

Folk Songs in Siolim Zagor: A Sociological Study

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DECLARATION BY STUDENT

I hereby declare that the data presented in this Dissertation report entitled, “Folk Songs in Siolim Zagor: A Sociological Study” is based on the results of investigations carried out by me in the Sociology Discipline at the D.D. Kosambi School of Social Sciences and Behavioural Studies, Goa University under the Supervision of Dr. Arvind N. Haldankar and the same has not been submitted elsewhere for the award of a degree or diploma by me. Further, I understand that Goa University or its authorities will be not be responsible for the correctness of observations / experimental or other findings given the dissertation. I hereby authorize the University authorities to upload this dissertation on the dissertation repository or anywhere else as the UGC regulations demand and make it available to any one as needed.

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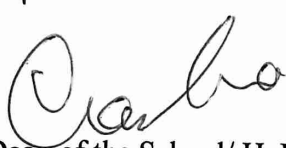
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COMPLETION CERTIFICATE

This is to certify that the dissertation report “Folk Songs in Siolim Zagor: A Sociological Study” is a bona-fide work carried out by Ms Belicia Alisen Simoes under my supervision in partial fulfilment of the requirements for the award of the degree of Master’s in the Discipline Sociology at the D.D.Kosambi School of Social Sciences and Behavioural Studies, Goa University.

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Place: Goa University



{Dedicated to My Siolim Village}

*"With gratitude to the voices of our ancestors, whose melodies still echo through the hills
of Siolim Zagor, may this research honour their legacy and preserve our heritage for
future unity."*

CONTENTS

Chapter	Particulars	Page. No
	Declaration	ii
	Certificate	iii
	Preface	vi
	Acknowledgements	vii
	List of Map, Photographs	viii
1	Introduction	1-10
2	Review of Literature	11-17
3	Methodology, Methods and Tools	18-25
4	The genesis of Siolim Zagor: A syncretic journey	27-43
5	Gender participation in Siolim Zagor	44-57
6	Folk Songs and Community Engagements	58-82
7	Siolim Zagor Today: Adapting to Modernity	83-89
8	Conclusion	90-92
	References	93-98
	Appendix I: Interview Guide	99-100

PREFACE

In this research titled “Folk Songs in Siolim Zagor: A Sociological Study” looks into the genesis of Siolim Zagor although the major focus is on Folk Songs sung at Siolim. It will explore the cultural tradition of Siolim and how it is still celebrated enthusiastically by Hindus and Christians jointly. It explains what these folk songs tries to convey to the society. The objectives of the research is; To trace the genesis of Zagor as a syncretic folk tradition in Siolim; To know the rationality of role enacted of women by mem; To understand the depiction of social life through folk songs; To explain the significance of folk songs in mobilising participation and to understand the influence of modernity on folk tradition of Siolim Zagor.

The main motive of choosing this topic was being a resident of this village there was no comprehensive studies done on folk songs and acts performed in Siolim Zagor. This research will help the individuals to know how to safe guard the traditions and ritual practices which are slowly vanishing from our culture due to modernity and various other reasons.

The methodology adopted in this research is qualitative involving ethnography as a research method to gain in-depth knowledge about one culture, traditions and religion. The tools used for data collection was through Interview Guide, through observations and oral to understand the history and to connect it to present. Both Primary and Secondary data was used to gather information related to the research. The selection of respondents was through Purposive sampling method to gather information, the respondents were only from Guddem and Dando ward in Siolim. The timeline for the research was followed to complete the dissertation at given period of time.

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My heart fills with immense joy and emotion to take a moment to thank all the amazing people who have pushed and helped me in all possible ways. First of all, I owe my gratitude to God, the Almighty for all his blessings and grating me strength and courage to complete my research. No words to express and be grateful to the most important person in my research, my Guide Dr. Arvind N. Haldankar who has been my mentor and supporter throughout my research. Without which it wouldn't have been possible. I extend my sincere gratitude to Prof. Ganesha Somayaji, Dean of DDKSSSBS for his guidance and encouragement.

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LIST OF MAP AND PHOTOGRAPHS

Picture. No	Description	Page. No
1.1	Map of Siolim village	10
4.1	Tiatr performed on Zagariyo's birthday	30
4.2	Distribution of Mahaprasad	31
4.3	Temple of Zagariyo in Dando	33
4.4	Temple of Zagariyo in Guddem	33
4.5	Alter picture where the starting prayer service takes place of Zagor	36
4.6	Banner displayed of Siolim Zagor	36
4.7	Non-vegetarian food prepared on the day of Zagor	37
4.8	Prayer service by Hindus and Christians together	38
4.9	Image of Zagariyo at Guddem temple	39
4.10	Shrine of Zagariyo at Guddem temple	39
4.11	Shrine of Zagariyo at Dando temple	40
4.12	Mateshwarachi Ghumtti	42
5.1	Sateri village diety of Siolim	48
5.2	Procession of Sateri diety in Guddem	48
5.3	Lit coconut palm leaves for procession	49
5.4	Village men heads the procession	50
5.5	Performers of Ghadgadya dance	50
5.6	Performance of firangi raja and sayeed	51
5.7	Performance of malli and mallni	52

5.8	Zagariyo's performance	53
6.1	Instruments played for Siolim Zagor	57
6.2	Kanaiya Shirodkar singing the folk songs	79
6.3	Instruments being played at Zagor	79
7.1	Gambling a major attraction	84
7.2	Various food stalls	84

CHAPTER I

INTRODUCTION

This chapter provides an overview of folk songs in general and also in particular to Siolim Zagor. Moreover, it focuses folk traditions and what ways we can preserve our cultural practises.

1.1 BACKGROUND OF THE STUDY

The term "folk song" refers to traditional songs that have been passed down orally within a community or culture. The folk literature has many forms to be seen through, and folk songs are considered to be the most important ones to be looked at (Ghimire,2021). The word "folk" is derived from the Old English word "folc," which means "people" or "community." So, a folk song is a song of the people, reflecting the culture, most importantly the traditions, and history of a particular group or any area. their hurt. The folk songs provide beautiful vignettes through which we can look into the complex phenomenon we call culture. These songs often tell stories, convey emotions, or serve various social and cultural functions within their communities. The evolution of folk songs in India is a complex and diverse journey that spans thousands of years and reflects the rich cultural diversity of the country.

Folklore is an important part of primitive culture everywhere. Folklore is used to transmit a primitive society's culture from generation to generation. The folklore contains the philosophy of the primitive people. Many tribes' folklore revolves around how the world evolved. Folklore is a nineteenth-century term that originally referred to the traditional oral stories and sayings of European peasants, but was later expanded to include traditions preserved orally in all societies. (Ghosh & Mullick 2020). Alan Dundes (1989) defines folklore as a broad category that includes a cultural group's myths, legends, folktales, ballads, riddles,

proverbs, and superstitions. Enculturation is the oral transmission of folklore from one generation to the next. But it could also be written. Folklore has both verbal and nonverbal forms.

Folk music is a genre of music that includes traditional folk music and the modern genre that emerged from the revival of folk music in the 20th century. A certain type of folk music can be called world music. There are numerous ways to define traditional folk music, including music passed down orally, music composed by unknown artists, music performed on traditional instruments, music reflecting a country's or culture's identity, and music that evolves over generations (folk process), folk music, and music. The term originated in the 19th century, but folk music goes way back since the middle of the 20th century. This process and period is called the (second) popular revival and reached its peak in the 1960s. This form of music is sometimes called modern folk music or folk music to distinguish it from earlier folk music.

Smaller, similar revivals occurred in other parts of the world at other times, but the term folk music was not usually applied to the new music born during these revivals. Although contemporary folk music is generally a different genre from traditional folk music, in American English it has the same name and often the same performers and venues as traditional folk music.

Folk songs have been an integral part of societies worldwide for centuries. They hold cultural, historical, and social significance. Folk songs often convey the traditions, values, and beliefs of a particular culture or community. Many folk songs serve as a form of oral history, recounting historical events, struggles, and triumphs. They provide insights into a society's past, helping to preserve collective memory. They address issues like inequality, oppression, and injustice, giving voice to marginalized groups. Singing and sharing folk songs can strengthen community bonds. They are often performed at communal events, festivals, and

gatherings, fostering a sense of unity. In today's globalized world, folk songs continue to be relevant as they contribute to cultural diversity, promote cross-cultural understanding, and provide a link to our shared human heritage.

Songs in tribal societies are largely useful, with the added holiness of a ceremonial rite. Such are the songs that accompany life's events, such as birth, initiation, marriage, and death. Similarly, the agricultural songs that accompany the burning and preparation of the fields, planting, transplanting, harvesting, and so on, have a ritualistic element to them, and there is often a genuine fear that the harvest will not be fruitful unless great care is taken over the formalities. Although many tribes use the 'slash and burn' method of farming, there are still tribes who rely on hunting and food collecting. Some of these have songs to propitiate their deities in the hope that this will assure the success of their activities, as well as songs to express gratitude at the successful conclusion of the search. In India, tribes and castes exist in separate societies. Those who belong to castes do not belong to tribes, and those who belong to tribes are outside the caste pyramid. What pulls them together is most likely their passion for songs

Symbolic Interactionism is particularly relevant to the study of folk songs as it focuses on the micro-level interactions and symbols that shape individuals' social realities. Folk songs often contain rich symbolic meanings that convey shared cultural values and experiences. Symbolic Interactionism would emphasize how individuals interpret and give meaning to these symbols within their social interactions. Symbolic Interactionism explores how individuals use symbols, like the lyrics of folk songs, to define and express their identities, both individually and collectively. The theory highlights the importance of social interactions in shaping beliefs and values. Symbolic Interactionism also addresses the process of cultural transmission, Folk songs serve as a means through which cultural values and traditions are passed down.

Everything that people think and feel could be the subject of a song. A song is a combination of lyrics and music, or more specifically, verse and music. Every song has some sort of function. It can serve a group or social purpose through clearly articulated actions, or it can perform a psychological function that affects the individual directly. Music is the life of Goa. Every corner of Goa is musical (Festino,2021). In nightclubs, bars or even on the street, music is a great way to have fun. The music of Goa is unique. Due to the Portuguese influence, a mixture of the Konkani and Portuguese lyrics can be heard in various places in Goa. Some music has religious and cultural significance. The traditional music of Goa, including folk songs, is best heard in the rural areas of Goa.

Goa is known as 'Rome of East', and is one the modern tourist destination in India with diversity of tradition, religion and cultures. Goa's cultures richness and vividness is reflected through Goans folk dance, cultures and songs. Music and songs play a very vital role in Goan theatre and is directed towards the evolution of Goan culture. There are varies of folk songs sung in Goa namely Mando- Dulpod usually are love songs, dekhni, and fugdi performed by only women, ovis(biblical songs), zotis(wedding songs), dhalo, kunbi songs and dances performed by early settlers of Goa. Konkani folk songs influence all aspects of life.

In Goa, the festival of "Zagor" typically refers to a traditional and vibrant form of folk theater or street play. These Zagor performances are often staged during various Hindu festivals and celebrations, such as Shigmo and Ganesh Chaturthi. They depict mythological stories, historical events, and local legends, entertaining and educating the audience. Each Zagor troupe in Goa may have its unique style, making the celebration diverse and colourful. These performances are an essential part of Goan cultural festivities and bring communities together to celebrate their heritage. However, specific Zagor celebrations can vary from one region or community to another within Goa. Earlier there was no entertainment as such and people used

to get together and performance dances and sing songs to praise the zagariyo- a village protector, seeking him for protection of villagers.

Siolim Zagor in Goa, is a natural and cultural heritage site. Its genesis can be traced back to the local communities that have inhabited the region for generations. The term "Zagor" typically refers to a sacred grove or forest area with cultural significance. Siolim Zagor might have evolved as a communal space, reflecting the symbiotic relationship between the people and their environment. Siolim Zagor is likely deeply intertwined with the cultural fabric of the local communities in Goa. It may have originated as a place for rituals, ceremonies, or gatherings, fostering a sense of community and connection with nature. Over time, traditions and stories would have been passed down, contributing to the unique identity of Siolim Zagor.

Folk songs play a significant role in community gatherings by fostering a sense of shared identity, preserving cultural heritage, and promoting social cohesion. These songs often convey the history, values, and traditions of a community, creating a collective experience that strengthens social bonds and fosters a sense of belonging. Additionally, folk songs are a means of oral storytelling, passing down narratives from generation to generation, contributing to the cultural continuity of a community. It provides a platform for cultural expression, allowing community members to celebrate their unique customs and express collective emotions. In community gatherings, these songs often accompany various events and rituals, enhancing the overall atmosphere and creating a sense of unity. The participatory nature of folk music encourages communal engagement, as people join in singing and dancing, reinforcing social connections. Overall, folk songs serve as a dynamic and inclusive medium for cultural transmission and community bonding.

The purpose of my research is to understand the deep symbolic meaning of folk songs sung at Zagor of Siolim and to know its depiction on society. To understand the composition

of the Siolim community and the social life of the people. Studying folk songs serves various purposes, such as preserving cultural heritage, understanding historical narratives, and analyzing the societal values. Additionally, it provides insights into linguistic evolution, regional identities, and the transmission of traditions across generations. Folk songs offer a window into the everyday lives of different communities, reflecting their joys, struggles, and rituals. Researching them can also shed light on the evolution of musical styles, instruments, and storytelling techniques over time. Studying folk songs provides valuable insights into social norms, collective memory, and the shared experiences of a community. These songs often convey the values, beliefs, and social structures of a society, offering a glimpse into issues like gender roles, class distinctions, and cultural dynamics. The study of folk songs can unveil power dynamics, the impact of globalization on local cultures, and the role of music in shaping collective consciousness.

This research aims to fill in the gaps through a detailed analysis of the folk songs and to understand the contribution of these folk songs to society. To observe syncretic blending of two communities and assimilation of culture.

1.2 RESEARCH QUESTION

What role do folk songs play in shaping and maintaining unity and community strength within multicultural society, and how do they contribute to the agreement of cultural diversity and identity formation?

1.3 PROBLEM STATEMENT

Folk tradition is a wide range of cultural practices, beliefs, customs, and expressions that are passed down orally. Zagor is a folk tradition involving the intermingling of two religion communities, participating in the tradition. It is not only intermingling but when they come together as one community they represent different art forms like dancing, singing, different

experiences, way of life the communities are living which is presented during night time till early dawn in the first week of January. Folk songs are an integral part of this tradition, serving as vehicles for storytelling, cultural preservation, social commentary, and communal bonding.

There are many works available of Siolim Zagor in particular but no inclusive study on folk songs of Siolim Zagor, thus the Researcher aims to fill the research gap by doing so. The present study aims to provide the insights into the dynamic interplay between folk songs and society, while folk songs often address their role in preserving cultural heritage, there is a lack of research examining the interplay between gender dynamics and folk song narratives within the Siolim Zagor community. Understanding how gender identities and relations are constructed and reinforced through folk songs can provide valuable insights into the social organization and power dynamics within the community shedding light on its significance, belongingness, cultural heritage, instruments and social change.

Furthermore, this research would aim for preservation of these folk songs by making a documentation of these songs. The slow decline in our cultural and traditional practices can be due to urbanization as one of the major factor for the decline of traditional practises for instance many educated or those who migrated to urban areas may don't know the importance of cultural tradition which they have not been explored to. The educated youth no longer give importance to rituals rather than scientific facts. Migration is another factor that leads to gradual decline in traditions, most of people in Siolim have migrated to various places and are settled abroad so the connection between the homeland and people has lost and no longer are interested in performing or even watching such cultural practices.

There are actually many ways to encourage the people in preserving the folk traditions of Siolim and Goa as a whole. By encouraging traditional folk arts, supporting local artists, getting the young generation involved in cultural events and promoting traditional folk arts.

1.4 OBJECTIVES OF THE STUDY

This study aims:

To trace the genesis of Zagor as a Syncretic folk tradition in Siolim;

to know the rationality of role enacted of women by men

to understand the depiction of social life through folk songs;

to explain the significance of folk songs in mobilising participation and;

to understand the influence of modernity on the folk tradition of Siolim Zagor.

1.5 DESCRIPTION OF THE STUDY

In the Northwest of Bardez, in Goa, there stretches out long *ganv* of Siolim. Siolim, like many other places in Goa, celebrates various festivals throughout the year. While the specific festivals celebrated in Siolim can vary, some of the major Goan and Indian festivals that are likely observed in Siolim include: Diwali, Christmas, Ganesh chaturthi, Sao joao as well as famous 'Siolim Zagor'. The unity of Hindus and Christians is symbolized by the Jagreshwar Devasthan feast at Dando, Siolim. Thousands of people visit this idol-free temple in hopes of receiving blessings from an unseen deity. The 'Zagor' festival has a cultural and religious significance and brings together two main religious communities of Goa. It is located in the western part of India on the coast of the Arabian Sea.

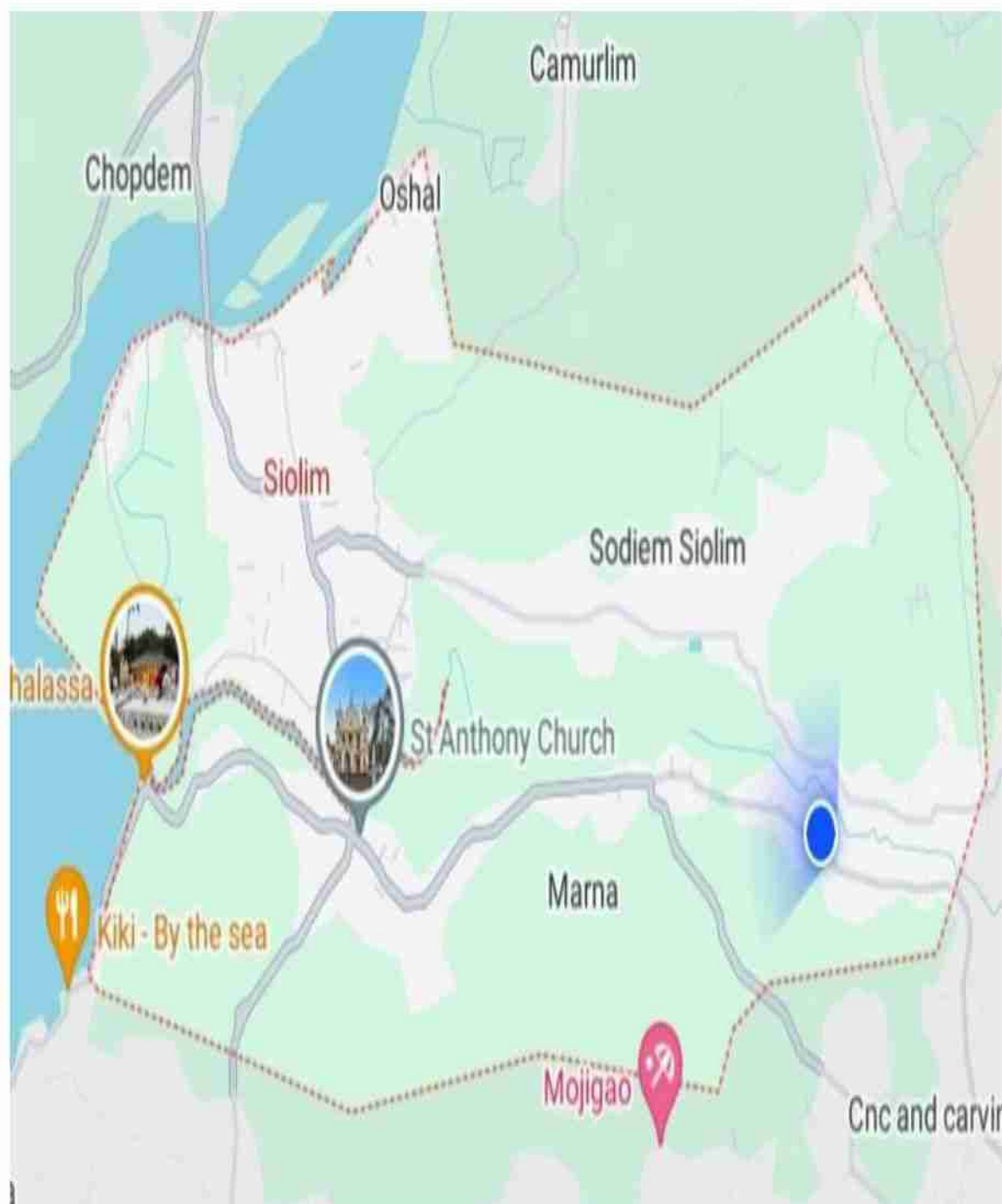
The Researcher's focus is only on Siolim village. Siolim is a village in the North Goa district of the Indian state of Goa, known for its peaceful atmosphere and traditional Goan charm. Located on the banks of the Chapora River, Siolim offers a blend of greenery and countryside. It is approximately 7 km from Mapusa. The geographic coordinates of Siolim are approximately 15.6250°N and 73.7333°W.

Siolim is known for its natural beauty and is a popular tourist destination in Goa. The village is full of old Portuguese style houses, coconut groves and rice fields. The Catholic influence in Goa means that Christian festivals such as Christmas and Easter are celebrated with religious ceremonies and festive decorations. A fusion of Hindu and Christian traditions is often seen in villages like Siolim in the way festivals are celebrated. These celebrations not only show the religious diversity of the village, but also provide an opportunity for residents and visitors to come together, promoting a sense of community and cultural unity.

1.6 SCOPE OF THE STUDY

This study aims to explore the syncretic tradition still followed in Siolim that is the Zagor. Siolim Zagor is known all over Goa for its amalgamation of two religions coming together as a one community in celebrating this cultural tradition. Folk songs are not considered as forefront when it comes to traditions and this research will explain the factors for the decline in traditional practices. The research explores the role played by Hindus and Christians respectively.

This research will help the population of Siolim and Goa as a whole to understand the importance of these folk songs and how can we as individuals contribute in preserving the legacy our ancestors have given us. The Researcher has documented the folk songs sung in this research. The culture of celebrating this tradition together is slowly decreasing and many Christians have discontinued their presence in Zagor due to various reasons like migration, religion ethics etc. The folk songs sung are not learned by younger generation so this research would help in engaging the youths to preserve such traditions and continue it.



Picture 1.1: Map of Siolim village

Source: <https://maps.app.goo.gl/8C7tNKjGpe5tAG44A>

CHAPTER II

REVIEW OF LITERATURE

There are many works and literature available on various folk songs of Goa, but no comprehensive work has been done especially on the folk songs of Siolim Zagor. In the article *Definition of Folk Songs and Folklore* by Karpeles (1968) defines folk songs as a living form of artistic expression, equivalent to culture, revealing aspects of social life, traditions, religion, and beliefs. Folk songs are considered a form of cultural expression, preserved orally, and transmit traditions, survival, and communal values, which may include superstitious elements. Folk songs are seen as expressions of gratification to society. The author also discusses the methods used to gather data, including personal interviews, observation, and oral history. (Greenway,1960).

Emphasizing their significance within oral tradition focuses on various characteristics of folk songs, shedding light on the preservation of these songs and their association with specific social groups. (Atkinson,2004). Whereas, in "Goa: A Daughter's Story" delves into the ritualistic nature of folk songs, exploring themes of identity and cultural heritage in Goa. The narrative reflects on personal experiences, family, community, and the socio-political landscape, examining the impact of colonialism and the evolving status of women. (Couto,2004).

In the article *Political Life of 19th Century Goa as reflected in its Folk Songs* by Pratima Kamat, focuses on various themes like the folk songs could provide perspectives on various forms of resistance against Portuguese colonial rule, including covert acts of defiance, uprisings, and strategies of cultural preservation as a form of resistance. Through the analysis of folk songs, Kamat uncovered how Goans negotiated their identity in the face of colonial

domination, exploring themes of hybridity, syncretism, and cultural adaptation as they navigated between indigenous traditions and colonial influences. The author also examined gender dynamics within folk songs that can reveal insights into the roles and experiences of women in 19th-century Goan society, including their participation in resistance movements, expressions of agency, and challenges to patriarchal norms. Pratima also focused on Socio-economic Realities like the lyrics of folk songs might shed light on power dynamics within Goan society, including the exploitation of labour, economic inequalities, and the hierarchies perpetuated by colonial and indigenous elites. Kamat's work analyze how folk songs served as a cultural memory, transmitting historical narratives, communal values, and collective experiences across generations through oral tradition. Highlighting the coexistence of Hindu, Christian, and indigenous traditions and the ways in which these religious identities intersected and influenced each other. (Kamat,1988).

Srivastava in the article *Woman as Portrayed in Women's Folk Songs of North India* (1991) includes themes in women's folk songs of North India, provides us an insight on rituals, marriage customs, and emotional nuances associated with these events. Includes how folk songs vividly portray women's experiences, exploring beauty in nature, seasons, and daily life, while also narrating stories of legendary female figures, emphasizing heroism and women's empowerment. (Srivastava,1991).

In the article, *The role of folk songs in Social Movements: A case study on separate Telangana State Formation in India*, by Krishnaiah (2018) Speaks about the crucial role of folk songs in mobilizing people during the Telangana state formation movement. The author explores how folk songs played a vital role in creating collective identity and consciousness, addressing social issues such as feudalism, economic exploitation, poverty, cultural identity, social injustice, gender inequality, and caste discrimination. The article highlights the impact of folk songs in the Telangana Dhoom Dham and Cultural Revolution, which contributed to

the formation of the state of Telangana. (Krishnaiah,2018). However folk songs as socio-historical documents presents a contemporary perspective, where we see hat interdisciplinary views from anthropology, history, sociology has been analysed, we also see the researcher tries to focus on American folklore society discussing American folklorists, different stages of evolution from primitive to modern era and addressing societal problems. (Greenway,1960).

Festivals, Rituals, and Folk Performance Art are an important aspect in Goa, the writer Pandurang Phaladesai in "Folklore Studies" covers various festivals and celebrations among Christians and Hindus in Goa and also talks about the Important rituals, dances, folk performance art, fertility rituals, symbols, practices, and the socio-religious and cultural life of Goans. Alexander Henn explores various insights about religious interactions, colonial impact on Goa, and dynamics of modernity in his book "Hindu-Catholic Engagements in Goa." The book delves into the complexities of Hindu-Catholic relations, highlighting syncretic aspects of Hindu and Catholic practices in Goa, examining how these religious traditions coexist and influence each other. (Henn,2014).

In another book by Henn, "Rituals in an unstable world: Continuity, Hybridity, Embodiment". Henn explores the historical and cultural significance of Zagor performances in Goa, tracing their origins and evolution over time, the role of Zagors as the earliest form of Konkani drama, their significance within the Gavda community, and how they have contributed to the cultural identity of Goa. Secondly, the expressive nature of Zagor performances, focusing on how characters represent their essence through song, dance, and exchanges. Henn also mentioned the techniques used in Zagors to convey narratives, the symbolism behind character portrayals, and the interaction between performers and audience. Another theme focuses on the inclusion of vulgarity, references to extra-marital affairs, village gossip, and controversial subjects in Zagor performances and also the traditional musical accompaniment used in Zagor performances, such as the Ghumot, Kasalem and Madalem, and their significance in preserving

Goa's cultural heritage. A very critical thought has been spoken by Henn regarding the decline of Zagor performances among Christians in contemporary Goa and efforts to preserve this cultural tradition. (Henn,2003).

Aili Nenola in her book "Gender, Culture and Folklore" addresses the challenges in analyzing oral tradition and the role of folklore in challenging gender orders within communities. The article explores various forms and ways folklore has been used to maintain status, delving into whether women denied their subordination or actively expressed alternatives through oral traditions. (Nenola,1999). Whereas, Kelwin Monteiro in the book "The Gawda/Kunbi Socio-Cultural Identity" speaks about the early settlers of Goa, the Khols, and the etymology of the word Gawda/Kunbi. The book provides a demographical profile of six racial types, detailing features, dressing, food habits, modes of livelihood, settlement patterns, folklore including instruments, folk songs, dances, and folk theatre like Zagor and Khel. Also talks about different folk festivals celebrated by Gawda's and Kunbi's along with the influence of caste and class factors on society. Monteiro also emphasizes the importance of Mand and employs a qualitative research methodology, including participant observation and ethnographic study. (Monteiro,2015).

Ravi Singh in his article *Interpreting Culture, Society and Space: Folk Music Perspective* discusses cultural geography, talks in greater detail about the rich cultural heritage and history of India, including traditions and folk music. The article also explores different folk songs sung on various occasions and their relation to the geography and diverse backgrounds of people. The author emphasizes the role of music in preserving traditions, identity, and community well-being, while also addressing the impact of globalization on cultural styles and traditions. (Singh,2020). Myers in the book "Music of Indian Trinidad" defines the influence of film music on wedding folk songs within the Indian diaspora in Trinidad. This book discusses the adoption of Hindi film songs in rural rituals, impacting education and

modernization, leading to changes in traditional practices. The book also highlights on the import of urban practices and the modification of social values in rural areas are explored, highlighting the transformative effect of film music on cultural dynamics. (Myers,1998).

In the article *Proud to be a Goan: Colonial Memories, Post-Colonial Identities and Music* by Susana Sardo, expresses that During the Portuguese colonization, music was one of the most powerful means of communication. In Goa (India), the colonial government imposed Western classical music as the only permitted form of musical expression during the first two centuries of colonial rule. Since the colonization process was heavily influenced by Christianity, Western classical music was used as a medium to convey Christian doctrine, and for converts it replaced music related to Hinduism, which was considered heretical. In the post-colonial past, achieved a central place in the process of uniting the Goan community both in Goa and in the diaspora. In addition, it is the greatest guarantee of survival of the Konkani language today, giving it a kind of paradoxical status, making it both a mirror of colonialism and a testimony of resistance. The Catholic faith was one of the most effective tools in the Portuguese colonization in Goa and other Indian and Eastern countries. For Goans, Western music defined a "strange" universe.

The Portuguese introduced a rigid system of musical consultations, which allowed the Goans to play only music from the West, always associated with the Catholic faith. The Goan Catholics were given unique opportunities to travel either within India or across the ocean, extending the long history of westward migration, first to the former Portuguese colonies in Africa and then to Portugal, Brazil, Great Britain, Canada, etc. Music plays a unique role in the diaspora context in maintaining strong bonds of group cohesion and again seems to be the only means to retain Konkani as a language and especially to transmit it to younger generations. Goan culture is conveyed through language, but also through memories and stories embodied in's music. (Sardo,2010).

In the article *Historical Factors and Modernity of Teaching Folk Songs in The Education of The Younger Generation in The Folklore of Dutor*, by Sobirjonovna, highlights about Introduction to Oral Creativity and Folk Music Traditions, discuss the significance of oral creativity and the preservation of folk music traditions in transmitting cultural values across generations. Highlights the role of folk music in fostering a sense of identity and connection to one's cultural heritage. She also Explore how folk music, particularly through instruments like the Dutor, can be utilized for patriotism and love for one's nation. Discusses the relevance of teaching folk music and cultural traditions in secondary schools to reinforce national identity and cultural pride. She identifies the challenges faced in bridging traditional folk music with modern contexts and technologies. Lastly how to preserve the cultural heritage and safeguarding traditional knowledge and practices.

Lawrence Levine's book, "The Folklore of Industrial Society: Popular Culture and its Audiences," explores the emergence and evolution of popular culture within the framework of American industrialization. Levine examines various aspects of folklore, including music, literature, and oral traditions, to analyze how they reflected and shaped the experiences of various social groups in the transition to industrial society. Levine's book explores the ways in which folk traditions adapted and interacted with the rapid changes caused by industrialization, illuminating the complex relationships between cultural expression and social change. This book has several themes, such as exploring how industrialization affected traditional folk culture, including changes in the customs, beliefs and expressions of various social groups. It examines how folk communities adapted to industrial society while resisting certain aspects of modernization, preservation of oral traditions or art forms. To compare the experiences of urban and rural communities in relation to popular culture and folklore, and to study the impact of urbanization on the transmission and transformation of folklore.

Alan Lomax, a pioneering folklorist and ethnomusicologist, concluded that folk songs serve as invaluable cultural artifacts, collective experiences, values, and identities of communities. He emphasized how folk songs offer insights into historical events, social dynamics, and human emotions, making them rich subjects for study in fields such as anthropology, sociology, and literature. Lomax highlighted the importance of preserving and analyzing folk songs to better understand human culture and heritage. (Lomax,1934).

Thus, to fill this gap in the understanding recognition, meaning and description of these folk songs in society. Second, there was no proper documentation of these songs, so my research would really help preserve those songs, So I want to make people aware of the loss in terms of its existentialism of our cultural perspective through my research.

CHAPTER III

METHODOLOGY, METHODS AND TOOLS

This research is all about the folk tradition, folksongs and cultural understanding of two religion communities namely Hinduism and Christianity primarily pertaining to Siolim Zagor. It focuses on the people of Siolim who unitedly celebrate the folk tradition. Instead of focusing on numerical data it aims to produce factual description based on personal knowledge of individuals and social groups in natural settings.

3.1 ETHNOGRAPHY AS RESEARCH METHOD

This research is based on ethnographic study. The term ethnography comes from two words, *ethnos* referring to ethnic people and *graphic*, referring to the methods used to describe the lives of those ethnic people (Punch, 2014). Ethnography is a scientific description of people and cultures with their customs, tradition, religion, habits and mutual differences. Ethnography began as a method discovered, developed and implemented in Western countries to tell the stories of the world's marginalized populations (Behar, 2003).

Ethnography is a genre of writing that uses fieldwork to make descriptive studies of human societies. Ethnography presents the results of a comprehensive research method based on the idea that features of a system cannot necessarily be precisely understood independently of each other. Several academic traditions, use ethnographic research as a central research method. Many cultural anthropologists consider ethnography to be the essence of the discipline (Singh, 2009). It provides first-hand information about the cultural, social and ritual aspects of their lives. It records various customs, practices and social norms of people who are proud of their beliefs despite their poor status and almost primitive lifestyle.

3.2 QUALITATIVE RESEARCH METHODOLOGY

Methods are used at the latter stage of research while methodology is used at initial stage. The Methodology that is used in this research is entirely qualitative, a combination of strategies that include narratives, recordings, photographs, oral history, life stories in understanding the past and present situation of people in Siolim village relating to Zagor.

Qualitative data can be both Nominal; Nominal data is a type of qualitative data that is used to label variables without providing any quantitative value or ranking. It simply categorizes data into distinct groups or classes (Taherdoost, 2021). For example, gender (male/female), marital status (single/married/divorced), are all examples of nominal data and descriptive non-numerical data that cannot be displayed as numbers are called qualitative data in a word or phrase. This type of data answers the "how and why" questions of survey research and mostly includes information about feelings, perceptions and emotions, using structured approaches such as interviews to collect data.

Researchers use a variety of methods to gather this information, such as audio tapes, sketches, notes, and photographs. Although qualitative data can be significant to provide additional information to investigate and determine new effects and effects of research programs and ultimately improve the quality of quantitative results, their implementation is expensive and time-consuming, and results may not be generalizable. Observations, Document reviews, and In-depth interviews all three come under Qualitative methods.

Qualitative research is useful in obtaining insights into situations and problems and used for providing in depth description of beliefs and knowledge relating to Zagor. Field narratives are also an integral part of research because it helps the researcher gain insight into people's perspectives (Denzin, 2008). Stories can be an important source of connecting cultural traditions, worldviews and people's ideas.

3.3 TOOLS USED FOR DATA COLLECTION

The techniques used during data collection are called Tools. The methods of data collection that the Researcher has incorporated in the study include Observation, Interview Guide, and Auto-ethnography. In interviews, is a fundamental way of social communication, questions are asked and information is collected using the given answers, and it differs from a survey, where the methodology of indirectly collected data is used. Therefore, the opportunity to receive confidential information is also possible for the interviewer; however, it requires special skills that are not needed in questionnaires (Taherdoost, 2021). Researchers can use different methods to conduct an interview and conduct them in a personal or group interview, also not in person, for example by phone, computer, etc.

There are three types of Interviews. Interview types can be structured, semi-structured and unstructured. Structured Interviews: In such interviews, the interviewees face the same standard questions that are prepared before the interview. Possible answers are limited and participants can have only a few open-ended questions. Semi-structured interviews are formal and guided. Interviewers ask questions with guidance; However, if the researchers or interviewers need more information, they can continue the conversation based on the questions previously given. Unstructured interviews are informal interview methods that do not have a specific structure. There is no guide and only has random conversations.

Observational method; In these method, direct information is gathered by observing events, behaviours, interactions, processes, etc. to understand concepts. This method can be used to collect both qualitative and quantitative data. Qualitative data is collected as a description of the events in the regulation. Quantitative data can be obtained based on the duration or density of specific topics. In general, observation helps the researcher to know what is happening in the surrounding environment (Kabir, 2016). However, as a data collection

method, it is more than just listening and watching. This method involves engagement with the environment, clear expression of events, technical improvisations, high attention and good recording.

Oral history is a valuable tool for collecting data, especially in fields such as anthropology, history, sociology, and cultural studies. It involves recording interviews with individuals who have personal knowledge or experience of particular events, traditions, or cultures. Oral history serves as a powerful tool for collecting data that complements traditional archival research methods, providing a more comprehensive understanding of the past and present.

Data collection methods are of two types Primary and Secondary data collection. Both Primary and Secondary data was used in collecting information for the research.

Information that has not yet been published and is immediate information that no one can change is known as primary data. Using primary sources helps to obtain high-quality data that can improve the results, and you also have the opportunity to add additional information as needed during the research procedures. Collection of primary data; However, it may be difficult to define the different terms of data collection, such as the reasons for data collection, what to collect, when / collect data and the type of data collection method. It is also an expensive approach, occupies the majority of the research budget and must secure the financial resources of various institutions. Primary data were through informal unstructured and structured interviews, Participant observation, field visit is one of the research designs of qualitative research. Various sources such as experiments, surveys, interviews and questionnaires can be used to obtain primary data.

Secondary information refers to information collected from published sources. Secondary data is collected using secondary data methods. The information collected can come

from qualitative sources, such as interview reports, as well as quantitative sources, such as a census. Secondary data collection methods can be broadly classified into books, magazines, journals, newspapers, letters, census data. Secondary data was obtained through newspaper articles, books and internet websites like Jstor, Wikipedia, Research gate, Scopus, Google scholar etc. This study has also taken into account the historical facts available at resource centres and libraries.

3.4 SELECTION OF RESPONDENTS

In this study, the selection of respondents plays a key role in ensuring the accuracy and reliability of the results. This Research involves carefully identifying individuals who represent the target audience, allowing to gather meaningful insights and draw accurate conclusions. In qualitative research, the selection of respondents is crucial to obtain rich and meaningful information that is consistent with the objectives of the research. This qualitative study is guided by the principles of Purposive Sampling method, where participants are selected based on their unique perspectives, experiences or characteristics related to the research topic.

The respondents chosen for this study were only from Siolim village that is from Gando and Guddem wards. The folk songs and performances insights were taken from Kanaiya Shirodkar; he is the seventh generation from Purohit (priestly) family who sings the Ovos for Zagor, his family has played a crucial role for almost a century now. Santosh Shirodkar from Guddem was also interviewed, he gets possessed by the local God Khanzanio, one month prior the celebration of Zagor and people offer hi, with fruits, jungle juice, jaggery, rice etc. Likewise many respondents from both the wards were interviewed to understand their perspectives and changes seen in Siolim Zagor over years.

3.5 CHAPTERIZATION OF THE STUDY

This study consists of eight chapters and the chapters are as follows; the first chapter covers the introduction to folk songs speaks about the etymology, evolution and how these songs have a crucial role in the society. It also includes the objectives, research problem, description of study area that is Siolim.

The second chapter is of Literature Review's used while conducting the study, Literature gives a better understanding on how to go about the research, it also tells how different authors have studied on folk tradition and folk songs worldwide. Some of the authors are Alexander Henn, Pandurang Phaldesai and many more, these authors have worked on folklore studies while some like Atkinson, Braganza, Greenway Monroe etc on folk songs around the globe. There are many authors who have worked on gender roles in folk tradition like Familusi, Flueckiger and Burkhalter J, Meehan etc. By reading related articles, books one gets better knowledge and understanding.

The third chapter includes the Methods, Tools and Methodology used in the research. Ethnography as a research method is used while conducting this study, it gives descriptive knowledge of human societies. Qualitative research methodology is useful in obtaining insights into situation and problems and used to provide in-depth description of knowledge. Narratives another important method to gain information into people's perspectives. The Tools used is observation, interviews, and auto-ethnography. Interviews is getting first-hand information from the respondents. Observation method is very important while observing the Siolim Zagor, its performances, songs, behaviours and processes. Oral history a strong tool for gaining knowledge about the past and present which involved recording of the performances and songs sung at Siolim Zagor. Both primary and secondary data collection was used to gather information about Siolim Zagor.

The fourth chapter includes the first objective of the study that is history of Siolim Zagor as a syncretic folk tradition. In this chapter the researcher provides the folk genesis of Siolim Zagor as to how it is celebrated, its origin, the rituals performed by both religious communities jointly, the Siolim Zagor as a cultural legacy tradition passed from generations to generations. Highlighting the importance of *Mand* (religious open space). The practices of Zagor held and who are involved in participating in various roles, the significance of each and every family who are involved in Siolim Zagor. The importance of *Mateshwarachi Ghumtti* (shrine of local diety) are all mentioned in this chapter.

The fifth chapter is based on the second objective of the study that is to know the reasons behind as why women's role is performed by men itself. In this chapter the researcher is speaking about the gender stereotypes; how women are made to do household works and not given that freedom to participate in Siolim Zagor. Gender is something that's shaped by the society we live in and passed down through traditions. Traditional gender roles are like expected behaviour or characteristics that society has assigned to men and women for a long time. Women's participation is restricted due to the life cycle process that menstruation that women pass through once in the month which is considered to be impure. Then the depiction of women in Indian Mythology, where dieties are given utmost importance sending a powerful message that women are not inferior to men and deserve equal recognition and honour. The different roles enacted at Siolim Zagor are also mentioned in this chapter.

The sixth chapter is a combined objective that is to understand the depiction of social life through folk songs and significance of folk songs in mobilising participation. In this chapter the researcher has gathered all the folk songs sung at Siolim Zagor and its meaning to the society. How these songs bind people together and rooted in the history and heritage of the region, reflecting the unique blend of Portuguese and Indian influences that characterize Goan culture. The various instruments played in Zagor is mentioned. The Cultural festival such as

Zagor bring people together and promote social cohesion and solidarity in the community. Mobilization participation in Siolim Zagor has given the importance of collaboration between community groups and government agencies. By working together, they have been able to provide resources more effectively and implement initiatives that benefit the entire community.

The seventh chapter talks about the final objective of the study that is to understand the influence of modernity on folk tradition of Siolim Zagor. It involves adapting modernity in Zagor and changes occurred in recent years. The things noted in this chapter were that folk songs were seen as being at a threat as there is no one to continue the legacy of these songs in future. Gambling was seen as attraction for many unemployed youths. This chapter talks about how modernity has entered in folk tradition, the role of social media platforms on such cultural festivals and its importance.

The eighth chapter consists of the summary of all seven chapters. Siolim Zagor, a traditional form of folk tradition originating from the village of Siolim in Goa, has a rich history that is deeply intertwined with the culture of the region. It dates back centuries and served as entertainment and community bonding for local residents. The role of Siolim Zagor often reflects social norms, values and historical events, emphasizing moral teachings and social issues. Folk songs play a central role in Siolim Zagor not only as entertainment, but also as a means of social mobilization and participation. These songs carry the collective memory of a community, transmit cultural heritage and promote solidarity. Despite its traditional roots, Siolim Zagor has embraced modernity by incorporating techniques while maintaining its authenticity and cultural significance. Finally, Siolim Zagor testifies to the continuing power of folk traditions to adapt, evolve and continue to play an important role in shaping the community's social life and identity.

CHAPTER IV

THE GENESIS OF SIOLIM ZAGOR: A SYNCRETIC

JOURNEY

One of the most important forms of folk theater in Goa, known for centuries, is Zagor. Zagor was performed at certain village festivals and church festivals, Zagors or Jagars (night vigils) were held, supported by the village community as a whole. The expenses related to these performances came from the common funds of the village. Zagor performances were more practised in the Catholic villages of the Bardez region. They are very similar to Hindu Gavda Zagar. Perni Jagar is a ritual performance of the Perni community in temples and Gavda Jagar performed by members of the indigenous Gavda tribe as village entertainment (Dantas,1999). There is no theme or story, but each character represents their essence through songs and dances. The music show consists of the original Ghumot (hemispherical clay vessel, front covered with lizard skin, open bottom, short tube) and Madalem (cylindrical clay vessel). Many religious festivals where these Zagors were made have disappeared. One remnant is the Zagor in Siolim, performed on the first Monday after Christmas.

4.1 THE HISTORICAL BACKGROUND

The name comes from the Sanskrit word Jagr, meaning "awakening", and refers to religious night vigils held seasonally in honour of local gods, saints, ancestors or protective beings. Rituals are part of temples, village or home celebrations and have a special attraction that combines a serious religious ritual, namely sacrifice, invocation and prayer, with joyful entertainment in the form of music, song, dance and, in some places, theatrical performances. Specifically, four varieties of Jagars are celebrated in Goa today: One performed only by Hindus; Second made exclusively by Catholics and; third done together by Hindus and

Catholics jointly. These calling on or Namana mark the beginning and end of the ceremonies. They are performed only by men on a temporary stage or central village square, which marks a sacred space (Mand) for the duration of the ritual.

4.1.1 Perni Zagor

This is the oldest dance drama and is performed by limited members of the Perni family. The most important feature is the use of a well-made and painted wooden mask depicting various animals, birds, supernatural figures, devil gods and social figures. It has symbolism clearly associated with fertility cults, and the performer uses dialogue and gestures to suggest the magical-religious at times. Perni Jagor, became one of the most endangered dance dramas in the world. Jagor means zagran (awakening). The use of a painted wooden mask is still found in kalo, but not at all in Gauda Jagor. The characters come on stage individually and perform a song and dance routine appropriate to their type (Khedekar, 2016). Other characters are the Tiger and the Horse, also represented by masks. Some masks are worn not on the actor's face but on the waist. The performance begins with the entry of the Brahmin Lord Ganesh offering puja to him and Goddess Saraswati. The orchestra consists of a dholak (a double-sided drum used in folk music) and a zanj (hand cymbals). Central to the theme are the events that lead to the creation of the world. Vishnu destroys the demons Madhu and Kaitabha and their flesh forms the earth. Kansa drama is performed by women who dedicate themselves to this service and remain unmarried. They are a subgroup of devdas. Perni Jagor contains dance, music and prose and poetic dialogue.

4.1.2 Gauda Zagor

Zagor is a ritual dance drama from Goa. It is based on folk music and is performed in villages with a significant Hindu population. Its purpose is to awaken the spirits of various local gods. On this day, the whole village shines like a festival. The performances ensure the

wakefulness of the god, and it is believed that by staying awake all night, he is awake throughout the year, protecting the village from the evil eye. Many Hindu Gauda's during Portuguese times converted to Christianity, but an organization in Mumbai known as "Masurashram" brought some of the converts back to Hinduism. Later they were known as "Nava Hindu Gauda's". Villagers of Ponda and Tiswadi taluka organize elaborate Jagor performances every year in April and May. The villagers prepare the performances with great enthusiasm, they eat nothing but vegetables on this day and keep clean for the occasion. According to custom, people visit the mand (sacred place) and light a lamp. Coconut, betel nut and leaves are placed in the holy place. A common village prayer is arranged with flowers and incense sticks (Khedekar, 2016). At 10 pm, the ritual begins with naman - a greeting to the gods and goddesses. The ritualistic performance requires many men and women to present the daily life of the villagers. Jagor's characters do not represent legends or mythology.

There are many Zagors being celebrated in Bardez Taluka. The Zagor that is celebrated in Anjuna is predominately by Catholics and very few Hindus are seen being involved recently. This Zagor happens on the feast day of Our Lady of Advocate, usually second Sunday in January. The performances are similar to that of Siolim Zagor and the *Tiatr* is performed by villagers themselves.

The background of Goa's is obvious that it was under the colonial rule for more than 450 years, from 1510 to 1961, the coastal region that now forms the Indian state of Goa was under Portuguese colonial and Catholic hegemony. Mass conversion campaigns by missionaries of various Catholic denominations, accompanied by extensive destruction of temples and mosques, led to mass emigration of Hindus and Muslims in the 16th and 17th centuries and a steady increase in the number of Christians. This demographic change peaked in the first half of the 18th century, when Christians made up more than 90% of Goa's population (Srivastava 1990). The adoption of the Portuguese language, Portuguese clothing

and food habits, Portuguese architectural styles, music, art and sports by upper caste converts led to the development of characteristics in both public and private life. The radical impact of Portuguese colonialism on Goan society and culture.

The local church and state authorities began a campaign in the 18th century to ban Zagor and other Catholic practices that adopted Hindu characteristics, disparaging them as "superstitious", "immoral" and "pagan" customs. Although it was repeated in different ways during the 19th century and persecuted with severe penalties, the renewal of the ban in 1905 shows that many villages resisted the suppression of their Zagor for a long time. The government forces in Goa, although they partially withdrew from church politics in the 18th century, strengthened their control over the Zagor ceremonies, imposing special censorship to prevent the appearance of anti-colonial acts such as Mahatma Gandhi, Jawaharlal Nehru or other Indian representatives. However, people still remember with some satisfaction that Zagor practitioners continued to find ways to subvert censorship, using, for example, a specially disguised form of Konkani that was understood by Goan villagers but not by Portuguese officials.

In the 20th century, demographic changes were accelerated by political reforms that gradually improved the political and social situation of Hindus in Goa, eventually giving them the right to practice their faith again. Like the history of Hinduism in general, the history of Jagar rituals in Goa has also changed. Archival and ethnographic research evidence proves that Jagar rituals were performed as part of Hindu temple festivals even before the arrival of the Portuguese. Sometime in the 16th and 18th centuries, Jesuit missionaries turned Jagar into a Catholic ritual, later called Zagor, which became part of the annual church celebrations held in honour of local patron saints. Specifically, the missionaries adopted the performative and style of the Hindu Jagar, replacing its Hindu content with Catholic meanings, especially replacing the invocation of Hindu gods and village deities with the Christian trinity and Catholic saints.

Christian texts adopting Hindu literary styles and churches replacing Hindu temples, thus the Catholic Zagor replacing the Hindu Jagar also became a preordained syncretistic worship.

The annual birthday of Jagareshwar Devasthan is celebrated on Seventeenth February, this day starts with the religious rituals along with accepting items offered by the Devotees, blessings and prayers. Later, there is distribution of Mahaprasad (blessed food). After that a little entertainment for the villagers through the Tiatr performance.



Picture 4.1: Tiatr Performed on Zagariyo's Birthday

Source: Researcher



Picture 4.2: Distribution of Maha Prasad

Source: Researcher

4.2 THE RITUAL CEREMONY TRADITION

The Namana hymns are extremely ancient texts that have been passed down orally for a very long time. These days, they are frequently also found in handwritten manuscripts from "originals" that date back to the period when Christian missionaries effectively converted the Hindu Jagar into the Catholic Zagor. The Jagar / Zagor evokes all the deities, saints and ancestors who are considered the owners, inhabitants or protectors of the village's territory, its borders, fields, and waters; additionally, its wilderness, forests, and seas; and lastly, its surrounding area, and the places where its people originally came from. (Henn,2008).

The Zagors are considered to be the earliest form of Konkani drama as a representation of the indigenous Gavda community of Goa (Fernandes,2010). Zagor combines religious ritual with dance, song and theatrical performance. The festival opens at ten at midnight and close in the morning. There are two types of Jagar performances among Hindus: Perni jagar is a ritual performance by the Perni community in temples, and the Gawda jagar is performed by

members of the indigenous Gawda tribe as village entertainment. Zagors were performed during certain village festivals and the entire village community supported church festivals. The costs of those presentations were financed by the common funds of the town. At Zagor, the performers and audience were co-celebrants rather than sponsors and recipients; rather, they were people coming together in a public setting. The fire broke out in the center of the region. The audience sat around, leaving the necessary space for the performance. Although Zagor was also performed in Salcete, they more popular in the Christian villages of Siolim, Calangute, Anjuna and Candolim in Bardez sub-district. The Zagor that is happening in Calangute is during Easter.

The Jagar / Zagor practitioners take the bodily activities of the ritual, that is, the drumming, dancing and singing to evoke the presence and effect the protective forces of the Gods, saints and ancestors. This being so, it is in particular the sacred oil lamp placed at the centre of the sacred space that marks the stage, right between the chorus of the men singing the Namana hymns and the dancers performing individually or in groups the songs or 'characters' of the play – that embodies the gods and saints during the ceremonies. The chapel present in Guddem has a Cross and Om which signifies syncretism among the villagers of Siolim and has a picture of the Zagariyo in the shrine. The temple in Dando doesn't have a picture but just lighted lamp in the shrine.



Picture 4.3: Temple of Zagariyo in Dando

Source: Researcher



Picture 4.4: Temple of Zagariyo in Guddem

Source: Researcher

4.3 SIOLIM ZAGOR A CULTURAL LEGACY

Religion not only makes humanity rely upon it, but also gives hope to survive the melancholy of everyday life. In happiness or pain, man takes the name of God and hopes for favoured results. Representatives of every religion tend to turn to religious ways of solving problems. This may include worshipping religious symbols, performing various rituals, ceremonies, singing songs, offerings to God and the Goddess.

Syncretic folk culture refers to a dynamic combination of different cultural elements that combine traditions, beliefs and practices. It often arises organically when communities combine various influences and create a rich body of folklore, ritual, songs and artistic expression that reflects their unique identity. This fusion of cultural elements testifies to the adaptability and creativity of communities in shaping their common heritage.

Zagor is a form of traditional folk drama performed in many villages in Goa. It is considered as a folk play consisting of a prayer to the Almighty for protection from every evil that drops on the entire village. Zagor begins with prayers in the village's sacred place called 'Mand', where folk artists and villagers call upon the folk deity and other gods to bless the successful performance of the folk drama. From there, a torch procession called 'Suvani', moves onto the stage. The Zagor show then starts with religious chants performed by elegantly costumed folk artists calling on different gods and goddesses. This marks the beginning of folk culture which usually lasts about 10 hours. There is no firm story, but everyday events and experiences are shared in the most interesting way.

The practise of Zagor starts after the Diwali on coming Friday and ends also on Friday. The practises (*essai*) are done alternately that is on Monday, Wednesday and Friday. There is a ritual to be followed where in the Gauncars of the village of Siolim for (Shirodkars) has to offer a coconut along with rice, patoleo, chapatis, banana, jaggery to the local God 'Khazanio',

after that the rehearsals of Siolim Zagor will begin. After reciting prayers and invoking other gods and goddesses a lamp is lit in Khazanio's shrine after this the practises of Siolim Zagor starts. There are no practises held of Zagor after the last Friday before the Zagor celebration, so also there is a feast of our lady of Guia that happens in Siolim on Sunday after Christmas, considering this reason also there are no practises held. It is believed that there is some connection between the feast of Our Lady of Guia and Siolim Zagor, earlier the oil and flowers that were offered to Our Lady was then taken and offered to the shrine of Zagariyo but later on this practise of giving offerings was stopped by the Siolim Church authorities.

According to legend, folk tradition such as Zagor were essential entertainment for villagers when modern entertainment devices were not available. It is considered to be the forerunner of modern theatre in Goa, dealing with the traditional aspects of village life. In fact, the scene of Zagoriyo, who is also called *Bhovor*, 'The-Turning One', and who is represented by a dancer turning slowly around his own axis, marks the apex of Siolim's Zagor. There is an act play in which *Firanghi Raja* (European king)) and *Sayeed* (joker) performs. Then there are Gardeners (*Malli ani Mhallni*) and last there is performance of *Mhar* (Dalit Men) and *Mharinni* (Dalit women). It is held after the *Tiatr* is presented.

The Siolim Zagor, famous in Goa is very well-liked by both Christians and Hindus. Zagor is a type of joyous night vigil that incorporates acting, dancing, and singing in addition to religious rites, invocation, and sacrifice. The majority of inhabitants in Siolim now make their living from agriculture, fishing, and toddy-tapping. A smaller percentage run modern small enterprises or are migrant employers in Arab and European nations.

Zagor is celebrated on the first Monday after Christmas. During the winter season, people of Siolim, regardless of religion, gather to praise the protector of the village "Zagariyo" and it is called Zagor. Zagor starts at ten at night and ends at six in the

morning. It is a traditional festival passed on from generations to generations. The two distinct religious communities Hindus and Christians celebrate it together. Zagor was practised and performed all over the village of Siolim before Portuguese invaded Goa. (Henn,2008).



Picture 4.5: Alter picture where the starting pray service takes place of Siolim Zagor

Source: Researcher



Picture 4.6: Banner displayed of Siolim Zagor

Source: Researcher

The celebration of Zagor starts with making a visit to Mateshwarachi Gumtti / khodop, here the people have to worship first or else it is believed that offerings for the Zagariyo won't

be accepted. The offerings are flowers, oil, feni, candles and fruits which is later on auctioned and distributed among the families. The preparation starts well in advance prior to one month and there is faith surrounded by each and every household one enters. Many go for asking religious vows for child bearing, lost things, broken families and many other. There are no religious boundaries, caste; the only Zagor in Goa where non-veg dishes are prepared and served along with 'Sanna' a famous dish prepared from rice and toddy to whoever visits the house.



Picture 4.7: Non-vegetarian food prepared on the day of Zagor

Source: Researcher



Picture 4.8: Prayer service by Hindus and Christians together

Source: Researcher

A story narrated by a wisemen saying *"A group of individuals came and participated in Zagor, later on they were so fed up and frustrated that they left to their way home but to the surprise they could not find the way to their home, hence one should not say anything bad or fight"*. Another story narrated was *"Once back in some years, there was a fight and a complaint was filed when the corps arrived, they saw Zagariyo's face huge in front of them, since then their faith increased"*, so such instances had happened which increases one's faith and that is why huge crowd comes to participate in Zagor.

There is a shrine of Zagariyo in Siolim where they play instruments like Ghumat, Kasale and even dance to paise the 'Rakhandar'. The shrine in the village of Siolim has to be lit throughout and it is here (picture 4.7) that the practices of Siolim Zagor takes place. It is believed that the Spirit of Zagariyo is around the Shrine and is blessing all the people of Siolim surrounded. Zagariyo is a Mute God, the one who doesn't speak. A different atmosphere one can see during this time be it in children, adults, women and seniors all gather to feel the

presence of Zagariyo. Dev Zageshwar is the protector of the village Siolim both Hindus and Christians celebrate it with greater faith. Earlier there was no particular image that was depicted as Zagariyo but in later years the image was displayed at Guddem ward temple.



Picture 4.9: Image of Zagariyo at Guddem temple

Source: Researcher



Picture 4.10: Shrine of Zagariyo at Dando temple

Source: Researcher



Picture 4.11: Shrine of Zagariyo in the village

Source: Researcher

The history of temple takes us back to 450 plus years old. Earlier it was a small shrine with no proper stage and other facilities but now there is lot of improvements seen. The agriculturists and toddy tappers of both the religion were the main occupation of Siolim villagers. A story narrated says “once there was a bad season where all crops failed and that is when the people started to pray near the shrine seeking for blessings and prayed for rain, to the surprised it rained since then the practise is still continued till date”. The famous Siolim feast of our lady of guidance just after the feast the next day the Zagor is celebrated with people being awake the full night to please the Zageshwar of the village and once their wishes are granted they come to give their offerings in the shrine.

Before the Zagor takes place, there is an eye witnessing story of the ‘Suvvari’, a procession from two village wards come in opposite direction and meet at one point and then together they leave as one family, here the heads of both the ward, usually a Christians has a lighted palm leaves torch which shows the way to other head ward member and when they

meet, they then blow off the palm leaves off. The instruments which are supported through this procession are Madale, Kasale and Ghumat made from animal skin these are the ancient instruments. After the meeting of both the Suvari this marks the beginning of Zagor.

The performance of Zagor requires Eleven members to be acted for various roles, this performance is jointly done by Hindus and Christians of Pereira, Rodrigues, Cabral Fernandes, D'souza, while the Purohit is from Shirodkar family. The Shirodkar family is further divided into Deepu Shirodkar and Damu Shirodkar, the former are the ones who are rules and guidelines maker while the latter are the ones who are *Gaunkars* of the village, All the acts and singing and done mutually and syncretic way by both religious communities which thus attracts many domestic as well as international crowd to witness the Siolim Zagor. All the doors of every household are open till early sunrise. This is how the people of Siolim celebrate this unique performance of Zagor.

Mateshwarachi Ghumtti / khodop a shrine has immense importance for the start and end of Siolim Zagor. It is this shrine that the ritual of offering coconut and invoking blessings starts and end by performing the entire dance performance and singing of folk songs near the Mateshwarachi Ghumtti. It was this place where the Zagor used to take place at earlier times so to give a tribute to this place the entire performance o Siolim Zagor is performed at a gist.



Picture 4.12: Mateshwarachi Ghumtti

Source: Researcher

The amalgamation of two religions, which marks the Siolim Zagor festival, represents a synthesis of cultural traditions and religious beliefs. Through this celebration, communities come together to honour their common heritage, promoting unity and understanding between different faith groups. This gathering demonstrates the richness and diversity of human spirituality, showing that differences in faith need not divide us, but can be celebrated as part of a living cultural expression.

CHAPTER V

GENDER PARTICIPATION IN SIOLIM ZAGOR

There are questions and issues raising regarding the participation of women in any cultural programs, there are issues related to women's rights and justice around the world which are an important focus of contemporary society as we know it is predominately patriarchal in nature women's voices are unheard. Men are seen to be more privileged and above than women. Such society is characterized as the superiority of men and the subordination of women. Men show supremacy over their female, who generally stay quiet in the background. That is why women are politically, socially, economically and religiously disadvantaged to a great extent, because opinions are usually made by men.

Many philosophers have recently produced some research that sheds light on the discourse and attitudes surrounding Indian women and the ideals they were supposed to uphold during the colonial and post-colonial periods. It has aimed out that the portrayal of women in colonial period portrays women as immature followers of the dictates (Mani,1990). Portrayals of women as subordinate to tradition became more politically the relationship between the ruler and people because he started seeing people in terms of gender. In response to such subordination Indian nationalists articulated a different understanding of Indian women regarding their function in the struggle for independence. Gandhiji had a lot to say about women and the values associated with them. He saw women as a potential force in the struggle to build a new social order and argued that Indian women were not blind followers of the dictates of custom, but self-aware and active members safe guarding their culture.

5.1 GENDER STEREOTYPES

Songs speak about people's lives. It can show how men and women see the world differently and how expectations differ likewise men and women are supposed to behave in certain way. Music is something way beyond a song, it reflects our society's values, beliefs and attitude towards gender. It often describes what roles are expected of men and women. But it can also challenge those ideas and inspire new ways of thinking. Culture has many different meanings, but it generally means the specific values and beliefs of a society. (Rogers, 2013). For example, some songs may reinforce gender roles, while others may demand equality. Music has the power to influence the way we think about gender and culture, and can help create social change by thinking differently about these issues. Music doesn't fit into one genre. People can be happy and use it to express their feelings, whether they are male, female or different.

Traditional gender roles are like expected behaviour or characteristics that society has assigned to men and women for a long time. For men, it's often seen as normal for them to be logical, tough, protective, and good at making decisions. For women, the expectation is that they're more emotional, not as strong physically, caring, and willing to yield to others. These roles suggest that men should be the ones who take charge and protect, while women should be gentle, caring, and supportive (Tyson, 2006). These traditional gender roles can vary across cultures and Country, but they have been deeply present in many societies for centuries.

Gender is created by the society we live in and handed down by tradition. This means that actions, behaviors and expectations about being male or female are influenced by the culture in which we live. Feminists are especially interested in how these gender norms and beliefs affect our lives. They note how society's ideas about what it means to be male or female, when gender roles are not equal (Longhurst, 2016). They explore how cultural beliefs and

practices create gender inequality by reinforcing individual characteristics, limiting opportunities, and maintaining power dynamics between men and women.

In women's and gender studies, the goal is to determine whether women have always been compliant victims in a male culture, or whether their oral traditions show signs of an active search for and expression of alternatives. The question can also be asked whether oral tradition reveals signs of women who have perceived themselves as contributing to their own fate, either individually or collectively. We can see how women's have been portrayed in the past as well as now, there has been lot of changes seen in contemporary period where in women have been recognized and given importance in the society.

Indeed, throughout history, women's bodies have often been more objectified than men's. Sociologically, it reflects a gendered social order in which women are often defined and valued based on their physical appearance and perceived differently rather than their talents or character traits. In many societies, women are assigned roles that focus primarily on their physical attributes and reproductive abilities. This social structure often results in women being valued primarily for their appearance and ability to fulfill traditional gender roles, rather than their intelligence, skills or social contribution. Media representations, advertising, and even legal systems often reinforce the perception of women as objects to be watched or controlled, rather than as independent individuals (Davis,2002). Such objectification not only damages the image of women, but also promotes a culture of entitlement and violence against women.

In many cultural settings around the world, deep-rooted stereotypes and norms have preserved historical gender roles in which men have traditionally been favoured over women. Gender roles existed everywhere. History, deep in cultural norms often relegate women to subordinate positions. In many cultures of the world, men have historically been the priority in various areas of life. Family structures, social expectations and cultural traditions have

maintained these norms and created an environment where men have more influence and power.

Culturally, menstruation is still considered impure and impure in many parts of India. According to Hindu beliefs, women are not allowed to participate in normal life during menstruation. There seems to be no reason to support the notion that menstruating women are unclean. Many women are limited in their daily lives simply because they are menstruating. For urban girls, the biggest obstacle to entering the puja room is for rural girls, the kitchen during menstruation. Menstruating girls and women are also not allowed to pray or touch holy books. This myth is also based on cultural beliefs about the impurity associated with menstruation. In addition, menstruating women are likely to be unhygienic and dirty, and therefore the food they prepare or handle may be contaminated. Empowering women through education and increasing their role in decision-making can also help here. Women and girls are often left out of decision-making because of their lower literacy levels. Raising the level of women's education plays an important role in improving the health of the whole community and especially in overcoming cultural taboos.

5.2 DEPICTION OF WOMEN IN INDIAN MYTHOLOGY

In Indian mythology and culture, there's a special tradition where the name of women often comes before men in rituals and traditions. This is quite different from many other cultures where male names are preferred. This tradition is important because it promotes gender equality and challenges traditional notions that men are more important than women. By looking at Indian mythology and cultural practices, we see examples where women are given equal importance to men, or even more. For example, in many Hindu rituals, prayers often begin by honouring the goddesses before the gods. This shows that women are considered equally divine and worthy of respect. This tradition is not only about showing respect; it also symbolizes the

equal status of women along with men. It sends a powerful message that women are not inferior to men and deserve equal recognition and honour.

In Indian mythology, many female deities play a central role and possess divine qualities such as strength, wisdom and power. Goddesses such Durga, who embodies power and are presented as protectors and givers of power. Celebrated as the incarnation of wealth and prosperity, Goddess Lakshmi is revered for her unlimited blessings. Her role emphasizes the role of a woman in nurturing, securing and maintaining the wealth of the household and society. Sarasvati, the goddess of knowledge, symbolizes intelligence, art and wisdom, breaking the boundaries of traditional gender roles, showing a wisdom that transcends gender. These myths emphasize the strength and power associated with the female deity, challenging the notion that femininity equals weakness. Their stories highlight empowerment, fearlessness and resilience. (Gupta,2023). These mythological stories serve as a framework that reinforces the idea that women have strength, wisdom and care, and in which women are respected for their multifaceted roles.

The importance of women is clearly seen in Hindu rituals and ceremonies. The practice symbolizes the deep role and importance of women in these sacred traditions. Especially during wedding ceremonies, this recognition of the central role of women and emphasizes the equal importance of women along with men. This superiority of a woman's name in prayers or rituals goes beyond the usual gesture; it is an example of equality and respect, where both sides are equally important in the union. This is a powerful statement that challenges historical norms of male dominance.

The Siolim Zagor is celebrated on the first Monday after Christmas, but in one year the local diety of Siolim Villagers that is Sateri's feast came on Monday the actual day of Zagor. It was seen that the Siolim Zagor was then postponed on Tuesday. Here we can see that there

is more importance given to Sateri diety then Zagor when it comes to celebration of festival.

There is a procession being held in Guddem in the evening.



Picture 5.1: Sateri village diety of Siolim

Source: Researcher



Picture 5.2: Procession of Sateri diety in Guddem

Source: Researcher

The cultural norms and traditions of many Western societies have often favoured men at the forefront, maintaining the perception of male dominance in various areas of life. This historical trend towards male privilege has given men more influence and power in the family, business and social environment. This preference in some contexts has led to a devaluation of women, which has fostered a culture that essentially values men over women. In some Middle Eastern cultures, patriarchal norms historically dominated family structures where men had the primary authority in decision-making and social roles (Gupta,2023). These social norms often limited women's rights, influence and participation in public life.

5.3 THE ROLES ENACTED AT SIOLIM ZAGOR

People from both the Hindu and Catholic populations still practise Zagor, an ancient style of folk theater in Siolim. The *Suvari* (procession) is from both the wards surrounding the *Zagereshwar Devasthan* (temple of Zagariyo) that is Dando and Guddem on both the ends. Only men and boys can participate in the procession. They lit the coconut palm leaves showing their presence to the Zagariyo.



Picture 5.3: Lit Coconut Palm Leaves for Procession

Source: Researcher



Picture 5.4: Village Men heads the Procession

Source: Researcher

Once the Suvati is done, the crowd of procession steps on the stage and performs a small dance until the next performances are set to present. This dance is called *Ghadgadya*, which depicts the vulgarity in it by their actions through the dance.



5.5: Performers of Ghadgadya dance

Source: Researcher

There are four performances acted at Siolim Zagor after the *Suvari* (procession) is done. First is the performance of the king and clown then gardeners and of Bharbarya, after these performances there is a break and a Tiatr is shown to villagers. After the entertainment part is done there is the performance of Mharin (scheduled) caste.

The first act is of the *Sahid* or *Intrumez*, a clown type of a comedian who makes fun of people sitting around while his performance is going on. He has to be from the Pereira family. He wears a colourful attire and a pointed cap along with the makeup which grabs the attention of people around. After his performance is done there is the entry of *Firagi Raj* (Portuguese King) who is from the D'souza family. The attire he wears is of a king with a crown and sword in his hand, this portrays his dictatorship over the people. This act speaks of the Kshatriya caste which is the king. Then there is a dialogue form of act in a way of singing which I will talk elaborately in my later chapter.



Picture 5.6: Performance of *Firangi Raja* and *Sayeed*

Source: Researcher

The second is of the *Malli* (male) and *Mhalnni* (female) (Gardeners), the two female Gardeners act is performed prior who sell flowers, and then their husbands enter. The role of the female gardeners is done by men who dress up as females. The female gardeners wear a saree which jewelleries and have a handkerchief in their hand which they use as a prop while they dance on stage, while the male gardeners wear a *dhoti* with a black coat and a white cotton cap on their head with a white scarf tied around their neck. The *Malli* is from Shirodkar and *Mhalnni* is from Rodrigues family. It is said that these gardeners are from Vaishya caste group.



Picture 5.7: Performance of *Malli* and *Mallni*

Source: Researcher

The third act is of Barbarya (Zagariyo) dance, without this act the Zagor can be said as incomplete. This dance is performed in circular motion and that is why it is called *Bhovor*. This dance is performed by the Zagariyo who has to be from Fernandes family. The Zagariyo has a crown with seventeen lit candles on it in Dando Zagor, while the Zagariyo from the Guddem Zagor has fifteen candles lit on his crown. It is believed that the Zagariyo in Guddem had come with only fifteen candles while two candles were lit near the Guddem temple. The fire that is used to lite the candles of the crown it is from the *Suvari* fire that is used so also the

Suvari's torch (coconut palms) is lit from the candles that are lit on the Alter of the two chapels that is one of Our Lady of Sorrows Chapel and other is from Immaculate Conception Chapel, so it's a continuous process from starting till the end which binds two religions together through a symbol of fire.

The crown of the Zagariyo has a Cross, Om and a Heart on it surrounded with, which depicts the unity. The crown is decorated from Firecracker flowers (*Abolis*) which are then distributed to people once the performance is done as a form of blessing. It is said that these flowers are most accepted by the Zagariyo. The *Rakhandar* (Village Protector) is said to be dumb God who doesn't speak but acts as in to reach out to people when needed. The costume he wears is white gown with blue long coat and has a stick in in his hand which is called as *Muthari* (stick), usually held by the *Rakhandar* including the jewellery and other accessories. This character has to be from Fernandes family only. It is believed that until the performance of Bharbarya is done no one dares to get up and move around or else something bad would happen to them. The dressing of the Zagariyo for the performance is done by Samba Shirodkar since 1974 which is passed down through generations.



Picture 5.8: Zagariyo's Performance

Source: Researcher

The fourth act is of the Mharinn's (Shudra caste), two men dress as women come and perform the act along with Anthony and Paulo who are village men, they wear a red saree with a dustpan and bamboo stick in their hand trying to sweep the place. This act tells us that during earlier times these caste members used to clean people's houses so after the act is done, they then go to any five families and ask for alms like Sanna, any other food or some amount of money portraying how they used to be rewarded for the job they did through food or any other basic necessities. The roles are performed from Cabral and Rodrigues family. This year in 2024 at Siolim Zagor this *Mhar* and *Mharinn* dance was not held as no one was interested in performing, as the word Scheduled Caste makes the person feel lower in terms of the social strata of caste. Though the dance was not held but the ritual of collecting the '*Sanna*' from any five households was still followed.

5.4 THE FEMINIST PERSPECTIVE

All the acts performed has no religion and caste boundaries unlike the other Zagors in Goa, but gender plays an important role as women are restricted in participating in any of these performances. The feminist theory is applicable to understand the problem in better way. The theory that can be used to understand the gender role played by only men in Siolim Zagor. The motive of Feminist perspective proposed by Mary Wollstonecraft is justice and equal opportunity for women everywhere.

From a feminist perspective, the restrictions on women's participation in events like Siolim Zagor can be seen as a firmly established that would be difficult to change and patriarchal structures within society. These restrictions often stem from traditional beliefs about women's roles and capabilities, relegating them to domestic spheres and limiting their freedom of movement and expression. By excluding women from such cultural events or imposing restrictions on their participation, society promotes the idea that certain spaces and activities

are inherently male-dominated or unsuitable for women. These restrictions can have broader implications for gender equality, as they contribute to the marginalization of women and reinforce stereotypes about their abilities and interests.

In Siolim Zagor women are said to be the Boss of the household including handling finances of the house and other works too but when it comes to ritualistic performance women don't have an upper hand though they work back stage a lot like helping their husbands in various rituals. The reason behind as to why women don't participate in Zagor was due to Menstruation a women went through, during those dfays women are considered to impure and attracting evil spirits so for better outcome women are not allowed to perform any roles of women and men themselves dress as women.

CHAPTER VI

FOLK SONGS AND COMMUNITY ENGAGEMENTS

Folk literature is often a mirror of the cultural heritage, traditions, and beliefs of a people. When a culture is rich and deeply rooted, its folk literature tends to be vibrant and diverse. Folk song is a provide the outrage by which people can describe many insights of their daily life, to personal household matters, social customs, wishes and feelings, etc. (Vasava, 2023). Folklore is something that is instant creation that captures the living culture, customs, happiness, sadness, hopes, sufferings and problems of all people. The feelings takes place in many ways in our daily life, in thought-speech, behaviour, imagination, developing or breaking relationships, in conflicts, in work etc. folk songs cover a wide range of genres, from children's songs to wedding songs, dance songs, festival songs, devotional songs. Each caste has its own unique style of showing its folklore which in turn reflects its unique culture.

The folk songs were often composed for some theatrical performances to entertain people as there was no entertainment for them in olden days. But later it was seen as an identity of their own displaying their uniqueness and differences. Folk songs played as a key role in the development and transmission of socially important messages as there were no electronic gadgets to convey messages, it also informed rural people about development awareness.

Folk songs were used for the pleasure of singing or listening in olden days, the Nation uses them to express the common thinking or passions of a group (Khan, 2023). Folk songs are expressions of desires, which are not considered as important but can be deep into feelings and speaking of one's struggles. Traditional folk songs can be seen in numerous ways like songs transmitted orally through generations. The term can trace us way back into the 19th century,

but folk music traces long way back, which no one can express and explain. There's commodity different in music, it speaks about culture, because like languages, music has numerous forms. But unlike language, music doesn't bear understanding (Khan, 2023).

6.1 THE DIFFERENT TYPES OF FOLK SONGS SUNG AT SIOLIM ZAGOR

Siolim Zagor is a cultural festival celebrated in the village of Siolim, Goa, India. The folk songs sung in Siolim Zagor are rooted in the history and heritage of the region, reflecting the unique blend of Portuguese and Indian influences that characterize Goan culture. These folk songs are usually a mixture of Portuguese and Konkani, then primary languages of Goa, and are accompanied by traditional instruments such as Kasalem, Madalem and Ghumot. The lyrics of these songs often revolve around themes such as love, nature and everyday experiences. One of the characteristics of Siolim Zagor folk songs is their lively and rhythmic melodies, which are known to captivate the audience and evoke joy and celebration. Be it the spiritual rhythms of Ghumot or the soulful songs of Madalem, these songs have a unique charm that attracts locals and visitors alike.



Picture 6.1: Instruments played for Siolim Zagor

Source: Researcher

The Researcher has collected the folk songs sung at Siolim Zagor, they are of religion, domination by Portuguese, nature, caste etc. The folk songs are mentioned below:

The song written below is called the *Namanna*. Namanna songs are very old texts, handed down orally and now often in handwritten manuscripts, dating back to the "original" days when Christian missionaries converted the Hindu ja-gar into the Catholic zagor. The *Namanna* is a prayer that begin with an invocation to various deities and spirits, seeking their blessings and guidance for the ritual ahead. This invocation is essential as it creates a sacred atmosphere for the ritual's purpose.

1. नमनः

पहिले नमन देव बाप्पा। माझे पहिले नमन देव बाप्पा

दुसरे नमन देव सुता। माझे दुसरे नमन देव सुता

तिसरे नमन इस्पीरी सतां। माझे तिसरे नमन इस्पीरी सतां

सर्वही देव एकच रे आ। सर्वही देव एकच रे आ

जय नमन साल्वादोर। जय नमन साल्वादोर

नमन मेरीयेच्या कुंवरा। नमन मेरीयेच्या कुंवरा

कृपानिधे करुणाकरा। कृपानिधे करुणाकरा

जेझु खिस्ता राया रे। जेझु खिस्ता राया रे

आर्गा देतां तुकां साहेबिणी। आर्गा देतां तुकां साहेबिणी

देवाचे माये सोरगीणी। देवाचे माये सोरगीणी

आजं बडयांची तू गे राणी। आजं बडयांची तू गे राणी

आजं बडया राणी रे आ। आजं बडया राणी रे आ

आंकवार माये ईइवर झाला। आंकवार माये ईइवर झाला

देवा स्वर्गीचो बडयो झाला गे माये। देवा स्वर्गीचो बडयो झाला गे माये

सुख आणि संतोष माये लागला गे। सुख आणि संतोष माये लागला गे

-पडदा-

(This *Namanna* prayer pays homage first to God the father, second to God the Son and third to the Holy Spirit, and indeed all God's are One. Invoking blessings from the Mother of God who is the Queen of Queen and praising the Ultimate King Jesus Christ. Respecting the Our Lady of guidance who is the guide of all angels. Praising the Virgin Mary who is the mother of Jesus Christ and asking for joy and happiness to everyone).

2. भरभरया:

आदि नमन देवा बाप्पा सर्वेशा हो। आदि नमन देवा बाप्पा सर्वेशा हो

फुलां पुष्पांच्यारे परिमळा। फुलां पुष्पांच्यारे परिमळा

माथ्याक नाथोडया ऐकेय भरभरया तुझ्या। माथ्याक नाथोडया ऐकेय भरभरया तुझ्या

पेंटी निवळ्या आयकय भरभरया तुझ्या। पेंटी निवळ्या आयकय भरभरया तुझ्या

पायांत पैजव्यो ऐकेय भरभरया तुझ्या। पायांत पैजव्यो ऐकेय भरभरया तुझ्या

माथ्याक माथोडयारे ऐकेय भरभरया। तुझ्या माथ्याक माथोडयारे ऐकेय भरभरया

पेंगटीक निवळयारे ऐकेय भरभरया। तुझ्या पेंगटीक निवळयारे ऐकेय भरभरया

पायांत पैजण्यारे ऐकेय भरभरया। तुझ्या पायांत पैजण्यारे ऐकेय भरभरया

होत कोंतरादास काढला रे पुता। जानेराच्या नव्या दिसा

मार्सेलान शिगमो झाला। वेरेंच्या वडातळा। मार्सेलान शिगमो झाला

कलावंतीगेर बाब रे झाला। राजाचे पलासी खाला

हो तेका नांव आंद्रो रे। हो तेका नांव पेद्रो

मोरयालो खेळोन गेलो। मोरयालो खेळोन गेलो

-पडदा-

(Praise the eternal God of all, your love is gentle like the flowers, your patience to hear our grievances and will. The description of what the Bharbarya is wearing is mentioned likewise, wearing a crown on your head and anklet around your ankles. Telling people that month of january has approached and the festival of Shigmo is being celebrated in Marcel, under the Banyan tree in Verem, Goa. A women named Kalavati has delivered a baby boy near the King's Palace and there's confusion as to what to name the child as whether it should be Andrew or Pedro. The people of Marcel are enjoying while celebrating the Shigmo).

3. साईद आणि फिरंगी राजा

(साईद प्रवेश करतो)

हो येता गा इंत्रु मेस्त येता गो ॥

साईद:- (भाषण) धानूनी उरी आणि डोंगरी साकार लोक आयत माणयेर माणी घालून बसला कायचं तुमका कष्ट फावले नागो बायानों?

ओवी: हो रे अनार लोतनाला । हो रे अनार पृथ्वीचा ॥

भाषण: इलीयेन माथ्यासोरी घेतल्या मुरे बोधी आणि इतीयेन आयशीली आणि पोयशीली गाणी पोना वोडल्या मुरे माती.

ओवी: होरे अनार लोतमाला / होरे अनार पृथ्वीची ॥

भाषण: कोण कोण या लोकांचो आंकात आणि बोषाब है येका भारतोका एका साकान आणि उडोय तोलो वोरोने कार्यसुच्या कोटार आणि वोयोर काडतोलो इगोरजेच्या मोधल्या सावकाच्या मुखार

ओवी: होरे अनार कोतनाला / हो रे अनार पृथ्वीचा

भाषण: जाणान रे बाबानों आणि जाणान गो बायानों सांझे माझो एक आमीग येतोलो ताच्या लागी जोण उपकार मागा आणि हत्या चेडवाक काजार कोरा

-पडदा-

(This is the entry of the first character the joker Or Sayeed, he comes and announces to the crowd saying people are sitting near the junction with folded legs, hoping that no one troubled you all. Anyone dares to speak against the people and troubles them "I will pick them up and throw them into the Chapora River and pull them up in front of the Siolim

Church". Then the Sayeed tells people that his friend is supposed to come, and I request him to marry the girl (points to the crowd).

4. फिरंगी राजा येतो:

ओवी: वो फिरंगी येता वयान वडा दबाड्यानेरे। सतू सांगता तुका आवय बापायच्यान रे।।

भाषण राजा: कोण कोण मुरे वो वोनोर

सईद: ऐतेक्या येता मुरे जोर

राजा: तुयेन आंजेली आणि पाजेंकी मालाय मुरे पाकव्याचो फोर तु दिसताय माका जगाचो चोर

सईद: व जगाचो चोर नोय आप वास्यो वात्सूर पुणचो पूण,

राजा: तु वाटेचो वाटसुर आणि पुणचो पुण जांसी झाल्यार तु ये गोयेंरे कोशे चोलायझी ?

सईद: तु. या सोगल्या लोकांचे खायले आणि वोयले दामुन धोरशी?

राजा: जायन जायन इरीतार आणि कासार घालीन रे तुझे कुडीर दोबरात आणि तीबरात फार

सईद: आबा गा माझ्या फावा ऐतेंका तु दोबरात आणि तोवरात घालच्या आधी फार; वोचोन बोस्तोलो फोन्नोडेच्या बनार. जागोर वो कुमेर म्हुण पोय तोलो आणि एकूच पद म्हणून माझ्या जीवाची खोशी करतोलो.

-पडदा-

(Then comes the entry of King depicting the Portuguese Ruler. Ther is dialogue form of communication between the Sayeed and King, "Your not our saviour but a thief who destroyed our people" Says the King to Sayeed, then Sayeed replies to him saying that his not a thief but

the son of this soil and if you will be able to suppress the food and drink of all these people?

The King gets aggressive and points the gun towards the Sayeed and warns him that he will shoot him, listening to this Sayeed comments that he will haunt him throughout when he comes to sit near the Siolim Junction).

5. होव्यो:

येस्तोसाचो बस्तीसान ।

तुमका विनोद करता आंव ॥

हांगा ना जागोर हांगा ना कुमेर ।

हांगा ना जागोर हांगा ना कुमेर ॥

हो तरी जागर ना रे ।

हो भुरम्याचो खेळ मूरे ॥

जागोर झाला गोरसुल्या गेर ।

पळोंक वचा फोरसुल्यागर ॥

तुम्ही तरी गाया ।

गायनाचे रात्री पाया ॥

तुम्ही तरी वाजा ।

माका इली करोनी धजा ॥

[सईद आंत जातो]

-पडदा-

(The Purohit (person who sings the folk songs) addresses this to the crowd saying that the characters will entertain you all. This is not a night Vigil (Zagor) but just a cultural tradition celebrated by Children of the village. Then the Purohit says that Zagor is happening at Francisco place and lastly, he says that do enjoy by singing songs and playing instruments).

6. फिरंगी राजाचे वेस (verses)

साता आंतोन भक्ता । फिरंगी कुरुयेचा ॥

तुझ्या लीबरार खेळता । मिनीन जेलू राजा ॥

शिंजोर देव - शिंजोर देव - शिंजारे देव स्मिजेरी कोरदीया ॥

दरया उत्था माजारी ॥ कोसलोय वोयगाय धुवरी ॥

पात्री येता कुवरी । भक्त सांता आतोनी

हाय ओनोद बापा । ओनोद पुत्रा देवा इस्पीरीता सोता ॥

तुझ्या लिवरार खेळता म्हणून

नोसा सीयोरीन घातली दीमी।

ओचोरथाई करी । भक्त साता आतोन

हाय स्वामी देव- स्वामी देव - स्वामीदेव

तुझे हाथ आसा ॥

जेरुसेलम शहराना रक्ताच्यो झाल्यो झोरी।

वोरेसाव कांतार कोरी। भक्त साता आंतोना

हाय शिंजोर देव-शिंजोर देव - शिंजारे देव मिजेरी कोरदीया । ।

दाद्वान सांगलेले, सोलोमनान सोपोन पारखीले।

बाळ हातान खेळलाले / मीनीन जेझु राजा ।

हाय स्वामीनी - स्वामीनी आम्हा पातक्याची गे तु राणी।।

-पडदा-

(The Portuguese King sings this particular Verse by praising the patron saint of Siolim village, St. Anthony by saying Infant Jesus plays into your arms and by seeing this, all others bowed down in due respect. In Jerusalem blood flowed like a river while singing the hymn of St. Anthony. Dear St. Anthony you have done thirteen great miracles and hoping you will do the fourteen one with all of us).

7. माळीणी: (Gardners)

माळणीच्यारे मळ्या भोवती सुर्वणाचो वेळुरे ।

माSSS फुल फुल्लेरे साठी तीनशी ७२ कोटी पाकाळ्यांचेरे।

ते फुल बघावयसा येयले ते स्वर्गीचे राजकुंवर, परतोनी गेले रे।

माळणीच्या मळ्यात एक शेवतीचो रोपो

माळणीच्या मळ्यात एक जुयेचो रोपो

माळणीच्या मळ्यात एक मोगरेचो शोपो

माळणीच्या मळ्यात एक अबोलीचो रोपो

माळणीच्या मळ्यात एक रोजीचो रोपो

भलागे माळणी सुवासीणी

भलागे माळणी सुवासीणी

आम्ही माळणी सखीया, आम्ही माळणी सखीया।।

फात्त्यापारा सकाळी उठोनी ।

पहिले शिनाल सांता कुरो काठोनी ।

दायजी दुश्मान डाव्या पाया जोडोनी ।।

भलागे माळणी सुवासीनी। भलागे माळणी सुवासीनी।।

आमचो मळो तलार घुमेरे

आमचो मळो सर्वही फुल्यालो

जाया-जुयाचो देवाक भार जाऊनी

शेवत्या मोगन्याचो देवाक भार जाऊनी

भलागे माळीणी सुवाशीणी ॥

सुर्वणाच्यो पाच हाल्यो भरोनी

दालयो भरोनी मस्तकार घेवोनी

घरा आणोनी पाच झेले गुयोनी

भलागे माळणी सुवासीनी ॥

[दोन माळी प्रवेश करतात]

भाषण: पाच झेले गुथिले माझ्या पती गा।

पाच झेले गुथिले माझ्या पती गा।।

पहिला माळी: फुलागे फुला शेवंती, मोगरे, कळे.

फुल्यार जातात दुवाळे आणि माळल्यार जातात चोले.

अशी माझी फुला घमघमीत आणि दमदमीत

असा सुंदर माळी आलारे असा सुंदर माळी आलारे

पाच झेले गुथिले माझ्या पती गा। पाच झेले गुथिले माझ्या पती गा।।

दुसरा माळी: माळीरे माळी आव वोडले गोयचो माळी,

आवेन लायल्या दोन काळगीणीच्यो ओळी,

तेका सोवकोला एक कोलो आणि एक कोली.

असा सुंदर माळी आलारे। असा सुंदर माळी आलारे।।

आनी तामसो बैल मळ्यातलो ।

वडलो तो माळी तळ्यातलो ॥

पाच झेले गुथिले माझ्या पतीगा । पाच झेले गुथिले माझ्या पतीगा।।

पहीलो झेलो धाड जेजुचे भेटे । पहीलो झेलो धाड जेजुचे भेटे।।

पाच झेले गुथिले माझ्या पतीगा। पाच झेले गुथिले माझ्या पतीगा।।

दुसरो झेले धाड सायबीणीच्या भेटे। दुसरो झेले धाड सायबीणीच्या भेटे।।

पाच झेले गुथिले माझ्या पतीगा। पाच झेले गुथिले माझ्या पतीगा।।

तिसरी झेलो धाड भिष्माचे मेरे। तिसरी झेलो धाड भिष्माचे मेरे।।

पाच झेले गुथिले माझ्या पतीगा। पाच झेले गुथिले माझ्या पतीगा।।

चवथो झेलो धाड, राजाचे भेटे। चवथो झेलो धाड, राजाचे भेटे।।

पाच झेले गुथिले माझ्या पतीगा। पाच झेले गुथिले माझ्या पतीगा।।

पांचवो झेलो धाड सभेचे भेटे।पांचवो झेलो धाड सभेचे भेटे।।

पाच झेले गुथिले माझ्या पतीगा। पाच झेले गुथिले माझ्या पतीगा।।

आणि माळी मळो शिपता तळार घुमेर।आणि माळी मळो शिपता तळार घुमेर।।

माळणी रंगार आयल्यो । खेळोन गेल्यो ।

पाच झेले गुथिले माझ्या पतीगा। पाच झेले गुथिले माझ्या पतीगा।।

-पडदा-

(After the Tiatr is performed, there comes the Mhalnni(gardeners) who come to sell their flowers and sing songs like; In the gardens the peacock dance gracefully, amidst the blooming flowers adorned with seventy-two crore petals. As they gaze at the blossoms, they resemble heavily princess. In their garden, grows the Jasmine's, Mogra's Rose's, Crossandra (abolis), while Jasmine's vines are fragrant and sweet.

We are Gardeners, we wake up early and praise the God. Their garden is full of flowers and fragrance. The garden blooms with all kinds of flowers. We go to temple carrying offerings of Jasmine flowers. Five baskets are filled with Dalia flowers which we carry on our heads balancing them well. Then one gardener speaks saying that she has Jasmine, Mogra buds if they bloom it will keep evil away and if tied to hair it's believed that the women may give birth to baby boy.

The second gardener dialogue is " The flower seller has come, the beautiful flower seller bringing two baskets full of garlands. A beautiful gardener has arrived and in a pond an ox is immersed. My love is tangled into five layers; first layer is meeting of passionate souls, second layer is whispered secrets third layer is Bhisma's arrow , fourth layer is meeting the king and lastly is meeting with all". This is how the love is tangled of gardeners).

8. घडघड्याः (Procession Crowd)

घडघड्यारे घडघड्या । पाताळ फोड्या

वाचान सलेलो पुरुष मारोगी येता त्येका ।

मारोग लाऊन दियारे ।। मा sss

झिळमिळते रे झिळमिळते । हरवे ते भाजून खाते

वाचा नसलेले पुरुष येता त्याका ।

मारोग लाऊन दियारे ।। माSSS

भीमादेव महादेवा । जय कडे साधला

भीम काळारे भीम गोपाळा । भीम काळारे भीम गोपाळा ।।

दक्षिण वारा वाहला । दरीया खवदळा । दक्षिण वारा वाहला ।। दरीया खवदळा ।।

घाटींचानी खेळा लावीला वेल्हाळा

सुवासीनी बायलो । लावील्या नि गोळा

माझा थाटा माटा । खादी वाहीला साठा

ठेंग राजा खेळे । बारीकसे लाखोळे

ठेंगाकु दिवे जळतागे गुरवे ।

समके नमस्कार करता ठगे गुरवे । समके नमस्कार करता ठगे गुरवे ।।

ठेंगे राजा मातला गे । आड पांव घातला ।। ठेंगे राजा मातला गे । आड पांव घातला

-पडदा-

(This song is of Ghadgadya (people to gather after the procession), who is bursting the layers and conquers then, the sparkling stars fade away, people are calling out to Bhimadev, Mahadev, Gopala for victory is near. From the southern winds the river churns, the valley celebrates the festivity and welcomes the people).

(पडदा पडतो)

(तियात्र संपल्यानंतर म्हारीण प्रवेश करते.)

(curtains falls, entry of scheduled caste people)

9. म्हारीण:

ईश्वरा घरची भुया आयारे । ईश्वरा घरची भुया आयारे ॥

समेक जवार करता रे।

सभेक आहेर करता रे ।

ईश्वरा घरची भुया रायरे । ईश्वरा घरची मुया राया रे ॥

म्हारीण: (भाषण)

पेरगांव गे पेरगांव

ये आतेन ते ते मेरेन

कोण भीतर सरात त्यका

सहा महिने प्रीजांव आनी

बारा असुरप्यो (arab currency) कोंदीनी सांव

पुरोहित: वो येता गा पावलु भुयार येता गा। पावलु भुयार येता गा ।।

(There comes the entry of scheduled caste people, “Announcement, Announcement, from one end to another anyone who enters will be imprisoned for six months and twelve Dirham fine, then there is the entry of Paulu by name).

पावलू भुयार प्रवेश करतलो

पावलू भुयार येता रे। तुम्ही तरी कडेक सरा रे ।। पावलू पुण येता रे । तुम्ही कडेक सरा रे ।।

पावलू भुयार: पेरगांव रे पेरगांव

ये आतेंन ते ते मेरेन

कोण भीतर सरात त्याका

सहा महिने प्रीजांव आनी

बारा अनुरप्यो कोंदीनसांव

महारीणी: हांव हांगा आसताना तुरे भाड्या कोण?

पावलू भुयार: हांव गांवचो पारपती गो गांवचो पारपती.

म्हारीण: वरील प्रमाणे पेरगांव घालते

पावलू भुयार: हांव हांगा आसताना तु गो रांडग्या कोण?

म्हारीण: हांव गावची मिराशीन रे हांव गांवची मिराशीन

(त्याच्यावर लाग मारते)

ओवी: हे येता म्हारले धाकटे येता गा। हे येता म्हारले धाकटे येत गा ।।

पावलू भुयार: आंतोन पुता धावोन ये रे । पायक तुझ्या मारलो मुरें।

आतोन: पाय रोटो, पाय रोटो । पाय पाय रोटों रोटों

पुरोहित: आले दिले ढांग दिलो। तुका डंगो । न्हाका पेंडो तिरीमीरी झावलूने । तिरीमारी झावतो

(There is dialogue between the Mharinn and her daughter, Mhar (Paulu) and his son (Anton).

Paulu says: Announcements, Announcements, from one end to another anyone who enters will be imprisoned for six months and twelve Dirham fine

Mharinn: Don't you fear when we are here

Paulu: I'm the Shepherd of this village. How dare you talk to me like this

Mharinn: we are the workers of this village)

(Ovi: here comes the younger sibling of scheduled caste family

Paulu: Anthony come running, they have killed your father

Anthony: I'm tired of everything, I have lost everything.

The acts of Mhar, Mharinn, and their children ends here)

10. ओव्या

पुर्याहतः सांता कुसाचे कुरुयोनु ।

निवार आमकां आमच्या देवाक

बापाचे नि पुत्राचे । बापाचे नि पुत्राचे ॥

इखरा घरांची भभुयाआयारे

सभेक जुंवार करतारे ।

फेस्त म्हुणून हांव । फेस्ताक येयलेली ।

सान्नाचो कुडको, माझो वरनाचा भुरको

वर्सा दिसाचो माझो मान करूंचो ॥

आयुज ना झाल्यार माझो फाल्या देऊंचो ।

सभेक जुंवार करता रे ।

पुनर्वसाचो पाऊस लागोनी ।

राया प्रमुचे रेडे मरोनी ।

म्हातारी ढोकरी गोरखा मरोनी ।

सुरये कोयत्याक माझ्या धार येऊनी ।

पाटळेक पोवळेक माझे रगत लागोनी ।

हांडा कोगानी माझो वाडो वाढोनी।

ईश्वरा घरींची मुया आयारे

सभेक जुंवार करतारे

अंगण पेटला गे भुमंडळी ।

मेढी पुरल्यागे चोहो कोनी।

पहिले मेढी देव बापा ।

दुसरे मेढी देव सुता।

तिसरे मेढी इंसिरी सांता।

चवथे मेढी एक पुता।

ईश्वरा घरींची मुया आयारे

सभेक जुंवार करतारे। सभेक जुंवार करतारे ॥

(In the name of the Father, Son and Holy Spirit, bless this village and surroundings. During the Zagor festival the villagers prepare *Sanna* (puffed rice cakes) once in the year during that time in respect of the local God *Zagariyo*. This song is praising the local God who has always saved them from all distress. People are working hard to earn their living, no individual should starve to death and everyone should be satisfied with what they have).

पुरोहित: ईश्वरा घरांची मुया रायारे

सभेक जुवार करतारे

सभेक आहेर करतारे

शिवोलीचे पालखीसू। बारा तेरा हालके

यश दे गे भुमिक शिवोलीचे ॥

लहान सहान पाजरे विलुताचे ।

असें सैन्य आमचे भावांचे ॥

आंब्या तुझो टाळ रे कुणी मोडोलो।

दांडाकारा भुरंग्यांनी खेळ सांडीलो ॥

-पडदा-

(Purohit (priest): The lord of the house has come Everyone is bowing down Everyone is saluting, grant the wishes of Siolim people who have strong connection among themselves. Who has broken the branches of Mango tree, is it the people of Dandekars? (villagers from Dando)

11. शेवटची ओवी (closing song)

काय बरें नांव कोसेसांव, सायबीण ।

दीगे बेसांव आमको साल्वासांव ।

सायबीणीच्या हाती भांगाराचे पारख ।

बरें करून राख आमको समस्तां ।

बरें करून सखोरे राखरे आ

कपेलाकडू स्वारी उठण्या अगोदर म्हणायची

सांता कुसा भाग्यवंता ।

आम्ही आयल्या सायबा काकुळवतां ।

तुझी सावळी आमचेर सायबा घालगा आता ।

सर्वही समस्तांचेर रे आSSS

-पडदा-

(What a beautiful name Conceisao, you have got Mother Mary, bless us all with good health, in your hands are gold scepter, guide us O' Mother Mary.let your shadow reign upon us. In the name of Father, Son and Holy Spirit).

6.2 UNITY IN HARMONY: MOBILIZING THROUGH FOLK SONGS

Folk song plays an important role in mobilizing participation in Zagor, folk songs are deeply rooted in the cultural identity of the community. They reflect the traditions, values and history of the people, creating a sense of belonging and unity among the participants. Folk songs are an effective means of communication in Zagor performances. They convey messages, stories and topics related to social issues, folklore or historical events that touch and engage the audience. Folk songs are a means of preserving and passing on cultural heritage from

generation to generation. Through Zagor performances, these songs are passed on, ensuring the continuity of traditions and customs.

Cultural festival such as Zagor bring people together and promote social cohesion and solidarity in the community. Folk songs create a shared experience that strengthens the bonds between participants and encourages cooperation towards common goals. Like other folk traditions, Siolim Zagor values community and togetherness. Folk songs create an atmosphere of collective enjoyment and celebration, encouraging the audience to sing, clap and dance, which strengthens social bonds.

By performing folk songs in Siolim Zagor, participants strengthen their cultural identity and pride in their heritage. Often passed down from generation to generation, the songs serve as a link to the past and a way to preserve Goan traditions in the face of modernization. Folk songs enhance the overall entertainment value of Siolim Zagor performances and fill them with energy, rhythm and emotion. They contribute to the festive atmosphere of the event and make it a joyous celebration of Goan culture and community. There is brotherhood among all individuals, people come together regardless of background.

Mobilization participation in Siolim Zagor has given the importance of collaboration between community groups and government agencies. By working together, they have been able to provide resources more effectively and implement initiatives that benefit the entire community. Mobilization efforts have particularly empowered the youth in Siolim, providing them with opportunities for leadership, skill development. This has helped in sense of belonging and responsibility towards their community. This has also contributed to the promotion of tourism in Siolim Zagor. Through cultural events, festivals the area has attracted visitors interested in experiencing its unique traditions and heritage, thereby boosting local economic activity and supporting small businesses. The mobilization participation in Siolim

Zagor has brought about many benefits from various perspectives, ranging from social and cultural empowerment to economic development.



Picture 6.2: Kanaiya Shirodkar singing the folk songs

Source: Researcher



Picture 6.3: Instruments being played at Zagor

Source: Researcher

CHAPTER VII

SIOLIM ZAGOR TODAY: ADAPTING TO MODERNITY

There are few Nations in the world that have rich and vibrant folk performances and we can proudly say India being one of them. India varies from regional folk songs to plays due to its diverse faiths, languages and culture. The Folk performances in Indian culture showcases the early development of uncivilized society and how people used to survive for their livelihood which was truly challenging at times. It can be said that the development of folk art in India is parallel to the development of people. The folk art of each country evolved with the society, so it becomes a part of the culture of the region. They cannot be secluded because they are part of the culture and society to which they belong.

Goa is well-known for its various folk festivals and performances and for having a distinctive, vibrant, and rich cultural heritage. Folklore connects the present with the past and preserves the continuity of civilization. The originality of folklore has pleasantly surprised most educated researchers and writers. Many castes, sub-castes and tribes have blended in its social ladder during Goa's long history and it displays a wide variety of folk art that embodies its traditions, customs, beliefs and culture. Traditional folk music and dances continued, while the influence of Portuguese music and dance on local culture helped develop new forms. Goan music and folk dances have a distinct identity because of the harmonious coexistence and blending of cultural traditions. Even though Goa generally shares the culture of the coastal Konkan strip, it stands out due to the diversity of these cultural influences. Talgadi, Goff, Tonya Mel, Mando, Kunbi dance, Suvari, Gauda jagar, Ranmale, Fugadi, Ghode Modni, Musal Dance, Dhangar Dance, Dekhni, and Dhalo are just a few of the numerous folk dances and forms that can be experienced in Goa.

The annual Zagor performances, organized in the village of Siolim in the Bardez district, can be seen as a good example of community harmony and mutual understanding. Hindus and Christians join hands to celebrate Zagor traditionally in theatrical form. Similarly, we find popular folk musical instruments such as *Ghumat*, *Kansalem* among the Hindu community and *Mhadalem* among the Christians. The singing of the *Ovios* during the Zagor performance is a part of the common music, as well as the wedding songs of the villagers. These songs are known as *Ovios* among Hindus and verses or *yers* among Christians.

Today, the culture is preserved through online platforms like through recordings and by other applications which play an important role in spreading awareness among the new generation. Various online portals and websites promote and spread awareness about the folk culture of Goa. The folk arts display their kinship and pride of their own culture. They describe the transmission of human values, cultural expression and interpretation of rural communities in a changing context. Goan folklore is a expression of Goan identity. Thus, in the context of cultural changes in any society, the roots remain the same, even when new concepts and ideas are formed and newer forms of creative expression appear. Sometimes a great mix and fusion can appear that is quickly accepted by society.

In modernity, Siolim Zagor may also feature elements like food, game stalls along with gambling being the focus attraction for people specially the youths. At the same time the modern celebration of Siolim Zagor offer insights into cultural identity and heritage preservation. Observing how individuals and communities engage with the festival and cultural practices in contemporary society.

Siolim Zagor is a traditional festival of Goa which is celebrated with great enthusiasm in Siolim. Today also, it is celebrated with traditional rituals such as folk dances, musical performances and religious ceremonies, but it can also include modern elements such as social

media, cultural exchanges and themed events to attract a wider audience. The nature of this festival is deeply rooted in its cultural meaning adapting to modern practices.

Like many other forms of folk art, Siolim Zagor has a hereditary element, with some families inheriting certain roles. The main roles of Siolim Zagor were reserved for Christians.

7.1 THE DECLINE OF CHRISTIAN PARTICIPATION IN SIOLIM ZAGOR

The decline of Christian participation in Siolim Zagor, a traditional folk theater form in Goa, due to migration and their own faith, can be examined through various socio-cultural and religious lenses.

Migration plays a major role in declining participation. People choose to seek education, work or better opportunities elsewhere. This leads to a depletion of local talent that can participate in cultural traditions in Siolim Zagor. The younger generations in particular are attracted to urban areas or opportunities outside their traditional communities, leading to a loss of continuity in cultural practices. There is economic migration, whether internal or external, which cause a loss of skilled practitioners in the community.

There is a delineation of roles in Siolim Zagor based on family lineage and tradition, with certain roles traditionally reserved for certain individuals and families, cutting the religious identity of the participants. For example, the mention of roles like Bharbhariya associated with the Fernandes family, Firangi Raja and two from Mali are traditionally played by Christians and the Zagoriyo by Rodrigues family reflects a deep-rooted cultural practice. As families break up due to migration or younger generations lose interest, maintaining this tradition becomes a challenge. Christianity, like many religions, contains a set of beliefs and practices that can shape the priorities and actions of individuals. Levels of participation can be influenced by factors such as religious observance, church attendance or perceptions of cultural practices that conflict with religious teachings. It was seen that fewer Christians participate

compared to previous generations highlights a generational shift in cultural engagement. The younger members may have different interests, priorities and worldviews than their predecessors, so they participate less in traditional culture. This year that is in the year 2024 out of seven Christian members only two members participated in Siolim Zagor.

7.2 GAMBLING: MAJOR ATTRACTION TO THE YOUTH

Gambling means playing games with money or other bets, usually involving betting on an uncertain outcome. This includes a wide range of activities such as card games, casino games (slots), sports betting and lotteries. The appeal of gambling often lies in the opportunity to win a large amount of money with relatively little effort, even though the odds are usually against the player.

The researcher found out that the young generation are not interested in actually watching the performance of Zagor but a huge crowd was seen rushing to play games and earn money. A large barren land right opposite the performance of Guddem Zagor there are youth specially boys who invest lot of their money in such games also many of these youths are unemployed and in their twenties of age. It was seen that once they lose certain amount of money, they become frustrated, Gambling addiction is recognized as a mental health disorder. It can lead to anxiety, depression, and other psychological problems. There are fights taking place which disturbs everyone around and mental peace is at a risk.



Picture 7.1: Gambling a major attraction

Source: Researcher



Picture 7.2: Various food stalls

Source: Researcher

7.3 THE FUTURE OF FOLK SONGS IN SIOLIM AT RISK?

Like many traditional art forms, Siolim Zagor faces the risk of decline due to various factors such as modernization, changing cultural preferences, and the lack of support for traditional arts. Folk songs are only sung by Kanaiya Shirodkar at Dando Zagor and there is no one to back him up, no one is literally interested in even singing these songs at Zagor. These songs should be sang only by Shirodkar's family, when asked about Kanaiya's son whether he was interested the response was a No. The present generation doesn't give much importance to rituals, religion and socialization. They want everything digitally and scientifically with valid reasons behind each and every rituals that are being performed.

With globalization and the dominance of mainstream media, younger generations are more exposed to popular music genres like pop, hip-hop, or electronic dance music rather than traditional folk songs. Young people are simply not be interested in folk songs due to perceived notions of them being old-fashioned or irrelevant to their lives. Without a sense of connection or interest in the cultural heritage associated with folk songs, they do not see the value in learning them.

Sociologist Pierre Bourdieu introduced the concept of cultural capital, which refers to cultural knowledge, taste and practices that confer social status and characteristic in society. In many modern societies, popular culture and mainstream musical forms often have greater cultural capital than traditional folk music. Therefore, young people may consider learning and performing folk songs to be less valuable or appreciated compared to popular music genres. The search for cultural capital affects the cultural consumption habits of individuals and can make young people prefer more modern or fashionable forms of music.

Socialization refers to the process by which people learn and internalize cultural norms, values, and patterns of behaviour. If young people do not engage with folk songs within their

families or in wider social networks, they may not include folk music in their cultural offerings. Socialization agents such as parents, peers, schools, and the media play a crucial role in shaping cultural preferences and practices of individuals. If these agents do not prioritize the transmission of folk knowledge, young people may not acquire the knowledge and skills to sing folk songs.

These challenges requires a lot of concerted efforts from educators, cultural organizations, and communities to promote folk music appreciation among young people. This can include incorporating folk music into school curricula, organizing workshops or performances.

CHAPTER VIII

CONCLUSION

Goa, a state in western India, is well known for its lively folk customs and rich cultural history. Goa's cultural relevance stems from its past, which has been influenced by cultures, including Christian, Portuguese, and Hindu. Goa's culture has been impacted by the Portuguese colonial rule that lasted from the 16th to the 20th century. This impact is evident in things like music, dance, architecture, and food.

The term "folk song" refers to traditional songs that have been transmitted orally within a community or culture. The word "folk" is taken from the Old English word "folc" meaning "people" or "community". So, a folk song is a folk song that reflects the culture, traditions and history of a particular group or region. Folk songs provide beautiful sketches through which we can observe the complex phenomenon we call culture. These songs often tell stories, convey emotions, or serve various social and cultural functions in their communities. The development of folk songs in India is a complex journey that spans thousands of years and reflects the country's rich cultural diversity.

Siolim Zagor originated as a syncretic folk tradition, a product of the historical and cultural blending that is typical of the Goan area. Goa's cultural background is well reflected in Siolim Zagor, a unique kind of folk theater that blends aspects of Hinduism, Portuguese culture, and local traditions. Siolim Zagor is a living example of syncretism—the process by which regardless of any religious background people come together as one community in celebrating the Zagor. We see a perfect blending of Hindu mythical stories, Portuguese theatrical skills seen through dance, and indigenous Goan sensitivities in this folk tradition.

Like many folk traditions, Siolim Zagor has developed over generations, frequently starting during a period when social norms restricted women from participating in public performances. As a result, rather than doing so consciously, men adopted feminine roles out of necessity. It's possible that the Siolim Zagor tradition of males portraying women is only an extension of enduring customs that have been passed down through the ages.

As a form of cultural expression, community building, and social cohesion, folk songs are important to Siolim Zagor's social life and participation mobilization. Folk songs are carriers of cultural heritage, transmitting traditions, values, and stories from generation to generation. In Siolim Zagor, these songs embody the unique cultural identity of the community, preserving its history and traditions. Folk music offers a forum for interpersonal communication and community building. People build stronger bonds with one another and promote a sense of unity and belonging by singing and sharing these songs. In Siolim Zagor, folk songs are essential to communal life and mobilization, not just as amusement. They support celebration, participatory mobilization, cultural preservation, and community building.

This folk tradition serves as a bridge between the past and the present, preserving cultural heritage while evolving to reflect changing times. Through its dynamic fusion of music, dance, and theatrical elements, Siolim Zagor fosters a sense of belonging and identity among participants and spectators alike, reinforcing the bonds of community and shared history.

Siolim Zagor has been impacted by modernity, much like a lot of other folk traditions around the globe. Traditional folk traditions have been impacted by modernity's technological, communication, and sociocultural improvements in both beneficial and harmful ways. Traditions may also be lost as a result of modernization. Younger generations may lose interest in or respect for their cultural heritage when they are exposed to more contemporary lives,

which might result in a fall in the number of people participating in Zagor rites and performances.

The Siolim Zagor tradition teaches moral principles and societal ideals. It gives people of all ages a forum for expression and engagement while fostering a feeling of pride and communal cohesiveness. Siolim Zagor also acts as a cultural preservation tool, preserving customs in the face of globalization and industrialization. Siolim Zagor is a live example of creative nature of Goan culture, not only a folk custom. Its ongoing appreciation and adaption guarantee that it will always be an important aspect of Goa's cultural environment, enhancing the lives of both performers and spectators.

In conclusion, preserving the tradition of Siolim Zagor is not only important to protect cultural heritage, but also to cultivate community identity, promote sustainable tourism and pass on invaluable traditional knowledge to future generations. By recognizing the importance of this unique tradition and actively participating in its preservation, we can promote the preservation of the rich cultural fabric and cherish the legacy of our ancestors for future generations.

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APPENDIX I:

INTERVIEW GUIDE

Dear Respondents,

The Interview Guide is a part of my Dissertation titled “Folk Songs in Siolim Zagor: A Sociological Study”. I am collecting this information in relation to my research so I request you to kindly cooperate. Your valuable response will be kept confidential and will be used only for my research purpose. Thank You for your time, cooperation and valuable inputs.

Belicia Simoes

Student, DDKSSSBS, Goa University

General information

1. Name:
2. Age:
3. Address:
4. When is Siolim Zagor held
5. What are the Preliminary arrangements done for the Zagor
6. Narrate the socio-cultural history of Zagor
7. How has Siolim Zagor evolved as a folk tradition

8. When and where is Siolim Zagor held
9. Comment on Siolim Zagor as a syncretic cultural paradigm
10. Explain the enactment of rituals undertaken during the Zagor performance
11. Highlight the socio-cultural significance of Mand and related activities taking place
12. What is a Suvani? Demonstrate it
13. What is the participatory role of different caste groups
14. What are the offerings made by the communities and explain its rationale
15. What are the folktales or legends sung(folksongs) and explain its significance
16. Highlight the importance of folksongs and explain the gender roles played
17. Explain the nature of participation of the women in Siolim Zagor
18. Explain the language, instrumentation and the Genre of singing in Zagor
19. Are there any changes observed in folk songs during Pre Liberation and Post Liberation
20. What are the costumes used and explain its depiction (historical influence)
21. What are the dance forms and its symbolic meaning
22. What is the essence of the folk songs, Explain its thematic and social reflection
23. How do folk songs contribute to collective mobilization in the society
24. Has modernity affected the participation of people in Zagor
25. What role does social media and online platforms contribute to the promotion of Siolim Zagor
26. Suggest some ways to preserve and enrich the folk traditions of Siolim