overview of the Sateri-Khamini temple at Khamin Dongor in the village and about the rituals, festivals of the deity¹³

Anant Ramakrishna Dhume, in his work “The cultural history of Goa from 10000 BC to 1353 A.D.” focuses on the religious life of the early settlers of Goa and the Sumerians. There is mention in his books about the evidences which were found in Savoi-Verem village.¹⁴

B.D. Satoskar, in his book “*Gomantak Prakruti aani Sanskruti* ” (parts 1-3) focuses on the historical, social and cultural aspects of Goa, including the traditional practices, customs and heritage.¹⁵

Rohit Phalgaonkar in his article “Anant Temple of Savoi-Verem and worship of water” talks about the structure and what was used to build the temple and also about the tanks of water of the temple.¹⁶

¹¹ Joao Antonio Jacinto da, Costa. “A History of Goa from the Earliest Times to the Day of Liberation from the Portuguese in December 1961.” Portugal: Ramakant Printers, 1982.

¹² Rajendra ,Kerkar. “Savoi-Verem Jatra: a Symbol of Communal Harmony.” Times of India, 2008.

¹³ Vinayak, Vishnu, Khedekar. “Ancestral Deities of Savoi-Verem.” The Navhind Times, 2001

¹⁴ Anant, R.S. Dhume. “Cultural History of Goa from 10000 B.C -1353 AD.” Panjim, 1986.

¹⁵ B.D. Satoskar, “Gomantak Prakruti aani Sanskruti vol-1-3.”

¹⁶ Rohit, Phalgaonkar. “Anant Temple Savoi-Verem.” The Navhind Times, 2013.

Vinayak Khedekar, in his book “Goa: Land, Life and Legacy” focuses on Goa’s eco-culture, rituals, deities, festivals, communities and other aspects. He also talks about the traditions, rituals, deities of Savoi-Verem.¹⁷

K.D. Naik in his book “Gomantakachi Sanskrutik Ghadan” focuses on the social and religious aspects of Goan history.¹⁸

Romesh Bhandari, in his book “Goa”, gives a brief introduction to the historical background of Goa.¹⁹

Bhikaji Naik, in his book “Savoi-Verem cho Shigmo” focuses on the Shigmo festival which is celebrated in Savoi-Verem village. The book give idea about the festival which is celebrated in the village and the rituals and other aspects of Shigmo in Savoi-Verem.²⁰

In the book “Sakshatkari Dev – Prabhu Shree Anant”, the writer Shankar Gangaram Naik writes about the Shri Anant Temple at Savoi-Verem. It gives you idea about the people’s beliefs regarding the deity and his arrival at Savoi-Verem. The book “History in practice” gives you knowledge about the socio-economic history of India particularly the village community in Deccan village community and some aspects of Goa.²¹

The book “Eco-Culture Goa Paradigm” by Vinayak Khedekar tells us about the eco-culture of Goa, the eco-cultural fest and festivals, deities and about Goan culture is related to the nature.

The book gives us idea about how people who carry out yearly rituals, put on artistic

¹⁷ Vinayak, Vishnu ,Khedekar. “Goa, Land, Life and Legacy.” Goa, Directorate of Art and Culture, 2016.

¹⁸ K. D. Naik. “ Gomantakachi Sanskrutik Ghadan.” Gomant Vidya Niketan Prakashan, 1968.

¹⁹ Romesh, Bhandari. “Goa.” Lotus Collection, 1999.

²⁰ Bhikaji ,Naik “ Savoi-Verecho Shigmo.”

²¹ Shankar, G. Naik. “ Sakshatkari Dev – Prabhu Shree Anant.” Savai-Vere: S.G. Naik, 1988.

performances, or celebrate folk festivals signify and shed light on the components of eco-culture.²²

“Feasts, Festivals and Observances,” Maria Rodrigues discusses the Goan feast and festivals which are celebrated by the Hindus, Catholics and Muslim communities of Goa.

In the book “Goa Devmandal, Unnayan aani Sthalantar” Vinayak Vishnu Khedekar talks about the temples, the Puranic deities of Goa, folk deities of Goa and the shifting of temples during the times of Portuguese colonial rule in Goa. This book also talks about the deities and temples of Savoi-Verem.

4. Methodology

Collection and documentation of sources, materials, that includes published and unpublished sources; books, magazines, articles, newspaper articles. Field visits to temple sites and other important village sites. Critical analysis of the sources which are collected.

5. Scheme of Chapters

The dissertation titled “Economic and Socio-Cultural History of Savoi-Verem: A Study” is broadly divided into 5 chapters:

Chapter 1: The first chapter is introduction; it contains physical settings of Savoi-Verem, aims and objectives, methodology, literature review, comments on significance of study.

²² Vinayak, Vishnu, Khedekar “Eco-Cultural Goa Paradigm.” Goa: Broadway Publishing House, 2013.

Chapter 2: The second chapter deals with places of worship in the village. It discusses the puranic deities and folk deities, temples and other places of Worship.

Chapter 3: The third chapter highlights the socio-cultural life of savoi-verem. Different fairs and festivals that are celebrated in the village and their historical and cultural significance will be discussed.

Chapter 4 : The fourth chapter deals with land cultivation; which includes the concept of Kulagar (plantation), cultivation of coconut, arecanut, spices, cashew, banana, mango plantation and its significance. It also will throw valuable light on the trade activities carried by the traders in savoi- verem.

Chapter 5: The fifth chapter will be concluding chapter, in which brief overview of the research conducted and concluding remarks will be attempted.

CHAPTER II

PLACES OF WORSHIP

1. Idea of Worship

The basic foundation of worship is the human urge to recognize and revere the transcendent, holy, and divine. Worship is the recognition, adoration, and respect of a higher power or divine being. There are different types of worship, including devotional practices, rituals, ceremonies, and prayers. The idea of worship changes across cultures and religions. Religious teachings, scriptures and traditions influence the forms of worship. In most religious traditions, worship is the method through which devotee connects with the divine, this connection is sought to express gratitude, to seek guidance and to foster spiritual growth. This method can be both at individual and at community level.

People can worship privately or in groups. Worship involves activities like praying, meditating, chanting, singing, reading sacred texts, making offerings, and participating in rituals and

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festivals. This practice's deepens one's connection with the divine and fosters spiritual growth. Puja is the Hindu term for the adoration of gods and goddesses. Puja can be done in a Hindu temple or at home, and it is typically done daily. It has images and items with symbolic meanings that connect to the divine. Hindu texts such as the Puranas, Bhagavad Gita, Upanishads, and Vedas provide direction on various aspects of worship.

2. Types of Worships:

2.1. Puranic Worship:

The name "Purana" means old, indicating the ancient origin of the text. Puranas are ancient Hindu texts that contain stories about gods like Vishnu, Shiva, Durga, or Parvati. It also contains accounts of the creation of the world and the rule of kings. Purana is considered as the Smriti category of scripture, which means scriptures that contain the traditional knowledge of religion and domestic and social practices. Puranas are formed by humans and passed from one generation to another. Smriti means memory in Sanskrit. There are 18 major Puranas and 18 minor Puranas. Puranic worship revolves around the narratives, stories, and descriptions of deities found in the Puranas.²³

These texts were written in simple Sanskrit verse, making them accessible to everyone, including women and individuals from the lower caste who were not allowed to study the Vedas. Vedas are Shruti scriptures, which means scriptures prepared according to whatever was heard. The Vedas are the religious text passed down orally, whereas the Puranas are the stories of religious legends.

²³Sailaja Kaipa "Puranas in brief description." Andhra Pradesh, 2017. Ananta Journal.

These daily practices are done by Brahmins and involve chanting mantras and doing certain rites called for by the scriptures like Puranas and other.

2.2. Folk Worship:

Folk worship refers to the veneration of deities or spiritual beings whose stories and worship practices are not primarily based on the Puranic texts. This involves local or regional traditions, folk beliefs, tribal practices, and rituals unique to certain groups that existed before the Puranic literature. Some folk deities are connected to nature, ancestral spirits, local heroes, tribal gods, or special forms of divine respected by particular communities.

Folk worship is not derived from Puranic texts nor, it has its own texts and scriptures. It is a part of oral traditions. While Puranic worship centers around deities and stories that are found in Puranas, folk worship encompasses a broader spectrum of religious practices which are taken from a variety of sources, traditions and local customs within the vast Hindu spirituality. It doesn't involve reciting mantras.

2.3 Vaishnavism – Worship of Vishnu:

The core of Vaishnavism is devotion to Vishnu and his avatars, or incarnations, especially to Rama and Krishna. Vaishnavism acknowledges Lord Vishnu as their lord. Although he is simply a minor deity in the Vedas, he is one of the most important gods later on. He has a relatively minor role and is only referenced very briefly in the Rigveda hymns. Vaishnavism emphasizes devotion as the main path to achieving freedom and developing a love relationship with the

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almighty. One important component of the religious practices that many followers adhere to is worshipping Vishnu.

Worshipping Sheshashayana Vishnu, often referred to as Ananta Shayana Vishnu or Vishnu in the Ananta Sayana posture, is a part of Vishnu bhakti, or devotion to Vishnu. In the cosmic ocean, Vishnu is depicted in this shape, sleeping atop the snake Shesha (Ananta), with the serpent's hoods shielding his head. Sheshashayana Vishnu represents the cosmic aspect of Lord Vishnu as the sustainer and preserver. The Ananta PadmanabhaSwamy Temple in Thiruvananthapuram, Kerala, and the Ananta or Madanat Temple in Savoi-Verem, Goa, are temples devoted to Sheshashayana Vishnu.

A huge panel depicting Sheshashayi Vishnu from the Gupta era may be found In the Deogarh temple. In the midst of the universe's cycle of creation and disintegration, it shows Vishnu resting on the serpent Ananta, which stands for eternity. With his four arms folded beautifully, Vishnu rests on Adishesha's coils as Lakshmi rubs his leg. Behind her are two attendants, above them gods and other celestial beings. Below, using his personified weapons, Vishnu battles Madhu and Kaitabha, two demons. The panel, which is renowned for its exquisite craftsmanship, exudes serenity and anticipation while displaying exceptional artistry. Because of His endless characteristics, Lord Vishnu is referred to as Ananta. He possesses boundless transcendental attributes.

Goan worship rituals are significantly distinct from those of other parts of India because this state is the only one that practices some of these rituals. Particularly those which are unusual in any other parts, majority of these practices are local. Most of these rituals are focused on nature and its cycles, and some of them are ancestral worship. In Goa people worship the Puranic deities as well as the folk deities.

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3. Temples and features

Temples in Goa are unique because they blend influence from various dynasties, foreign invaders, and even Buddhism. The unique aspects of Hinduism in Goa have evolved due to historical events such as the coexistence with Christianity and the isolation under Portuguese rule. In Goa, it's typical to observe lively festivities accompanied by processions of Hindu deities. Temples, known as *Devul* or *Sansthans* in Konkani were important centers for village life and socio-economic cultural activities. They were not only centers of attraction but also served as the centers of the day-to-day life and were operated based on special rules. The Mahajans, who were mainly Brahmins and some from Kshatriya background, served as caretakers and also managed the temple through the Mahajan system.

Every village in Goa has local deities known as *Gramdevta*, who serve as people's spiritual protectors. These deities are closely linked to their respective villages and are often referred to with local names that combine the deity's name with the village name, such as "*Fatorpekarin*,"

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for the village goddess of Fatorpa. Each village worships native deities called “*Rakhne*” (protectors) or “*Jagyavaile*”, who are associated with specific regions or localities. These deities are frequently represented by natural objects such as trees or stones or by little shrines located in uncultivated or border areas.

Water tanks, known as “*Talis*”, are commonly located at the main entrance of these temples. A notable feature is the large main entrance, or *Praveshdwar*. Lamp posts, called “*Deepastambhas*”, are also essential parts of the temple. Temples are usually painted in light colors and have clay tiles on their roofs, often adorned with a golden *Kalasha*.²⁴ Wooden carvings depicting stories from epics like the Ramayana and Mahabharata decorate the temples, while the “*Garbhagraga*” is typically decorated with silver. The pillars in the “*Chowk*” are usually wooden and intricately carved, and the temple roof is adorned with paintings and chandeliers. These are the some of the features of temples of Goa.

4. Puranic Deities:

a. Anant/ Madanat

The Madanat Temple, also recognized as the Anant Temple, stands in the *Madhlaa-vaadoof* Savoi-Verem Village, showcasing remarkable architecture. The image in worship is of Anant, which is yet another name for Shri Vishnu. Anant denotes infinite. He is conceived as an infinite being or power. The deity at this temple is depicted as the reclining Lord Vishnu, also known as Sheshashayi Anant. Carved from revered black “*Pashan*” (stone), lord Vishnu is portrayed alongside his consort Lakshmi. Vishnu rested on the coils of Anant, the serpent, sheltered by his hoods.

²⁴Dr. Uday Dokras “Temples of Goa”, Academia.edu. <https://su-se.academia.edu/DrUdayDokras>

Mahajans are separated into three categories: the first consists of the Bhats and the Singbals, who are Gaud Saraswat Brahmins, while the third group includes individuals with surnames like ‘Verenkar’ or ‘Chanfebhatkar’, who belong to the Vaishya class.²⁵

According to the locals in the past, there was an ashram of a sage in the village, where he taught students. One night, the sage had a dream where a divine figure appeared and said he wanted to reside in the village. The sage didn’t take it seriously at first, but the same dream occurred the next two nights, mentioning arrival from Dwarka. The sage consulted village elders, who thought the figure might have arrived by boat on the nearby River Mandovi. They found a Muslim trader’s boat, he had come from Kathiawad, but there was no idol in the boat. But they found one big black stone on which Vishnu in reclining position and other deities were carved. With the trader’s permission, they placed it by the riverbank and built a temple there.²⁶ The villagers still express gratitude by Inviting a Muslim member to the temple during the “Sakhya Hari festival.” According to some of the village people the deity didn’t come from Kathiawad, but the idol of the deity was there in village and one of the farmer found it when he was working in the field. Which was later taken to the place where the temple is built by the villagers.

According to Anant R. S. Dhume, the idol of Ananta was originally created in South India and installed in the sixth century A.D. during the reign of the Goan ruler VantuVallabha-Senanandiraja. Dhume doesn’t believe the widely accepted account of how the lord Anant arrived in Savoi-Verem, according to him it is a myth. Dhume thinks the temple has something to do with the Sumerian god Anu. He compares the Sumerian god Anu to the god Anant.²⁷ The Sumerians depicted Anu, the sky god of Mesopotamia, as the sky personified with the ability to

²⁵ Rui, Gomes, Pereria. “Goa: Hindu Temples and Deities.” Panjim, 1981. Pg.207.

²⁶ Sanjeev Sardesai. “ Temple on Water.” Navhind Times, 2021.

²⁷Anant R.S. Dhume. “Cultural History of Goa from 10000 B.C.-1352 A.D.” Panjim. 1986.

assume human form on Earth. Known as the King of the Gods, he is credited with creating humans along with his sons Enlil and/or Enki.

According to Vinayak Khedekar the image is most likely from the late 12th century CE. This was the time when the Kadamb dynasty took control of Goa. Shri Kamlavati, and Shri Anant's worship mostly serve to highlight the fact that the main goal of these deities' worship was to preserve the local water bodies.²⁸ Relationships between gods and natural waterbodies helped the villagers become aware of the importance of sweet water lakes and tanks—a necessity that still exists today.

Iconography of deity

The sculpture of Shri Anant shows Vishnu reclining position on a serpent, with his head supported by his upper right hand. He holds a conch in his upper left hand and rests his lower left hand on his leg, while his lower right hand is in a specific gesture. A disc is visible between his upper and lower right arms. Lakshmi, who is also known as *Sridevi*, is sitting at his feet, holding his leg, while *Bhudevi* is sitting near his head, looking at herself in a mirror. All ten avatars of Vishnu are depicted in the sculpture.²⁹

His first incarnation, *Matsya*, is positioned in front of the tortoise, which is his second avatar, and his left leg is seen resting on it. The avatars of *Narsinh* and *Varaah* are barely above his knees. The avatars of *Vaaman* and Ram can be seen in the panel's upper right corner. Below them are Krishna and Parshuram. Buddha is seen in the sculpture's far right corner sitting in Padmaasan,

²⁸ Vinayak, Vishnu, Khedekar "Eco-Cultural Goa Paradigm." Goa: Broadway Publishing House, 2013.

²⁹ Meena Sundaram. "The abode of Lord Vishnu at Shri Madanat Temple in Goa." Indica Today, 2023. <https://www.indica.today/research/conference/the-abode-of-lord-vishnu-at-shri-madanant-temple-in-go/>

with Kalki riding a horse beneath him. Seven Rishis are depicted worshipping him close to his head in Anjali *Mudraa*.

Such an image is called “BhogshayanMurti” or “ShesysaayiMurti,” which means literally “Idol Resting” or “Idol Resting on *Shesh*.” This sculpture is unique to Goa alone. It appears that this is the only temple in Goa where Lord Vishnu or Narayan is seen in this reclining position.

Temple structure

It is said that the temple is built on a waterlogged area using logs of the traditional Jambul trees, which do not rot in water easily. The temple was built with a rectangular shape and also has a large *Mukhamandapa*, *Garbhagriha*, and *Sabhamandapa*.³⁰ Inside the temple’s *Sabhamandap* intricate wood carvings adorn the interior with the structure once supported by eight massive wooden pillars, of which only four remain today. The *Garbhagriha* is a square-shaped room where the deity is seated and a surrounding wall. The *Mukhamandapa* has two entrances, and it also has Pradakshinaa-path. There is an entry to the pathway on the east side. It also has a carved Garuda, lord Vishnu’s *vahana* or mount. There’s an upsidalplatform on the mukhamandapas back wall. Within the temple complex, there is a tulsiVrindavan and the Garuda stambha. The tale of Goddess Vrinda and Lord Vishnu is portrayed by the Tulsi plant at Vishnu temples.

The two water tanks on the right side of the temple are filled with water that is in contact with the temple wall throughout the year. The area around the temple is surrounded by a continuous stream of water that is connected to this water tank on the other two sides.³¹ The temple itself has

³⁰Rohit Phalgaonkar. “Anant Temple Savoi-Verem.” The Navhind Times, 2013.

³¹ Rohit Phalgaonkar. “Anant Temple Savoi-Verem.” The Navhind Times, 2013.

two wells, one in the Pradakshinaa-patth and the other in the temple, which is behind the idol of the main deity, Shri Anant. The water level in these wells almost reaches the temple floor. The tanks were used for agricultural use and also for drinking water. Over time, the tank was no longer used as a source of drinking water. The temple tank lights up during the Sangodutsav on annual Kallo festival.

b. Narayan Dev

The majority of people know Lord Narayana as the Hindu divinity Vishnu. Along with Shiva and Brahma, Vishnu is one of the three most worshipped gods in Hinduism. The world's order is kept because Vishnu is the god of preservation. According to certain stories, Narayana is both the creator and the protector of the universe. There are various names for Vishnu, one of which is Narayana. He is mentioned in the Vedas, Puranas, and ancient Sanskrit texts. Lord Narayana is portrayed in some old traditions, such as the Mahabharata, as the creator, protector, and destroyer of the universe. In Savoi-Verem village, there is a Narayan or Lakshmi Narayan temple located in Bhatolem. The temple is devoted to Lord Vishnu or Narayan. He is known as the preserver of the universe.

c. Datta/ Dattatray

The incarnation of Lord Brahma, Vishnu, and Shiva in one single form is known as Datta.

There are many references that tell about the worship of Dattain Goa. Audumbara tree is considered as a symbol of Datta. Near these trees, “*ped*” is constructed. It is a place for personal worship, and it is limited to Shudha Bhat and Baman. In Savoi-Verem village, there are two DattaMandir or temples, one at Khede and one at Ghano.³²

³²Vinayak Khedekar. “Goa Devmandal, Unnayan aani Sthalantar.” Panjim, 2018. Pg.53.

5. Folk Deities:

a. Sateri-Khamini

In Goa, there are unique types of deities or groups of deities with their own special characteristics and rituals, not found elsewhere in India. In Savoi-Verem, there's a special temple dedicated to a local deity named Khamin, located on a hill called Khamin Dongor. At this temple, Khamin is worshipped alongside the goddess Santer in the form of an anthill. Additionally, Hunnai, Khamin's sister, is worshipped, and outside the temple, there are twelve stone symbols called barazan. Khamin-Raduro, considered Khamin's attendant, is also honored in the area.³³

In Savoi-Verem village, both the Kulavadis and Satarkars worship Khamin as their family deity. Additionally, Kulavadis from Keri, Sattari, and Khandepar also consider Khamin as their family deity. While the Kulavadis perform her puja, the Brahmin priest offers naivedya to her.

Khamin's sister, Hunnai, receives an annual offering of 12kg of rice as naivedya. According to oral tradition in Savoi-Verem, Khamin is believed to have originated from either the Sattari or Dudhsagar region of Goa or possibly from Karnataka. Villagers from Culem suggest she may have come from the Dudhsagar jungles, although her exact origin remains uncertain.

Nonetheless, Khamin has been part of Savoi-Verem's heritage for centuries.

According to local tradition, Khamin sought shelter from the noise of roosters, crows, and music, so Santer, the local mother goddess, brought her to the jungle where she resides now. Khamin

³³ Vinayak, Vishnu, Khedekar. "Ancestral Deities of Savoi-Verem." The Navhind Times, 2001

tied a knot to Santer's saree to ensure she wouldn't leave her, leading to an annual tradition of tying knots to their sarees. This event is celebrated as Khamin Padvo every December.

b. Sateri

In ancient period, people started to worship mother goddess in the form of anthill or Santer. In Goa the fertility deities Sateri and Ravalnath are associated with a fertility cult. These temples have a non-Brahmin priest, known as "Gurav". The deity Sateri is worshiped in anthill form. The term "Sateri" came from "santar", signifying a substance with numerous holes. There was a belief that the serpent, known as Ravainath, linked to the Sateri temple residing the anthill was Sateri's consort. Both names Sateri and Ravalnath, derived from the term "royn", indicating a particle of soil. Bhumika is another name for mother earth which is worshiped in many parts.³⁴

Originally, Sateri was worshipped in the form of an anthill. Later two metallic eyes were fixed on the anthill, and silver or golden mask of the deity was added. In other states like Karnataka and Maharashtra the deity is also worshipped as Renuka who is in the form of an anthill. Worshipers believe that she is the source of everything. She is also known as Vanadevi because she is the source of all nature and the essence of all human materials. Majority of communities are dominated by the belief in and worship of Santer. She is the source of all that is needed by humans, animals, and plant alike.³⁵

Most of the communities in the village practice santeri deity worship. According to local belief, she showers blessings upon those who act properly while punishing misbehavior. Like a child depends on its mother, so do people depend on her for all of their basic needs, and they do so

³⁴ Padmaja Kamat. "Ponda: A history of temples." Goa University, 2011.

³⁵ Vinayak Khedekar. "Goa: land life and legacy." Panjim.

with respect and fear. The villagers go to her asking for assistance in hard times and offer prayers to her for their harvests, plants, and animals. People offer prayers to the goddess before sowing or tending to their crops, and when the harvest is ready, they give her a share of it. Many divine and semi-divine beings are worshipped in many forms.

However, at the same time, they have been ultimately brought under the influence of Sanskritisation. For example, the scholars claim Sateri to be Shanta-Durga, Parvati, and Ravalnath to be Mahadev. The principal cult object in the Shanta-Durga temple is “royn” or anthill, whereas the tribal people worship the royn as mother earth or nature worship. Similarly, there are many aspects/elements in the Goan religious society wherein the local deity is somehow linked and represented as a Sanskritised deity or a form of Sanskritised deity. In Goa, Sateri is worshipped by the people of Gaude, Kulmi, Naik, Satarkar, and Bhandari communities.

There is also a temple of Sateri in Savoi-Verem. Where goddess Sateri is worshipped in the form of anthill and also idol of goddess Sateri is worshipped. The *Gade* festival, spanning three days and commencing on *Phalgun Purnima*, attracts large gatherings of devotees. Believers anticipate the opportunity to witness the presence of *Devchars* during this festival. Following the temple’s tradition, the deity’s idol is placed on a chariot and taken on a procession around the temple and the village during the annual Kallo festival.

c. **Barazan**

Barazan is a broad place. There are such places in Sattari, Sanguem, and Ponda taluka. Some places have idols, and some places don’t have any idols. Worship doesn’t take place at Barazan, but in some places, the rooster is sacrificed. It is believed that this is the place where the chief of

Bara (twelve) villages sits, discusses, and makes judgments about the village, and these idols or symbols of the same men are here.³⁶

In Savoi-Verem village, there's an area called Barazan surrounded by thick jungle. In Barazan, there are small stones, a big Linga, and a black stone under a jungle tree called Kel. People think Barazan was once a meeting spot for leaders from twelve nearby villages to discuss community matters. Now, it's become a place of worship, with the Jalmi acting as the priest.

d. Rauduro/Raudiro

There are only a few places where the deity is represented by stone symbols. During challenging times, people pray to *Raudiro* for help.³⁷ Khamini Raudiro is well-known in Savoi-Verem, where it is worshipped without any specific rituals. Once a year, a rooster is sacrificed to him, and a buck is offered for fulfilling vows. Similar locations dedicated to Khamini Raudiro can be found in some areas of Sattari and Bicholim taluka.

e. Mhatari

In Goa the male and female worship signs in separate are found in many parts, which later on have taken different form. Many lingas lack the circular *pindika* the feminine element. According to A.R. Dhume, "In the village of Savoi-Verem there's a symbol of the female element

³⁶Anant R. S. Dhume "Cultural History of Goa from 10000 B.C.-1352 A.D." Panjim. 1986.

³⁷ Vinayak Khedekar. "Goa Devmandal, Unnayan aani Sthalantar." Panjim, 2018.

represented in the form of vulva, which is called as *Mhatari*. However, over time, this practice changed, and male and female symbols became idols of *Betaland Vandevi*, respectively.”³⁸

f. Devchar

In the villages of Goa, there are various religious beliefs that have been passed down through generations. These beliefs often center on supernatural figure known as the Devchar. But people avoid directly referring to him as Devchar, they refer to him by titles Zaryavoilo, Talyantlo, Bandavoilo, Zageavoilo, which suggests his residence. In some villages, the people also refer him as “Rakhandar” or “Rakhno” which indicates he is the protector, or “Zantelo” meaning elderly man.³⁹ These terms tells that the Devchar is perceived as a male figure with supernatural power. In some places because of his dark coloring he is referred as Habshi, dark and strong. He is also known as Gaonkar in some places.

The village people protect the places where the *devchar* resides which are mainly trees such as Rumad, Vad, Pipal, and Saanvar and he do not live on mango or jackfruit trees. Not only are these trees not damaged but all the bushes and plants around them are also protected. Some of the devchars can be found next to rivers, ponds, streams, and wells. These water sources are revered and seen as holy places.⁴⁰ *Devchar* uses his own abilities and powers to serve on behalf and for god. People from the village believe in *devchar* as a helpful and protective spirit. He is invisible, but people believe that he is in every part of Goa, from the populated to the wild areas. The worship, prayer, and rituals which are offered to other deities are not offered to *devchar*.

³⁸ Anant R. S. Dhume. “Cultural History of Goa from 10000 B.C.-1352 A.D.” Panjim. 1986.

³⁹ Biula, V. Pereira. “Devchar: the supernatural entity of Goa.” 2013.

⁴⁰ Vinayak Khedekar. “Goa Devmandal, Unnayan aani Sthalantar.” Panjim, 2018.

According to the people, he is a helpful, protecting, and kind spirit. Some offerings are made at the holy location.

Devchar is offered *Soro-rot*. Rot means pancake or *bhakri* made with rice flour, grated coconut, and banana leaf wrapping. Salt is not used in the making of *Rot*. *Soro* is local alcohol made from cashew or coconut. The offerings are only made on Sundays or Wednesdays. During earlier times in some of the places, rooster or occasionally a goat was offered, but this practice is no longer common. Instead, a chicken is released at some places. Also, items like *bidi*, bamboo shaft, *kambal* (blanket), and *chappal* (footwear) are offered. The types of offerings are similar across Goa.

g. Betal

Betal is another deity which guards the village, people believe that he move around the village every day to protect the village. Because of this he is offered with big size *chappals*. The people believe that after a few days, *Betal* wear off the *chappals* which were gifted to him. The other offering consists of a *kambal*, a rough woolen blanket, and a *danda* (stick). *Betal* appears to be a god of the ancestors. The idol of *Betal* is eight to ten feet tall, entirely nude, and has a powerful physique and overwhelming look. In Savoi-Verem *betal* is *buried* as one story says about *Betal* eve teasing.

h. Pirachi Peth

After discovering the Lord Anant idol, the people kept it in a specially-carved rock miniature pond near the river's edge. It is known as Pirachi Peth. The idol was subsequently moved to the current spot where the temple was built. The place where the

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idol was kept earlier is where a tiny shrine is being built. There they worship the pir as they found the idol in Muslim trader's boat.

6. Plant and Animal Worship

In Goa, religious and spiritual traditions have traditionally placed a strong emphasis on using a variety of objects that are provided by the local biodiversity. These customs improves human life on different aspects by including ritualistic elements. These customs and rituals depends on Tulsi, Mango, Coconut, Kell, Vad, Pipal, Rumad, Durva and many other. Also some rituals depend on animals like snake, cow and other animals. Few trees and plants are meant for worship; those are not chopped down unless twigs and other materials are needed for religious ceremonies. Some of these tree branches are used for fire but only when they have dried.

a. Tulsi/ Tulas

This plant is found in front of every Hindu home in *tulsi vrindavan*. After their daily bath in the morning, women present water, *haldi-kunkum*, and flowers. In front the Tulsi, a lamp is lit each evening.

b. Ped

A *ped* is a laterite stone platform, either square or round, that is constructed around a tree. These platforms are widespread in Goa and are frequently constructed around large, strong trees like audumber, banyan, pepal, kadamb, and saanvar. They are occasionally built around sacred trees,

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and other times, they are created for convenience. In some places, *Ped* is built around a sacred tree, and in some places, it was built to give travelers with shade. The *Ped* protects the tree from any harm, as no person dares to cut the tree which has *ped*. These trees need protection in the village as people use the land near these trees.

Audumber trees are sacred for the people. These trees are sacred because Goan folklore contains numerous stories about them and because the god Dattatray resides there. In Savoi-Verem these trees have *ped* built around them and they are sacred places and people worship them as lord Dattatray and at some places it is worshipped as place of the *Rakhno*. A small shrine is built near this tree, and every evening a traditional lamp is lit at this place. In some houses every Monday one Coconut is offered in the evening to the protector.

The Vad or banyan tree is respected as one of the village's ancestors or a place where the village, the protector, or the *Rakhno* reside. Because of which people also erect *ped* around this tree and offerings are made to the protector like *Soro* and *Rot* and occasionally in some places even sacrifice. Married ladies worship the *Vad* on the day of Vadachi Punav, and only ladies of Brahmins and a small number of Kshatriya, Vaishya, and Naik Bhandari communities practice this tradition.

c. Snake

Snake is worshipped once a year during Naag panchami. In many houses the Naag is made from clay is worshipped. In some houses people worship only one Naag but in some houses eighteen Naags are made from mud at home and are worshipped. Naag made from clay are placed on paat, and two *vaatyos* which are made from clay are kept and in that milk and *lhayo* are kept and banana leaf is used to keep *Patoleo* which are offered to the Naag. In the evening the naag are

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ceremoniously shifted to Tulsi vrindavan or in some houses in *Porsu*. During Anant Chaturdashi Sheshnaag is worshipped.

d. Cow

Cows are considered sacred and worshipped in Hinduism. In Goan Hindu communities also worships cows like that of in other parts. In Goa *Gorvancho Paadvo* and *Dhenlo* is celebrated during the Diwali time. On this day the cows are worshipped. In early morning cowherd clean and decorate the cowshed with flowers and mango leaves. After that the cows are given bath, after this aarti and puja of cows are performed and they are decorated with flower garlands. On this day the cattles and cowherd takes rest from their hard work which they perform daily. The cattle are offered Pole on this day.

CHAPTER III

SOCIO-CULTURAL LIFE

1. Socio-cultural life:

Socio-cultural factors are human experiences, cultural behavior, faith, ethnicity and traditions which came from previous generations which are related to people in their life. It shows how people behave, how interactions within society are formed, and how they influences peoples identities, social relations and communal experiences. People stick to all these cultures and traditions as they are the most important component of their lives and they showcase their critical events of their lives, including birth, marriage and death. These norms and deeds are important part of cultural identity. They guide people in good and bad conducts and help them spiritually. Cultural practices encompass a wide range stories, dance, music, food, festivals, and art, promoting shared identity and unity. Goa is a state with a rich socio-cultural past.

Cultural heritage is the enduring legacy of values, beliefs, customs, traditions, arts, and artifacts that overtime have been passed down from one generation to another among people within a specific community, society, or group. These can be such buildings or objects as monumental architecture, artistic works or motifs, ornaments and costume as well as more abstract aspects such as oral traditions, rituals, languages, and knowledge systems. Cultural heritage is a key factor in building the perceptions of identities, sharedness and cherishing the values of independent cultures.

The tangible and intangible elements that have been passed down from earlier generations are referred to as cultural legacy. It guides current actions and viewpoints by acting as a bridge between the past and the future. Personal characteristics such as attitudes, customs, and artifacts

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that make up one's family identity are all considered part of one's heritage. Landscapes, buildings, customs—all things passed down from the past are included. Individuals determine what should be discarded and what should be kept, preserving and passing on items. Selecting which aspects of history to preserve is a continuous process that is undertaken by successive generations.

For the benefit of future generations, cultural heritage is conserved and transmitted due to its importance to various groups and societies. Because of intricate historical processes and shifting moral standards, it has changed over time. These shifting value systems, acknowledged by various groups, define cultural and natural legacy. Artefacts representing cultural history represent identities and linkages to the environment and culture, creating a feeling of community. The choices made on what to retain influence cultural narratives and how society views the past and present.

2. Village structure:

Goan traditional villages have their own distinct features. The community settlements of these villages are mostly dependent on the water and agricultural land which are available inside the village area. The god, deities, and other spiritual beings were also honoured. The villages included people, domestic cattle, plants, trees, mountains and jungles, and the field which was used for the agricultural purpose. The people from the villages have strong belief in religion. According to their beliefs they installed many deities and god in the village. To show their respect to nature they worship Sateri, the mother goddess in anthill form.

The villages were divided into many wards or vado. The village wards were divided according to caste or groups. These wards, were given a name based on the dominating community like *Mest Vado*, *Kulmya Vado*, *Gawdya Vado* and other. A few towns still continue to use this method.

Every village used to have a central location for its bazaar. Typically, this bazaar featured one or two grocery stores, a tea shop, and a *Gado* where *vidi* and other additional goods were sold. The fish vendor used to arrive in the village late in the morning and set up shop to sell fish outside.

During earlier times the cash transactions were very low in these villages. The store provided food grains and other necessities, especially to the village's long-term residents. The barter system was in use here.

The shopkeeper recorded the items purchased in the ledger book. He would also purchase local products like areca nuts, bananas, coconuts, cashew, and raw rice from individuals. Annually, accounts were finalized with surplus over expenses and receipts calculated during the year. The

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bare necessities were very limited at that time, and hard cash was required only for sickness, marriages, or at the time of festivities. Almost every village had a money lender or pawn-broker. Generally, the common villagers were reluctant to approach money lenders. Due to high interest rates, the villagers avoided dealing with money lenders.

In ancient times, there was a belief that land, whether for cultivation or forest, belonged to god and not to any individual. Those who cultivated the land understood that they were merely caretakers, not owners. According to this ideology, after god, the king became the owner of the land and could gift it to villagers but not sell it, as land was considered sacred, akin to one's own mother.

3. Festivals:

3.1 Diwali

In Goa Narak Chaturdashi is referred as Diwali. In Goa Diwali marks the start of various celebrations and auspicious days. In villages first few days of Diwali are termed as “Dhakli” which means smaller and Tulshi Lagn is referred as “Vhadli” Diwali. The Diwali celebration honors defeating of the destructive demon Narkasur by lord Krishna or his wife Satyabhama during his incarnation in the Dwapar Youga, freeing the people from Narkasurs rule. Before his death, his fear was among people, following his defeat joyous spirit were in the surroundings as families decorated their homes with traditional lamp “*panti*” and “*akash* divas.”

In every houses after taking a early morning bath, the family's male members stands in courtyard and smash the wild fruit which is known as Kaarit using their one toe and use their little finger to taste the bitter fruit. This smashing depicts the defeat of the demon Narkasur. The day ends with a visit to a local temple and a feast featuring different types of food items like “*foav*”, “*usali*”, “*ambadyachi karam*” or “*ambadyache rayte*.”

3.2 Ganesh Chaturthi / Chavath

In Goa, Ganesh Chaturthi is celebrated with enthusiasm. In every house of Hindus Ganesh idol is installed and rituals are performed. People in villages, use lime and cow dung to decorate their house. Bamboo or areca nut wood altars are made known as *Makhar* and are decorated using wild plants, banana leafs. Many reach families have permanent wooden *makhar*. Fresh harvested rice corns are revered, and traditional recipes are made using vegetables that are grown naturally in village. Goddess Gauri is worshiped with Ganesha, either as clay idol or, depending on the community representation made of leaves. *Matoli* an ornate bamboo or palm frame is decorated with coconut, mango leaves and other fruits.

3.3 Anant Chaturdashi

Ten days after Ganesh Chaturti, Anant Chaturdashi, is celebrated grandly by numerous families in Goa. On this day devotees meditate and perform acts of devotion, symbolizing Vishnu reclining on the coils of the serpent *Shesh* in the milky ocean, his consort Laxmi massaging his feet. On this day devotees listen to stories of Vishnu, chants hymns, fast, and make offerings of fruits, sweets, and flowers to the deity. Anant Chaturdashi festival is celebrated in the Ananta temple, Savoi-Verem. During the festival *abhishek* is made and also *Gandha* puja is performed

by the priest. Gandha is place on the the idol and other deities surrounded it during the *Gandha puja*.

4. Folk Traditions:

4.1 Dhalo

Dhalos are performed as a form of prayer, asking for communal peace, family strength, and protection from negative influences. This event takes place in the Hindu months of Pausha and Magha. The dance custom known as *dhalo* is performed by the people of Kunbis, Bhandari, Naik, and Gauda. Unlike Shigmo, which is mostly a festival for men, *Dhalo* is a yearly occasion that is reserved for women only. Depending on where the celebration is being hosted, it lasts for five, seven, or nine nights. It is traditional to take off your shoes and avoid using foul language on the Mand. Villagers gather in the Mand, a sacred outdoor space, where they participate in traditional activities like music, dancing, and singing.

Mother Earth and pastoral feminine goddesses, who are closely linked to women's experiences, are honored in *dhalo* ceremonies. Mother goddesses are also worshipped as gods, such as Sateri. The full moon night, *dhalanchi poonav*, which falls on a Wednesday or Sunday, is when the *dhalos* begin. Women utilize *rangoli* to adorn the *aangan*, where *tulasi* is installed. Savoi-Verem
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hosts *Dhalo* over the course of five days and nights. Where older and younger married women gather to dance and sing around the *tulas*. Sometimes funny songs are used to bring out their way of life, and they leave after dancing the *fugdi*.

4.2 Divaja Jatra

During a festival known as the “*Divajanchi Jatra*,” married women whose husbands are still living carry a unique lamp known as a “*Divaja*” that has five wicks. They gather with other ladies and waves the lamp in the direction of the village’s principal deity. Most temples, regardless of their size, observe the *divja jatra*. Members of various communities such as Gurav, Naik, Gauda, Dessai, Dhobi, Mahar, Chambar, Mhalo, Mest, and Kumbhar light *divja* lamps dedicated to their respective deities.⁴¹ The term “*divaja*” refers to its four-cornered shape, resembling a diya, with four points around the edges and one at the top. Originally crafted from clay, modern *divja* lamps are now made from materials like brass, steel, or silver, featuring handles for easy holding and pointed ends for lighting the wicks.

The annual festivals known as *divaja jatra* held in many parts . At the Sateri, Khamin temple in Savoi-Verem village, this festival is observed with fasting as a requirement for participants. They may consume either a sweet dish prepared from lentils or fruit before attending the temple to offer prayers to the deity. The *Divja aarti* ritual is conducted to ward off malevolent spirits.

4.3 Shigmo

⁴¹ Maria, Rodrigues. “Feast Festivals and Observances of Goa.” Goa: Broadway Book Centre, 2004.

Shigmo is a festival featuring music and dance, primarily celebrated by farmers to mark the arrival of new crops. While it is a secular event, it typically takes place near temples. Temples in Goa have long been hubs for religious activities and learning. It was customary to say prayers at the temple in order to get divine blessings before beginning the day or any new undertaking. For Goans, the spring celebration of Shigmo is deeply symbolic of the region's rich cultural legacy and history.⁴²

It's also an occasion to honor and remember the gods and ancestors who have played Important roles in Goa's history and contemporary life. The festival is a moment for people to put aside their differences and unite in the spirit of harmony and community. It's observed with a lot of energy and excitement. Encouraging a sense of community and tradition, the Shigmo festival embodies the celebration of Goan culture. Encouraging a sense of community and tradition, the Shigmo festival embodies the celebration of Goan culture. It serves as a platform for individuals to unite and honour the vibrant and varied aspects of Goan heritage.⁴³

Shigmo marks the beginning of spring in the last month of the Hindu calendar, known as Phalgun, or Vasant Ritu. Shigmo covers the whole month of Phalgun. In contrast to Holi, which lasts for just one day, Shigmo festivities continue for the entirety of Phalgun, or sometimes even beyond based on local traditions and preference. During Shigmo, vibrant celebrations extend to the streets, public areas, temples, and community centers (Mands). The festivities of Shigmo are heralded by specialized musical instruments such as the dhol, taasha, and kasale. In Shigmo, men usually take over and perform dances traditionally considered feminine, especially at the Shigmo

⁴² Maria, Rodrigues. "Feast Festivals and Observances of Goa." Goa: Broadway Book Centre, 2004.

⁴³ Maria, Rodrigues. "Feast Festivals and Observances of Goa." Goa: Broadway Book Centre, 2004.

Mand. Temple deities (Mand-dev) and local gods such as *devchar* are essential participants in these celebrations..

Dance troupes divide into *Mel* and *Rombat*. In *Rombat*, alongside dhol and tabla, sizable drums such as *nagara* and *jaghant* resonate. People of all ages don colorful attire and partake in these groups, carrying ornamental umbrellas and other regal items. Each Mel/Rombat ensemble flaunts its unique color, akin to a traditional flag, while reverently handling the *Gudhi* and embellishments. Dancers bedeck themselves with local blossoms, don dhotis and *pairans*, and adorn their foreheads with vermillion. Some may accessorize with *ghungroos*, garlands of colored beads, and gold coins. Shigmo is entirely male dominated, and the women dances are performed by men and can be seen at the *Mand* of Shigmo.

In the Savoi-Verem village, Shigmo is enthusiastically celebrated as another important festival. On Shigmo day, Satarkars and Bhandaris go from house to house, singing the '*zoth*' while dancing. The following day, the *Gadde* ritual takes place, serving as a form of exorcism to calm restless spirits from the crematorium. Led by the zalmi, who is the head of the Palkar families, the ritual is conducted at the Sateri temple amidst the beat of drums. The day after Holi is celebrated with menfolk's singing and dancing in vibrant traditional clothing.⁴⁴

4.4 Gorva Paadvo

The third day of Diwali is celebrated as "*gorva paadvo*" in Goan villages, a day for cattle. It is the only day when cowherd who looks after cattle and oxen of the field get rest from their daily work. *Gotho* or *Gokul* is built in courtyards of many houses in the villages who have cattle. A small Krishna idol is placed in the middle of the *gotho* and a burning oil lamp is kept. While

⁴⁴ Bhikaji, Naik. "Savoi-Verecho Shigmo."

making the *gotho* the replica of cattle is made up of a wild fruit called “*kaarit*” and cowherd is made up of cow dung.

On this day, cattle are bathed, cowsheds are cleaned, and flower garlands are used to adorn the cattle. The wild *Kumbyo* tree’s bark is made of fiber that is sliced into flower shapes. Cattle’s necks are likewise adorned with these garlands. Cattle’s horns and hooves are carefully cleaned and painted. On this day, these cattle are worshipped in the same manner as any other god or deity. *Pole* or pancakes which are made from soaked rice and *udid-daal* are fed to these cattle and also distributed among the families in the village. The season of making *Sheni* of cow dung is starts during this time.

4.5 Dhenlo

During Diwali on the *Paadvo* day *Dhenlo* is celebrated in villages of Goa. Cowherd from every village takes their cattles for grazing on land away from village. These areas have been kept by the Gaonkar particularly for cattle grazing and never cultivated. *Dhenlo* is the name of Shri Krishna who is closely related to pastoral life. He was one of the cowherds’ companions. On this day the cattle are bathed and ornamented. They are given a kind of pancake called sweet Pole, which is also given to the cowherds. For Krishna’s idol a tiny structure is erected in the grazing area. People dance to the sounds of traditional instruments as this idol is ceremoniously carried through the village. Everyone shares in the food gathered and eats them on the open place.

5. Jatra/ Kalo:

Known as “zatra,” the yearly pilgrimage celebrations in Goa’s Hindu temples include a unique procession in which the idols of the deity are carried either in a “Palkhi” or a large, multi-level chariot called the Rath. Every temple celebrates this event as a custom on a designated day every year. The temple’s main cultural event, Kalo, is a feast accompanied by a variety of local social, cultural, and religious activities. It can take one, two, or even three days, depending on where it is held. Attendees exhibit a strong sense of religious commitment and high spirits during the celebration. When winter arrives in Goa, the Kalo season begins. On the day of Kalo, floral decorations adorn the temple, and in certain places, a village procession bearing the deity’s appropriate idol is held. Every devotee participates in the procession to present presents and prayers to the god in fulfilment of their vows.

5.1 Anant Kaalo

The Anant temple in savoi-verem celebrates the seven day Kalo in the month of Marghashish (November/ December). On this happy occasion, the utsavmurti (ceremonial idol) is paraded across the village in a silver Palkhi. The procession goes to the Sri Narayan temple at Bhatolem and Sateri temple at Sateri Bhat in order to formally invite the god to participate in the celebrations. The people carry “madiyo” of betel nuts and dance enthusiastically while chanting “Hari re MajhyaPanduranga, Sakhya Hari MajhyaPaduranga.”⁴⁵ An unusually interesting thing is that individuals may visit the temple guilt-free on this specific Kallo day, even if they consume alcohol.

On the second day of the festivities, there is a “Sangodotsav” ceremony in which the deity sits in two connected boats that float in the lake. Day three, four, five, six, and seven are dedicated to the worship of the deity. On the third, the deity is seated in an Eagle-shaped Palkhi; on the fourth, the deity is seated in a Vijayrath, or victory chariot; on the fifth, the deity is seated on a throne shaped like a lion, called Sinhasan; and on the sixth, the deity is riding on a wooden elephant, known as Ambari. Ultimately, the god is placed within a coiled Sheshnag serpent on the final day. Every Savoi-Verem community participates in the celebrations by presenting plays throughout the course of these seven days.

5.2 Sateri-Khamini Jatra:

⁴⁵ Alister Miranda. “Virginal Savoi-Verem.” Goa Today, 2000.

In Savoi-Verem at Khamin Dongor, people celebrate the Khamin Jatra, a fair devoted to goddess Khamin. The village's original temple dedicated to Khamin and Santer where Santer is only worshipped; nonetheless, Khamin is the sole object of all the feasts and celebrations. The temple also celebrates Khamin Padvo.⁴⁶ Ladies gather in the Khamin Dongor, adorned in their finest attire and holding oil lamps to celebrate the Divajajatra of the deity.

5.3 Sateri Kaalotsav:

The annual five days Kaalotsav of Sateri temple in the village is celebrated in the month of Marghashish. The ceremonial idol is paraded throughout the village in Palkhi on this joyous occasion. The other days include Rathosav, Vyaghrasan, Mayurasana and the last day is vidyadashmi.

6. People :

In Goa, there are several *jatis*, or Hindu sub-castes, such as Brahmins, Kshatriyas, and those who do not belong to the varna system. Brahmins are classified into groups such as Pancha Gaud Brahmins (GSBs) and PanchaDravida Brahmins. Daivadnya Brahmins, who are traditional jewelers or *sonar*.

In addition, there are castes of artisans like the Charis, Sutars, and Kasars, and certain occupational groups like the Kharvis, who work mostly in fishing. A few prominent tribes in Goa's social structure are the Bhangi, Chambhar, Mahar, Kunbi/Kulmi, and Gavda populations. The Dhangars, also known as Gavli, are in small numbers. The other communities are the

⁴⁶ Vinayak Khedekar. "Ancestral Deities of Savoi-Verem." The Navhind Times, 2001.

Gosavi, Bhandari , Shimpi, Khumbar, Teli, and Madval. Vani or Vaishya, who are traders. Mass conversions by Portuguese Catholic missionaries resulted in the emergence of new caste identities among converted Hindus, with the Goan Catholic community seeing the emergence of subgroups such as the Bamonns, Chardos, Gaudos, and Sudirs.

There are different community people in Savoi-Verem village namely the Saraswat Brahmins, Brahmins (Bhat), Bhandari, Gawda, Satarkar, Vani, Catholic and other. The Bhandari and Satarkar are predominant in the village. Few Catholic families are there in the village.

Bhat: The two sub-castes were referred to as Bhatt Prabhus and Padye Brahmins, or “Bhatt” and “Prabhu,” respectively. These castes are landowners who have worked as farmers, temple priests, and moneylenders. They play an important role in the temples that are dedicated to the Puranic deities. In Savoi-Verem, there are families of these Brahmins, namely Abhisheki, Sane and Sawaikars.

Saraswat Brahmins: Commonly referred as GSBs. The majority worked in trade, as priests, landlords, or in clerical positions, majority of them are landowners. In Savoi-Verem there are families of Saraswats majority of them are landowners. Some of these families were in trade during earlier times, some of them are still in trade but many have opted other professions. Some of them still are dependent on “Kulgars”. The prominent families of Saraswats are Sardesai family, Singbal family, Shenai or Shenoy family, and other.

Community of artisans: The class of craftspeople are called Chari and Kasars. There aren't many of them in the village. During the Chaturthi festival, some of them create idols in addition to being carpenters. The largest caste group in the state of Goa is the Bhandari .Their traditional work involved harvesting toddy from palm bushes. Bhandari and Satarkar make up the bulk of

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the people in Savoi-Verem village. The Satarkars are the one who worship the Khamni goddess and they says that their ancestors came with the deity in earlier times. Some of the Bhandaris still follow their old occupation. Gawda :The Gawda are indigenous group that lives in the Indian state of Goa along the seashore. They are thought to be the original residents of Konkan. Vani: Vanis/ Vaishyas are the traditional group of traders of Goa. There are few families of vani in Savoi-Verem. They're also the *Mahajan* of Shri Anant Temple.

CHAPTER III

KULGARS AND TRADE

1. Land

The idea was that all land—forest or agricultural—belonged to God, not to any one person or family. The people who farmed the land understood that God was the rightful owner. Ancient legend held that the monarch inherited the land after God and was able to give it to anyone in the village, but he was not allowed to sell it. Selling the land was like selling one's own mother since it was revered like a mother. For ceremonial purposes, the villagers kept the boundaries of their villages roughly drawn, and they understood the idea of *Ganykari*, a place where land may be joined for shared usage.

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Savoi-Verem has steadily prospered due to agriculture, trade and traditional industries. Savoi-Verem village was fully based on the *gavkari*. The soil in Goa consists mostly of laterites, which are reddish and rich in ferric-aluminum oxides. Inland and along riverbanks, the soil is primarily alluvial and loamy, containing minerals and humus that support agriculture. Some of the oldest rocks in India are located in Goa, particularly between Molem and Anmod along the border with Karnataka.

There are three primary categories for the village land. The most fruitful places for farming are those that are low-lying and close to rivers. Living places are on the comparatively level slopes of hills. Lastly, the hilltop regions are mostly utilized for cattle grazing or for the cultivation of small crops like kulith or nachane. The village's communal property was divided into two main categories, each further subdivided into three smaller groups. The first category consisted mostly of fertile lands, which were divided as follows:

Lands allocated to temple worship and upkeep, including lands for festivals and the support of temple priests and servants. Funds for village associations, distributed among village members after deducting expenses. Lands granted to essential village artisans and servants, such as carpenters, blacksmiths, and barbers.

The second category was also divided into three sub-groups

Lands allocated to temples other than those of the original village deities. Lands reserved for public utilities like roads, tanks, and cremation grounds. Lands granted to outsiders for cultivation, typically for orchards or groves, in exchange for rent. Overall, the village's land holdings fell into five main categories based on ownership and usage.

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2. Kulagars

The little state of Goa is still maintaining its natural bounty even if the rest of the world is quickly adopting the attire of the concrete jungle. The blessings bestowed by the Kulagars are evident as one strolls through the interior regions of Goa. With the exception of the shoreline and creek banks, the Kulagar are found all around Goa.

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People locate a water source and evaluate its summertime flow before building a Kulagar. Additionally, they use conventional knowledge rather than formal calculations or drawings to investigate the properties of the soil and topography. They may ask more seasoned people for advice. With the assistance of laborers from the Kulwadi or Gawda village, they start the construction process by removing bushes and shrubs, breaking rocks, and utilizing them to build terraces and compound walls.

The Kulagars remain green all year round and are maintained using traditional Irrigation methods, with water flowing in three different ways. During the day, water from Tale is used and stopped at night. Water from Bandh, created on a tributary known as *Vhall*, supplies water

⁴⁷ Vinayak, Vishnu, Khedekar “Eco-Cultural Goa Paradigm.” Goa: Broadway Publishing House, 2013.

continuously, while in some places, water from Bandh is stored overnight to avoid night-time work. These practices ensure sufficient water for the next day.

Kulagars have been part of Goan agriculture for generations, providing sustainable means of livelihood for families, except for grains and grocery items. They are mixed gardens with a variety of horticultural products, with areca nut being a major crop. Between areca nut palms, bananas are planted, and most palms support betel leaf or pepper creepers. Other crops include papaya, coconut, jackfruit, mango, cashew and various vegetables and fruits. Medicinal plants and flowering plants are also grown.

Kulagars are mainly established on hilly slopes by terracing at different levels, irrigated by natural water flow due to gravity. The origin of *Kulagars* is unclear, but they seem to have been created after identifying natural water sources on hillsides.⁴⁸

In order to preserve the land, the Portuguese brought cashews to Goa in the sixteenth century, and today it is a major crop there. One important cashew product is feni. Another important crop grown by the majority of village families in Goa is coconut. A staple of Goan cuisine, coconut is utilized in a variety of dishes and desserts. The coconut tree is used for everything, including oil, fiber, and leaves that are used to make ropes, mats, and thatch for houses during the rainy season. The native crop kokum plays a significant role in daily life as well. It is used to make kokum syrup in the summer and as a garnish for curries and veggies.

Water

⁴⁸ Shunmuganantham Priya devi. " 'Kulagar ' -A Potential System to Conserve the Crop Diversity." Indian Journal of Plant Genetic Resources, 2019.

Goans have profited immensely from the sea and rivers' abundance of water, which has helped to sustain their lively way of life. The ancestors have understood the value of conservation and have taken steps to preserve it since antiquity. Eco-friendliness has always been part of traditional activities. Living on the coast, fishing has always been a big pastime. Ecological balance was preserved by ancestors, the traditional preservation methods combined with their wise use of nature's resources. Their basic yet methodical approaches, which include a variety of fishing techniques passed down through the centuries, have shown to be quite beneficial in the conservation of nature.

A significant supply of fish for commercial purposes is the Maanas. Because Maanas fish is smaller and tastes better, Goans always choose it. For the intake water to flow into and out of the field, a channel is created. Just like a house compound has a gate, so does the field's Bundara, known as Maanas. Two pillars, originally made of laterite stone, are built on either side. An efficient door is created by putting wood board in between the pillars. When the tide is high, fish that are trapped in the bay due to incoming water start to spawn. These fish get trapped in the net attached to the Maanas on the outside as the water pulls them out during low tide. Due to their preference for hiding during the day, fish tend to get trapped in huge quantities, especially at night during low tide.

Trade:

Goa developed into a significant commerce hub during Portuguese administration, particularly for spices. Their ports, which had warehouses and customs offices, gave them control over the spice trade. Goa became a major trading hub and the Portuguese crown prospered as a result of this monopoly. Goa's advantageous location along the Arabian Sea allowed it to grow into an important Portuguese Empire commerce hub that connected Europe, Asia, and Africa. The

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empire and regional traders profited from their usage of Goa's ports to create trade routes and broaden their global commercial networks.

To increase agricultural output, the Portuguese also brought new farming methods and lucrative crops including tobacco, sugarcane, and cashew. Goa's economy and agriculture were significantly impacted by these shifts for a long time.

Savoi-Verem

Inland water transport from Savoi-Verem cho Dhakko, Phonche- Bhatacho Dhakko, Metaar, and *Paayvatevailo Dhakko*, was carried out during the earlier period the trade was of goods and the produce which were produced in the village by the villagers. During the colonial period the trade was there but during this time the produces were spices and the cash crops which were produced during this period.⁴⁹ At Dhakko the inland trade would take place the daily usage items were traded and also bought. One family was from Ghano savoi which one of the trading family. They would get the goods from the traders and also would sell them goods. And many others were there in this business. The goods which were traded during period were the goods which were there at village in abundance and they would buy the necessity goods for the village which were not available.

People in this village do rice cultivation (Rabi, October to March). Also, many varieties of fruits and vegetables are cultivated by the people in this village. A large number of people in the village are dependent on the Kulagars, in which areca nut or betel nut is major produce and also cashew, pineapple crops are grown in these Plantation. People were also depended on the

⁴⁹ Rajendra, Kerkar, Pandurang. "Gramkatha."Goa: Keri-Sattari, 2012.

traditional handicraft during earlier times. Traditional fishing activities are also carried out in the river, passing by the village.

CHAPTER VI

CONCLUSION

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In conclusion, studying the history of Savoi-Verem village gives us a deep understanding of its rich culture and lively community life. Located amidst beautiful hills and the Mandovi River, the village reflects the enduring heritage of Goa. Its temples, especially the Ananta temple dedicated to Lord Vishnu, are central to its cultural identity. The annual *Sakhya hari Kalo* fair at the temple highlights the village's traditions.

Goa has around 1,424 square kilometers of forest cover, with most of it under government control. The state's eastern regions, particularly the Western Ghats, are rich in biodiversity. Coconut trees and various deciduous plants like teak and mangoes are abundant, along with forest products like bamboo and barks. Wildlife includes fish, birds, wild boars, and foxes, while popular avifauna includes parrots and kingfishers. Goa boasts renowned national parks like Bondla and the Salim Ali Bird Sanctuary, with snake populations helping control rodents.

The tropical climate in Goa is divided into three seasons: winter, summer, and monsoon. Located between the Arabian Sea and the Western Ghats, Goa experiences less extreme temperature changes, but high humidity makes summers feel hotter. Monsoon season, from June to September, brings frequent rainfall, with July being the wettest month. The best time to visit is during winter, although even in August and September, cloudy skies are common on clear days. Goa, with 1,424 km² of forest cover, features diverse flora and fauna, especially in the Eastern Ghats.

The state boasts coconut trees, deciduous vegetation, and various wildlife, including fish species and migratory birds. Popular national parks like Bondla and Salim Ali Bird Sanctuary attract nature enthusiasts. Positioned between the Sahyadri Ghats and the Arabian Sea, Goa's 3702 square kilometers of land accommodate a population of 1.5 million. Its coastline offers renowned beaches like Arambol and Palolem, with a hot tropical climate marked by distinct winter,

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summer, and monsoon seasons. The origin of the name "Goa" remains unclear, though it's linked to ancient Indian texts and emerged in European languages through Portuguese colonization.

Economically, Savoi-Verem relies on trade, farming, and traditional industries like handicrafts and fishing, showing the community's ability to adapt over time. By exploring its history, we see how the village has preserved Goa's cultural legacy while embracing change. Overall, Savoi-Verem's story is a testament to the resilience and significance of rural communities in Goa's heritage. Savoi-Verem is basically agricultural based village . It is blessed with nature and very rich in biodiversity. It's economy is supported by *Kulagars*. Coconut is an important crop that produces a variety of necessities and is used in daily life and agriculture. A mix of rice and coconut is used to make a lot of traditional treats.

Beyond its culinary purposes, the coconut tree is employed in village life in that all the parts are used for different purposes: the oil and oilcakes feed livestock, the tree's fiber is used for ropes and matting, the trunk makes rafters, and the leaves are used to make baskets and thatch homes during the monsoon. All things considered, coconuts are a resource that is abundant and supports many facets of village life.

In coastal areas , there are structures called *Maanas* used for managing water flow. *Maanas* are built with wooden planks on a concrete base and have doors that open and shut with the tide. They prevent seawater from entering fields during high tide, preserving the soil and crops. At low tide, the doors open, allowing water to flow out. Essentially, *Maanas* act as a barrier between seawater and freshwater, ensuring the fields remain fertile and productive.

The cultural heritage of Savoi-Verem is deeply rooted in ancient worship practices and village deities. The worship of the mother goddess in the form continues to this day, reflecting the rich

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traditions of the region. Mother goddess is called Santer which is in anthill form. Village deities, known as *gramdevta*, play a vital role in protecting the village from harm and are worshipped during various festivals held throughout the year.

One aspect of Vishnu worship is the reverence for Sheshashayana Vishnu, depicted as Vishnu reclining on the serpent Ananta in the cosmic ocean. The Ananta or Madanat Temple in Savoi-Verem, Goa, is dedicated to this form of Vishnu, showcasing the local devotion to this cosmic aspect of the divine. Savoi-Verem Village's Madanat Temple, popularly called the Anant Temple, is a beautiful example of architectural design. The temple is devoted to Lord Vishnu in the form of Anant.

The sculpture shows Vishnu reclining on the serpent Ananta with the goddess Lakshmi.

According to legend, the deity came to the town through a divine dream that a sage had, which inspired the building of the temple. Despite varying stories of the idol's creation, its significance in local worship continues. The temple's unique architecture, built on a waterlogged area using Jambul tree logs, features intricate wood carvings and a distinct rectangular structure. Water tanks that are connected to constant streams around the temple, highlighting the significance of water in regional customs.

The religious practices in Goa include Puranic worship, folk worship, and Vaishnavism. Puranic worship revolves around ancient Hindu texts called Puranas, which contain stories of gods like Vishnu and Shiva. Folk worship, on the other hand, focuses on local traditions, tribal practices, and nature-related rituals not based on Puranic texts. Vaishnavism centers on devotion to Vishnu and his avatars, especially Rama and Krishna. Puranas are ancient Hindu texts containing stories of gods and the world's creation. They belong to the Smriti category of scriptures, focusing on traditional religious and social knowledge.

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Puranic worship centers around these narratives and deities. Written in simple Sanskrit, they were accessible to all, including those barred from studying the Vedas. Folk worship, on the other hand, predates Puranic literature and includes diverse regional traditions and practices not tied to Puranic texts. It involves veneration of local deities, ancestral spirits, and nature, passed down through oral traditions and not reliant on reciting mantras.

Temples in Goa have unique features influenced by various dynasties and foreign invaders. Each village has its local deities, called Gramdevta or Rakhne, associated with specific regions. The temples typically have water tanks, lamp posts, and intricate wood carvings depicting epics like Ramayana and Mahabharata. Puranic deities like Anant, Narayana, and Dattatray are worshipped. In Ananta or Madanat Temple, Vishnu is worshipped in a reclining position. Folk deities such as Sateri, Khamini, and Barazan have their own rituals and traditions, often tied to local beliefs and practices.

A special temple in Savoi-Verem dedicated to the local deity Khamin, worshipped alongside Santer and Hunnai. Khamin Padvo is celebrated annually, symbolizing the deity's arrival and her connection to Santer. The ancient worship of the mother goddess, Sateri, associated with fertility cults and worshipped in anthill form. Over time, Sanskritization has led to the association of Sateri with Shanta-Durga and Parvati. The village also has a temple dedicated to goddess Sateri. An area in Savoi-Verem believed to be a meeting place for leaders from twelve villages. Now, it serves as a place of worship with stone symbols and rituals performed by the Jalmi.

There are a few locations where the god is portrayed by symbols made of stones and is revered during difficult times. In Savoi-Verem, Khamini Raudiro is revered, and annual sacrifices are made. The female aspect is symbolized by Mhatari in Savoi-Verem, but with time, it has evolved into idols Vandevi. In the village, supernatural beings called Devchar are worshipped, guarding

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certain areas like trees and water supplies. As a token of appreciation and respect, people make offerings to Devchar, such as soro-rot and other goods. He is also known as Rakhno. Betal, a different deity worshipped for protecting communities, is presented with big chappals and other goods. There is a tale in Savoi-Verem about Betal being buried because of his supposed eve-teasing.

Cultural legacy, which includes both material and immaterial items passed down from earlier generations, is an essential bridge connecting the past and the future. It encompasses many different elements, such as unique attitudes and artifacts that establish family identity as well as historical landscapes and rituals. Choosing what to conserve and pass on to future generations is a continuous process in the heritage selection process. Future generations will gain greatly from the preservation and transmission of cultural legacy, even though it may alter over time as a result of evolving moral standards and intricate historical processes. Ultimately, cultural narratives and societal perspectives on the past and present are shaped by the awareness and value that different groups assign to different components of cultural and natural heritage.

In Goa, Hindu temples hold yearly pilgrimage celebrations known as “zatras,” featuring processions of deity idols in Palkhis or multi-level chariots called Rathis. The main event, Kalo, is a feast accompanied by social, cultural, and religious activities lasting one to three days. During winter, the Kalo season begins, with floral decorations adorning temples and village processions carrying deity idols.

The Anant temple in Savoi-Verem celebrates the Kalo festival for seven days in the month of Marghashish. The ceremonial idol is paraded in a silver Palkhi across the village, visiting other temples to invite the gods. The Sateri-Khamini Jatra in Savoi-Verem celebrates goddess Khamin

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with a fair and Divajajatra. Sateri Kaalotsav at the Sateri temple involves a five-day celebration in Marghashish, including Palkhi processions and other rituals.

Diwali in Goa is a lively celebration with many customs. Narak Chaturdashi represents Krishna's triumph over Narkasur, with families decorating and smashing karit (wild fruit). Folk traditions like Dhalo and Divaja Jatra pray for peace and honor deities. Shigmo celebrates spring and crops with music and dance. Gorva Paadvo focuses on cattle worship, while Dhenlo involves bathing cattle and communal feasting.

Dhalo is a dance prayer performed exclusively by women during specific Hindu months, honoring Mother Earth and feminine deities. Divja Jatra involves married women carrying unique lamps to their village's main deity, while Shigmo is a spring festival celebrated by farmers to mark the arrival of new crops. During Shigmo, there's music, dance, and vibrant street celebrations, primarily performed by men, to honor gods and ancestors. Additionally, Gorva Paadvo and Dhenlo focus on worshipping cattle and celebrating Shri Krishna's pastoral connection, respectively. In Savoi-Verem village, Shigmo is joyously celebrated with rituals like the Gadde ceremony and traditional singing and dancing.

Socio-cultural factors encompass human experiences, cultural practices, faith, ethnicity, and traditions passed down through generations, shaping identities and social relations. These norms guide people's behavior and spiritually enrich their lives through rituals and traditions like birth, marriage, and death ceremonies. Cultural practices such as storytelling, dance, music, and festivals promote shared identity and unity, contributing to Goa's rich socio-cultural heritage.

In traditional Goan villages, community settlements revolve around water sources and agricultural land. Villagers honor deities and spiritual beings and worship nature, particularly

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Sateri, the mother goddess in anthill form. Villages are divided into wards based on caste or community groups, each with its own name. Villages typically have a central bazaar with essential shops, including grocery stores and tea shops. Cash transactions were minimal, with the barter system being common. Villages often had money lenders, but villagers were cautious due to high interest rates. In ancient times, land was seen as belonging to god, with kings as caretakers who could gift but not sell it.

The Savoi-Verem village in Goa holds a rich cultural heritage, with its history providing insights into its vibrant community life. Situated amidst picturesque hills and the Mandovi River, the village embodies Goa's enduring legacy. Central to its cultural identity are its temples, especially the Ananta temple dedicated to Lord Vishnu, where the annual Sakhya hari Kalo fair highlights village traditions.

Goa boasts a substantial forest cover of 1,424 square kilometers, predominantly under government control. The state's eastern regions, notably the Western Ghats, are biodiversity hotspots with abundant coconut trees and deciduous vegetation. Renowned national parks like Bondla and Salim Ali Bird Sanctuary attract nature enthusiasts, while the tropical climate, divided into winter, summer, and monsoon seasons, offers distinct experiences throughout the year.

Economically, Savoi-Verem relies on agriculture, with coconut cultivation playing a crucial role. Coconuts are integral to village life, used for various purposes, including culinary, agricultural,

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and household needs. Coastal areas feature Maanas structures, managing water flow to preserve soil fertility and crops during high tides.

Cultural heritage in Savoi-Verem is deeply rooted in ancient worship practices and village deities. The worship of mother goddess Santer and village deities like gramdevta reflects rich regional traditions. The Madanat Temple dedicated to Lord Vishnu showcases unique architectural designs and rituals, emphasizing the significance of water in local customs.

Religious practices in Goa encompass Puranic worship, folk traditions, and Vaishnavism, with temples featuring unique architectural elements influenced by various dynasties and invaders. Festivals like zattras, Diwali, and Shigmo are celebrated with fervor, showcasing a blend of religious, cultural, and social activities.

Socio-cultural factors shape identities and social relations in traditional Goan villages, where community settlements revolve around water sources and agricultural land. Villagers honor deities, worship nature, and maintain close-knit communities based on caste or community groups. Villages typically have central bazaars with essential shops, reflecting a simpler way of life centered around shared traditions and values passed down through generations.

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