

Old Songs, New Stories

Tales from the Velips of Goa

[Blueprint]

Introduction

The *Velip* in Goa have a narrative form called *Kanni* which is heard very infrequently today. It is a form through which myths and stories are told and sung. **This project seeks to explore how this form can find contemporary relevance and stimulation.**

In my school which is located in our village Gaval (Canacona Taulka of Goa, India) in the year 2000 (when the Velip were yet to be scheduled as tribal) I was in class five and all the students were from my community i.e. the Velip. Many a time one of the teachers on checking our homework, and finding it missing or deficient, commented in an angry tone: "*Kulmi tumhi ani kulmich urtoli, tumhi ani kennach sudharchi naat!*" (You are Kulmi and Kulmi you will remain. You will never improve). Today, I have come to understand what she meant. That time I was not aware of the word *Kulmi* and what it meant. Many a time, I wondered what she was saying. Based on the last words I had some idea of what she was trying to say, but I was not able to get the complete meaning. I knew that she was commenting that we were traditional and rural. Continuously, for three years, we were to hear such words every now and then. Today, I have come to know that it was worse than an insult. This injury was the main and the primary reason why I started to move away from traditional things to 'improve' myself. I wanted to be more modernised and also wanted to get rid of

identities related to such type of traditions, so that no one would dare pass comments like the teacher had passed on me.

During my college days I came across many such things: my own classmates were commenting on my language. During those days I spoke my native language, that is my native dialect of Konkani which is spoken in my village. One day one of my classmates met me on the bus stand. She started talking to me, and I asked her something about the lecture and she said, “*Ago bai, hi ani kasali language uloyta tu? Asalele ani nasalele mhanp asana go ashille ani nashille mhanap.*” (Her use of Konkani was differently modulated from that of my community). I was so disturbed on hearing her and feared that she might tell her friends and they would also start laughing at me. This problem was not only confined to me. My other colleagues, too, were facing similar problems and were going through humiliating situations of which no one was aware.

Objectives of Research

The aim of this project will be to document and promote the oral tradition of the Velip community.

The objective is to creatively preserve the narrative form so as to stimulate its revival and assertion including the form of its language. In particular, the project will explore how best the younger generation and formal education can be inspired and involved in the assertion of this narrative form.

Data Creation and Documentation

The story/songs will be recorded from among those who perform or remember the narratives. They will be interviewed about their perspectives on the tradition.

Persons of the younger generation will also be interviewed to explore how this tradition could have some meaning in their lives.

Implementation & Time Frame

June to September 2014: Audio recordings will be limited due to the monsoons and ambient noise. Hence interviews with younger generations, community leaders, cultural performers and secondary data will be collected. be done. Secondary reading will be around cultural identity of the tribal and issues crossing areas of stigma and assertion.

October to March 2014: Recording of stories /songs in different areas along with translations of the songs.

March to May 2014: Report writing and preparation of a CD

Specific Areas where the art form is practised: Areas from Canacona taluka such as Gaondongrim, Khotigaon, Khola and Quepem taluka, including Subdhalem, Barcem, etc. There may be small pockets of the community in areas adjacent to the ones given above including areas in neighbouring Karnataka. Details of the areas will be given after the interviews are completed.

Photographs (in separate attachment)

- ◆ Pix-1: Photograph of story teller Sita Vaiz.
- ◆ Pix-2: Photograph of story teller Datta Zaraunkar.

Conclusion

The project, in the first instance, is an attempt to document a narrative form. It also seeks to explore and demonstrate how tribal voice and wisdom can best be revived and preserved by integrating mythical stories with formal education of the tribal peoples. The attempt is to generate a contemporary context and meaning for traditional tribal narratives.

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Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Form for National Inventory Register of Intangible Cultural Heritage of India

A. Name of the State

Goa

B. Name of the Element/Cultural Tradition (in English)

Oral song narration of Velip (tribal) of south Goa.

B.1. Name of the element in the language and script of the community Concerned, if applicable

Kanni

C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition)

Velip (tribal) community

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present

Ponda, Quepem, Canacona, Sanguem, Uttar Kannada to be verified.

- E. Identification and definition of the element/cultural tradition of the India
(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)
- i. (**yes**) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
 - ii. (**yes**) performing arts
 - iii. (**yes**) social practices, rituals and festive events
 - iv. (**yes**) knowledge and practices concerning nature and the universe
 - v. () traditional craftsmanship
 - vi. other(s) ()
- F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it

This form of knowledge exists in different varieties such as stories and songs. Stories are mainly domestic and some are also performed on occasion in the form of song, like during the festival of Shigmo. The stories are mainly mythical, where, in each story, there is a reference to god and truth. Stories mainly end with the triumph of truth. In the olden days these stories were told and sung during leisure time or working hours (for self entertainment) and contributed to the process of socialization of young people and the education of tribal society.

For example, there is the story of a girl named Janaki Bai who had golden hair and because of this her brother wants to marry her, but she runs away from home. Lord Chandra helps her out from this difficulty. So, in Velip tribal society they have a reason why brother and sister should not marry. Most of the songs are performative like Fugadi (ganesh chaturthi) and Dhalo.

- G. Who are the bearers and practitioners of the element/cultural traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

Domestic narration by women, and public performance by men.

- H. How are the knowledge and skills related to the element transmitted today?
Sometimes used for touristic purposes.

- I. What social functions and cultural meanings do the element/cultural tradition have today for its community?

Domestic use has stopped. Only the songs that are sung during the 'Shigmo' festival are transmitted because that has symbolic and ritual meaning in the tribal life (to be researched further).

- J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.

Nil

- K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition.

Since domestic use of these traditions has totally stopped, through this project there will be availability for these oral traditions in a recorded and written form. It will also contribute to the awareness of why these oral traditions are diminishing, and how stigmatisation of language, dressing style and 'looks' leads to the death of oral traditions. I do not know whether this will encourage youngsters; I find this task very difficult because the shame associated with being a tribal is something that cannot be wished away easily.

- L. Information about the safeguarding measures that may protect or promote the element/cultural tradition. renegotiating the tribal identity and pride

a. (Write "Yes" in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

- i. (**yes**) transmission, particularly through formal and non-formal education
- ii. () identification, documentation, research
- iii. () preservation, protection
- iv. () promotion, enhancement
- v. (**yes**) revitalization

- b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

In this particular field nothing has been done till date.

- M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

It seems these songs are surrounded by nothing but threats. Their domestic use has already stopped. They are sung occasionally during performances for Shigmo, Ganesh Chaturthi and Marriage ceremonies. The younger generation is not picking up the songs. Today, only those songs are learnt which have symbolic and ritual meaning, that is for Shigmo festival, and in this case too, they find it difficult to pronounce the words. Therefore some of the young boys who perform for Shigmo festival are writing the songs in the Devnagari script so that they can learn those songs by heart.

- N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)

Under exploration

- O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

Individual interviews and recordings of former and current practitioners.

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

- i. Name of the entity
- ii. Name and title of the contact person:
- iii. Address:
- iv. Telephone number
- v. E-mail
- vi. Other relevant information

To be prepared.

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.

Kala Akademy Goa, Konkani Akademy, this is incomplete as the work in progress.

R. Principal published references or documentation available on the element/cultural tradition
(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

Books available

1. **Amone: Ek Lokjin by Jayanti Naik (1993). This book is in Konkani covers the topic Lekkala (local Arts), Loknatak (local dramas), Loksangit (Local music), LokKhel (local performances) along with other aspect of village Amone. (Available in Central Library Panjim, Goa).**
2. **Lokkalanand by Vinayak Vithaal Fadte Aakhadkar (2011). This book is in Marathi and it covers the cultural aspects like music and public performances (shigmotav). (Available in Central Library Panjim, Goa).**
3. **Folk Dances of Goa by Vinayak Khadekar. This book is in English and it gives detailed accounts of the folk dances among the Hindu and Christian tribal communities. (Available in Central Library Panjim, Goa).**
4. **Loksarita: Gomantakiy Janjivnacha Samagra Abhyas by Vinayak Khedekar (1993). This book is in Marathi. This book gives a detailed**

- study of Goa local population with reference to arts, drama, performances, music and musical instruments along with other related aspects of life. (Available in Central Library Panjim, Goa).
5. ***Karlechi Bonvod*** is a folk ballad (long song) by Jayanti Naik. It is in a narrative form, narrating the story of Mahabharata relevant among folk of Hindu *Kunbi* Community of village Karla, Quepem, Goa. (details to be verified)
 6. ***Goa Kulmi : Paryavarniy Sanskritiche Janak, Rakshak*** by Vinayak Khedekar (2004) Panjim, Goa. Published by Shri Mahesh Angale, Panjim, Goa.
 7. ***Govyatil Adivasi: Rachana ani Jivanshaili*** by Devidas Gaonker (2013). Published by Directorate of Official Language, Panjim, Goa. (availability to be verified)
 8. ***Kristanvancho Zagor - Sod - Vavr*** by Marcos Gonsalves (2013). Published by Konknni Akademy, Panjim. Goa.

Yet this work is in progress of the project titled *Old Songs, New Stories: Tales from the Velip of Goa*

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Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India

State: Goa

Transcription of recorded story for the project *Old Songs, New Stories: Tales from the Velip of Goa*

By Vithai Zarunkar

Narrated by :Sita Vaiz

Name of the story: Saatjan Bhava ek Bhayn

Language : Konkani

Date : October 2012

सात भाव एक भयण

सात जाण भाव आसलेलें आनी तेंगें एक भयण आसलेली. तें आपणा आई सांगताय बाये हाडू वोयता म्हूण सांगताय तें. तानू – बुगू नाडू बान म्हूण बाये हाडू वोयता म्हूण आमी. ती आई तेंगेली बर्यो गूळी बांनता नि दिता चेंड्या फुड्याक (तें गेलें भाव भयणी हाडू...). गेलें नि रावलें भयणीगेर. मागीर भावां बरोबर भयण येयली, खावपा केलें भरपूर नि येयली. सगले वाट्टें भयणीन हाळ्ळें तें खावपा खायीत येताय, अद वाटे पावलें, भाखरी सोपली. सोपतगी आत कितें खातलें"भूक नागलें" म्हूणो नागलें. भयणीं खावया म्हूळ्ळें खीं, "तूक खाताय" म्हूणो नागलें खीं. म्हातार आजेंगेर बारके भावा कयल हाडू धाळ्ळें. त्या भावान सांगलें म्हातार आजें कयल दी म्हूण, भयणीं माल्लं म्हूण. म्हातार आजेंन त्या बारके भावा चणें दिलें आनि सांगलें, तें भयणीं शागोती खात तेंन हें चणें खा म्हूण. तेणीं तसें केलें. मागीर तेक पान काडू लायलीं, तेंणीं शागोती खावोना म्हूण, तो सांगतो म्हूण तेकाय माल्लो. बारकेल्या भावा माल्लो. भयणीं खायलें घर येयलें. आईन तेगे इस्सालें

"बाय खीं रे?", (भाव सांगताय) "नां, तें फाल्यं येतलें. कितलें दिस जाले येयलें नां. आवय आस तेगे घरा आनि हें आसाय आपणा घरा. बारके भाव नि भयण योवोना, तीं दोगा फाल्यं येत म्हणों नागलें खीं.

गाणे (रडताय तीं दोगां)

रतनगुंजुलें भयणीं गें हीं बानलेलीं बानपा तसणेंताय काय रक्ताच्यो नद्यो वत्ताय!

भडंल माज्या भावा रेंहीं बानलेलीं बानपा तसणेंताय काय रक्ताच्यो नद्यो वत्ताय!

(रडताय दोगोई ती पोडोळेकडें)

तेगे घोव येयलो मावड्डें वसपाक.

पोडोळी भोवत त्या भोवरां रेंहीं बानलेलीं बानपा तसणेंताय काय रक्ताच्यो नद्यो वत्ताय!

पोडोळें किल्लें हें जाग जात काय म्हूण तो आयको नागलो.

माजों घरकार तुजो भावोजी ह्या पोडोळे हात घालू नको रे, ह्या पोडोळे हात घालू नको!

पोडोळें जाब दिता, पोडोळी हात नावपा गेल्या पोडोळी वीयर वीयता.

पोडोळी भोव भोवत त्याभोवरां कायपोडोळे हात घालू नको रे, ह्या पोडोळे हात घालू नको!

माजो दुसमन, तुझो दुसमन ह्यापोडोळे हात घालू नको रे, ह्या पोडोळे हात घालू नको!

घर येता (मावड्या) आपणा बायल खीं आस गा इस्सात्ता, तीयांनी सांगलें ना म्हूण. ना जाल्या यो म्हूण सांगले हिंंग कितें जात गा पोवपा, सगल्या घेयलो आनि येयलो वाटेन, एक पोडोळे रूक आस तिंंग रावलीं.

पोडोळी भोव भोवत त्याभोवरां कायहीं बानलेलीं बानपा तसणेंताय काय रक्ताच्यो नद्यो वत्ताय!

माजों घरकार तुजो भावोजी ह्या पोडोळे हात घालू नको रे, ह्या पोडोळे हात घालू नको!

माजो दुसमन, तुझो दुसमन ह्यापोडोळे हात घालतो कोनं रे!, ह्या पोडोळे हात घालतो कोनं!

तेगे घोव मागीर अमरूत बुटयेचे उदो मोत्ता पोडोळे झाडा, भावोजी आनि बायले दिवजन करता नि घर घीन वीयता आपणाल्या.

Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India

State: Goa

Transcription of recorded story for the project *Old Songs, New Stories: Tales from the Velip of Goa*

By Vithai Zarunker

Narrated by Sita Vaiz

Name of the story: Janaki baye kanni (The story Janaki)

Date: October 2012

जानक्ये बाये काणी

एक भाव निभयण आसलेली.ते शेंण भोरु गेलेलें (नांव तेचे जानक्ये). शेंण भोरु गेले ओळ्ळांहात धुवपा गेलें, हात धुवलेंमात्या हात ओळ्ळे घर येयलें भाव सकल गोरोपाक गेलोलो. तेगे केस गेलो आनि भावा बोडये लगलो. तो केस घेयलो आनि भाव घर येयलो. आपणा आई नि बाबा सांगले ह्या केसाशी बायल जाय म्हण. तेगे आवोय बापुय सगल्या सोदताय, चेडू खि मेयना, कोण्ण ना, एक आस ति भयण. भयण आसा म्हणताना तेक भयनिकडे नग्न करपा तयार केली.

रानपा भाणा –बिणा सगली दोवलीं.तोरी बाजपा म्हातार्य आजगेरजानक्ये बायेक कयल हाडू धाळ्ळें. म्हातार्य आजे माजर किते म्हणता “भाव-भयण नग्न जाता बुल-बुलूक बुल-बुलूक.” नासत म्हातार्य आजे माजर. तें चेडू (जानक्ये बाय) इस्साता“म्हातार्ये आजे तें किते म्हणता?” म्हातारी आजी सांगता तेका “भाव-भयण नग्न जाता बुल-बुलूक बुल-बुलूक म्हणत म्हण.”तेक (जानक्ये बायेक) कलता आनि ते म्हणता आत किते करत हावं, म्हातार्य आजे तुजकडे किते उपाय आस जाल्यार सांग. म्हातारी आजीकाडता एक चंदना बी दिता जानक्ये बायेक. जानक्ये बाय कयल आनी बी घेता नि घर येता.रानताय.... वन्ना भाणां, शिता कुरपणें भोन सामके रानून सगलें तुक्क कल्या. जानक्ये बाय ना, ना तें ना. जानक्ये बायेक सगले नोक सोदताय.

(खूप दिसा नंतर)

एक बायल उतका वोयताली. ती म्हणता ही मागे , ही मागे आयदना सावळी, ही मागे पोटा सावळी (पोटा आसलेल्याली). अशी म्हणत ती, आनी वोयर कोण आसा? वोयर पोळोयत जाल्यार जानक्ये बाय आहा. ती उदका शिदी दोवली आनी घर येयली. (सगळ्या सांगता)जानक्ये बाय चंदना रूकार आसा!जानक्ये बाय चंदना रूकार आसा! तासणी, कुराडी, पाळ घेयली आनि रूक मारपा नागले. रूक मारपा नागतनाजानक्ये बायेन किते म्हळ्ळे,

(गाणे)

"वोयल्यान वोयत त्या देवा गार्ये उडोय एकं दर गार्ये उडोय एकं दररर....."

जानक्ये बाय देवाकडे शरण मागपा लागले. देवान दोर उडोयले आनी आपणाकडे ओडून घेयलो.

मागीर एक पां-सं वर्स जालीं, जानक्ये बायेक याद जाली. जानक्ये बायघोवा माल्या पोयताले. तेगे खानाचेर एक दुक्क पोळ्ळे तेगेले (जानक्ये बायेले). तेणी इस्साले तू रट्ट कित्याकं? ते सांगता "माक कुळारा वसपा याद जाली". घोवान इस्साले तेका"तू कोणां रूपान वोयतलें कुळाराकं? वोळ्यो सुपां घीन वोयता म्हण सांगत तेका. सगळ येपार घीन म्हारा रूपांन वोयता. वाड्यार सगले नका सामान दिता. शेणपे, सुपां दिलें. नोक, जानक्ये बाय येयलेले!जानक्ये बाय येयलेंलें! म्हण बोव्वाळ. इकलें वाड्यार भोवले गेलें.

आनी थोडे दिसांनी परत आपणा कुळारा वसपा जाय म्हणता. एक तेगे कुवर जाता. पाच वर्सांनी सुमार, सुंभरा जाल तो कुवर तेगेलो चलपाचो. तेन्ना तें चेड्या घेता (कुवरा घेता), बोडकुरां घेता घोव भी येताय तीं.

येताय आनी आंगणार उभी रावताय. (गाणे म्हणून दार काडपाक सांगता)

"घरां आसलेल्या आवो गे ह्यो काड दाराच्यो खिळ्यो गे ह्यो काड दाराच्यो खिळ्यो! हांणीर बाळं झेमेता गा कावटे बोडकुरां घरेताय गा कावटे बोडकुरां घरेताय!

घरां आसलेल्या मावशे गे ह्यो काड दाराच्यो खिळ्यो गे ह्यो काड दाराच्यो खिळ्यो! हांणीर बाळं झेमेता गा कावटे बोडकुरां घरेताय गा कावटे बोडकुरां घरेताय!

घरां आसलेल्या बाप्पा रे ह्यो काड दाराच्यो खिळ्यो रे ह्यो काड दाराच्यो खिळ्यो! हांणीर बाळं झेमेता गा कावटे बोडकुरां घरेताय गा कावटे बोडकुरां घरेताय!"

(जानक्ये बाय आपणा आवोक, मावशेक आनी बाप्पक दार काड म्हणता)

गोट्यातली गाय येता, शिंग मात्ता आनी दार काण तेंक्क दिता. घरां वोयताय तेंक्क (घरां आसलेल्याक) सगल्याक नित्र घालता. तीं रांदताय, जेयताय, सगले करताय. येत आसताना पिटाची एक रेग घालताय (बाळा चोलोन हाडपा ते रेगेवोयल्यान). सगळ्यां उशाकडे पोयशे, कपडे, मोडक्यो, भांगर – भिंगर भोन दोवरताय. आनि भावा उशाकडे कोळशा राशी घालता जानक्ये बाय आनि भायर सरता. कुवरा आपणा त्या पीटा रेगेवोयल्यान चोलोन चोलोन भायर हाट्टा.जानक्ये बाय वोयता आपणा घरा.

सकाणी उटोन सगल्या बोव्वाळ, जानक्ये बाय येयलेले! जानक्ये बाय येयलेले! कोण पोयशे मेसता, कोण भांगर मेसता, कोण कपडे पोयता. भाव रट्टा कोळशां राशी पोळोन.

इस्सात्ता - विचारता

नग्न - लग्न

नोक - लोक

मेसता - मेजता

बोडकुरां—servant of the Lord Chandra

Narrated by Sita Vaiz

Name of the story: Janakibayekanni

Date: October 2012

Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India

State: Goa

Transcription of recorded story for the project *Old Songs, New Stories: Tales from the Velip of Goa*

By Vithai Zarunker

LIST OF PEOPLE INTERVIEWED (WITH BRIEF SYNOPSIS)

AS ON AUGUST 26, 2014

I

ELDERS (Native performers)

SitaVaiz

52 years

Gaval-Khola, Canacona, Goa

Originally she is from Morpilla, Quepem, Goa. She got married to Rama from Gaval-Khola. She lives with her husband, two sons, daughter-in-law and a grandson. She is not educated, yet she is a knowledgeable woman. She works in agriculture along with her husband and rest of the year works as a daily wage labourer. She is an active member of Sateri Mahila Mandal group and participates in various *Fugadi* competitions at the State level.

LeelavatiZaraunkar

55 years

Gaval-khola, Canacona, Goa

She is my (Vithai Zauranker's) mother and widow of the Late Thulo Zaraunkar. Place of birth Subdhalem-Paddi, Quepem, Goa. She works as a daily wage labourer, lives with her two daughters and a son. She is not educated but has knowledge about nature, medicinal plants and also of culture. Apart from work she likes to perform on different occasions such as Chaturthi and *Fugadi* competitions. She is also an active member of Sateri Mahila Mandal group. She likes to sing songs during her leisure time. She received this knowledge from her father, Late Chandru Gonkar, and learnt songs from villagers when they were singing on different occasions.

II

YOUTH (to understand their perspective)

AnantVelip

26 years

B.Com; M. Com Part I, Goa University

Presently working in Goa Forest Department as Dy. RFO

When he was studying in the Goa University in the year 2008, he and his two other friends (all three belong to the Velip community) were studying in the same classroom. They preferred talking among themselves as they felt very much uncomfortable with the other students in the class. Whenever they spoke among themselves in the class, people would make fun and pass comments: "*haymurre*." Indirectly they were saying that you speak in such low and 'gaunti' (unimproved) language, which was a big insult for them. Anant says, "It automatically lowered my confidence level." He couldn't talk in the class confidently. From then on they stopped talking in the class. He slowly developed the habit of talking in a 'higher' and well-recognised form of Konkani.

SandeshGaonkar

25 years

12th passed

Working as a supervisor in P&G

Sandesh also speaks in a dialect of Konkani that is totally different from his native Konkani. When I asked him why, he said, “When I started working some of my friends used to comment on my language, like, what type of language do you speak? Though it was said politely it affected me deeply.” Slowly, Sandesh started capturing their words and now he speaks in a ‘polished’ way. But he is a bhajan singer in his village. He doesn’t have any difficulties related to traditions though he experiences shame related to his language, which I find a bit contradictory. When I shared my experience with him, he said I have never come across such difficulties besides language ... perhaps because I did not go for higher studies. I will carry on singing whatever I know but I doubt if there will be someone to hear me!

Sagar Zaraunkar

19 years

Studying in Third Year, B.Com.

My brother and I were discussing this project. I asked him to sing a song that was sung during ‘Shigmotsav’ (A festival celebrated widely in the Velip community at the end of the Hindu year). He sang a song “*Don vaazekvaazachna re vaa! Don haatekhaatachna re vaa!*” and then he started laughing. I asked him why he was laughing. He said, “These lines contain comic expressions when we sing for *Shigmotsav*”. I asked him if he would sing this song in college in front of everyone, if given a chance. He said, “No, because no one will understand it and many a

time my friends laugh at us Velips because they find our language different. I do respect my culture but I couldn't disclose to them that I know these things." Therefore from this discussion I have come to know that expressions are very important.

Safeguarding the Intangible Cultural Heritage
and Diverse Cultural Traditions of India

State: Goa

Transcription of recorded story for the project *Old Songs, New Stories: Tales from the Velip of Goa*

By Vithai Zarunker

List of Recordings (as on August 26, 2014)

Story teller	Story / song	Oral Form	Date of Recording	Transcribed	Length (in minutes)
SitaVaiz <i>From: Gaval-Khola, Canacona, Goa</i>	Janakibayekanni	story	October 2012	transcribed	07:28
	Saatjanbhavekhayan	story	October 2012	transcribed	08:52
	EkBhurgyachiKanni	story	October 2012	Not transcribed	07:29
	Ghade mama Talyakanni	story	October 2012	Not transcribed	06:37
	Kowadyakanni	story	20/08/2014	Not transcribed	04:13
	NaagaKanni	story	20/08/2014	Not transcribed	04:21
	DantyavoyleGaane (describing day-to-day life)	song	20/08/2014	Not transcribed	02:42
	DantyavoyleGaane (describing men going to the festival of Shigmo...)	song	20/08/2014	Not transcribed	01:20
	DantyavoyleGaane (Sateremaye)	song	20/08/2014	Not transcribed	00:49
	Saapaakakanni	story	21/08/2014	Not transcribed	06:16
Chavtigaane (Krishnache)	song	21/08/2014	Not transcribed	01:44	

Leelavati Zaraunkar <i>From :Gaval-Khola, Canacona, Goa.</i>	EkRajkuwrakanni	story	21/08/2014	Not transcribed	05:02
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