



**Folklore as Cultural Resistance: Examining the Incorporation
of Oral Traditions in Fictional Narratives of Goa in *The
Upheaval* and *Kali Ganga***

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Abstract

This study focuses on the incorporation of oral traditions in the literary works of Pundalik Naik's novel *The Upheaval* and Mahabaleshwar Sail's novel *Kali Ganga*. These novels are a significant contribution to Konkani literature and show how Goa's folklore and folk traditions have influenced them. This study analyses how oral elements, including folk songs, proverbs, and cultural rites, are integrated into tales to augment cultural authenticity, enrich thematic complexity, and address socio-economic concerns. This paper demonstrates how oral traditions function as storytelling devices and instruments of cultural resistance and ecological consciousness. The incorporation of folklore in these literary works highlights the interplay between oral and written traditions while also offering insights into the socio-cultural and environmental issues that influence the characters' lives. The study contends that the oral traditions in both *The Upheaval* and *Kali Ganga* function as a conduit between the traditional and the contemporary, providing a nuanced depiction of Goan culture and identity amidst transformation.

Keywords: Cultural Resistance, Ecological Consciousness, Folklore, Goa, Oral Traditions.

Introduction

The incorporation of oral traditions and folk culture into literary works has been a crucial method for numerous authors in developing narratives that are profoundly anchored in a society's cultural legacy.

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Oral traditions, including spoken and sung forms such as folk narratives, folk songs, proverbs, and other genres, are vital sources of identity, legacy, and meaning in literature. By incorporating oral traditions into written writings, authors such as Pundalik Naik and Mahabaleshwar Sail construct intricate literary realms where folklore and cultural memory enhance both the aesthetic and thematic depth of their works.

Fiction, particularly in postcolonial and regional contexts, frequently relies on traditional customs to create a profound cultural connection and authenticity. Ruth Finnegan asserts that “oral traditions provide an essential framework for many narratives, serving as a foundation for literary creativity” (78). This paradigm enables authors to create narratives that reflect the lived experiences of their communities. In his seminal work on orality and literacy, Walter Ong elucidates that oral culture relies on formulae, repetition, and performativity, which serve as essential instruments for storytelling (34). Writers frequently employ these components to elicit the shared characteristics of folklore, rendering fiction more relatable to its audience.

Jack Goody posits that the transition from oral to written culture has resulted in a hybridisation of narrative forms, wherein authors use aspects of both traditions to create meaning (120). Authors like Naik and Sail adeptly employ folklore to enrich their works, obscuring the distinctions between fiction and reality. The cultural foundation is evident in the works of Naik and Sail, both of whom draw profound inspiration from Goa’s folk customs, such as *dhalo*, *fugdi*, and *saptah*. These folk-art forms function not only as ornamental or narrative elements but also as instruments for theme analysis, providing significant insights into the narratives. Mahasweta Devi contends that folk traditions are essential to regional literature, as they “reflect the struggles, beliefs, and resilience of marginalized communities” (22).

The incorporation of folklore in literature functions as a potent counter-narrative to prevailing cultural ideologies. Barbara Babcock asserts that “by integrating oral traditions into written texts, authors can contest the authority of written history and offer alternative

viewpoints grounded in the cultural consciousness of the community” (45). The works of Naik and Sail clearly demonstrate that the incorporation of traditional practices serves as a means of resistance against the hegemonic influences of modernisation and globalisation, which jeopardise the preservation of local traditions and identities. Homi Bhabha’s notion of the “vernacular cosmopolitan” underscores how the integration of traditional elements in literature facilitates a negotiation between tradition and modernity (15). The negotiation is prominently illustrated in the works of Naik and Sail, wherein folklore serves to critique socio-political and ecological matters, offering a complex representation of Goan culture.

The integration of oral traditions into fiction functions to counteract the dominant influences of globalisation and industrialisation. Stuart Hall, in his examination of cultural identity, asserts that folklore is crucial in preserving cultural resistance to prevailing narratives (392). By incorporating folk traditions into their narratives, authors like Naik and Sail establish a platform for underrepresented voices and ensure the preservation of cultural continuity. The incorporation of folklore in these works is not solely nostalgic but acts as a powerful reminder of the endurance of cultural traditions throughout socio-economic adversities. Partha Chatterjee says that “folk traditions are not static remnants of the past; they are active, living forms of cultural expression that engage with and respond to contemporary realities” (68).

Folklore and oral traditions in literature have been extensively examined across various scholarly fields. Finnegan’s seminal study contends that oral traditions are dynamic, continuous cultural expressions that predate and enrich written literature (78). Ong shows that the shift to written culture transforms narrative structures and thought, shaping how authors incorporate oral elements into written texts (34). Goody further describes the hybrid storytelling forms that emerge when oral and written techniques intersect (120). Folklore is also viewed as a tool of cultural resistance. Devi demonstrates that integrating folklore into fiction can voice the struggles of marginalised communities as a form of resistance (22), and Babcock’s study of symbolic inversion finds that oral traditions can

subvert dominant narratives (45). Another key theme is the interplay of tradition and modernity in postcolonial literature. Bhabha introduces the concept of “vernacular cosmopolitanism” to explain how folklore mediates between tradition and modernity (15). Hall highlights folklore’s role in preserving cultural identity against dominant narratives (392), and Chatterjee underscores that folk traditions are dynamic practices that adapt to contemporary realities (68). In the Goan context, Phaldesai documents folk practices like *dhalo*, *fugdi*, and *saptah*, emphasising their role in shaping Goa’s cultural identity (50). Couto observes that Pundalik Naik interweaves folklore in *The Upheaval* to counteract the disruptions of modernisation and safeguard communal values (xxix). Finally, Vandana Shiva’s *Staying Alive* provides an ecofeminist perspective by highlighting women as custodians of ecological knowledge in folklore; this view is reflected in Sail’s *Kali Ganga*, where female-centered traditions underscore the close bond between cultural heritage and the environment (44).

Cultural Context and Literary Importance of Folklore

The cultural context significantly shapes the themes, characters, and storytelling of literary works. In postcolonial literature, authors often use traditional customs, communal histories, and folklore to challenge mainstream narratives and elevate marginalised voices. The works of Pundalik Naik and Mahabaleshwar Sail, set in Goa, integrate the region’s folk traditions and ecological concerns, providing both artistic richness and cultural depth. G N Devy argues that folklore is a dynamic, influential force in social consciousness (15). In *The Upheaval*, Naik uses folk practices like *dhalo* and *fugdi* to symbolise community solidarity, contrasting them with the disruptive effects of industrialisation. These practices, far from mere cultural details, are central to the community’s identity and reflect the struggles against modernisation. Homi Bhabha’s concept of “vernacular cosmopolitanism” explores how local traditions and global influences intersect, a theme explored in both *The Upheaval* and *Kali Ganga* (Bhabha 15). Naik and Sail’s narratives highlight this tension between preserving tradition and embracing modernity, emphasising the resilience of folk traditions amid societal change.

Barbara Babcock's idea of symbolic inversion highlights how folklore can subvert dominant cultural narratives (45). Naik's *The Upheaval* shows how folk practices resist the encroachment of industrialisation and modern development. Similarly, Stuart Hall's theory on cultural identity examines how folklore shapes identity amid evolving socio-economic contexts (392). In both works, the continuation of folk traditions amidst modern challenges signals the community's struggle to maintain cultural identity.

Vandana Shiva's ecofeminist perspective is essential in understanding the gendered role of women in preserving ecological and cultural knowledge. In *Kali Ganga*, women's participation in folk traditions like *dhalo* reflects their integral relationship with both nature and culture (Shiva 44). The impact of environmental destruction, especially through mining, threatens not just the ecology but also the cultural and gendered roles within the community. Partha Chatterjee's view of folklore as a fluid, adaptive tradition is crucial to understanding the dynamic role of folk practices in *The Upheaval* and *Kali Ganga* (68). These traditions evolve in response to socio-economic transformations, ensuring their relevance despite modern challenges. Ultimately, Naik and Sail use folklore as a vehicle for cultural resistance, addressing the complex interplay of tradition and modernity. Their works offer a nuanced critique of modernisation while showcasing the adaptability of cultural traditions. By incorporating oral traditions, both authors provide a platform for marginalised voices, safeguarding cultural memory against the forces of globalisation. The cultural background in these works is crucial for comprehending how folklore operates not merely as a narrative mechanism but also as a cultural repository that safeguards communal memory. In *The Upheaval*, Pundalik Naik employs folklore to chronicle the socio-economic transformations encountered by the *Kolamb's* village community. *Kolamb* is a fictional village in *The Upheaval*. Naik integrates traditional melodies, rituals, and oral traditions into the text, establishing a literary archive that encapsulates the community's lived experiences, thus safeguarding cultural information that may otherwise be eroded by fast modernity. The act of documentation is vital in postcolonial contexts, as the written word serves to establish cultural identity and oppose the erasure of minority voices.

Furthermore, the intricate interplay between folklore and ecological awareness is a significant element of Naik's oeuvre. Naik emphasises the interconnectedness of the villagers and their natural surroundings, underscoring the ecological aspects of cultural identity. Vandana Shiva's ecofeminist paradigm offers a significant perspective for comprehending this link, highlighting the interdependence of cultural and ecological activities (44). In *The Upheaval*, the deterioration of the natural environment caused by mining activities is portrayed not just as an ecological catastrophe but also as a cultural deprivation, since it undermines the customary practices essential to the community's identity. The devastation of the terrain symbolises the degradation of cultural legacy, underscoring the significance of ecological management in preserving cultural continuity.

Comprehensive Examination of Pundalik Naik's *The Upheaval*

Pundalik Naik's *The Upheaval* (originally *Acchev* in Konkani) exemplifies the utilisation of oral traditions and folk practices to express the socio-cultural issues encountered by marginalised communities. The novel is firmly set in the social and cultural environment of the pre and post mining Goa. Naik skillfully uses folkloric elements like *fugdi* and *dhalo* to make the story seem more real and to show how socioeconomic factors affect cultural identity and community unity. This comprehensive analysis aims to connect Naik's text to multiple theoretical frameworks, emphasising its importance as a work that employs folklore for cultural resistance, ecological consciousness, and identity development.

The oral texts used in *The Upheaval* are very carefully but artistically chosen by the author to portray dynamics of human relationships as elucidated through the lore of the masses. For example, the *fugdi* sung by the women to tease Nanu has deeper meaning which is only elucidated in future:

... Brother and sister walking down the path
 Tell me, O sister, tales of your mother-in-law
 Tales of my mother-in-law?
 O they remain in my heart. (Naik 30)

The women also sing about the hardships they have to undergo because of a cruel husband. This is a universal theme. They sing: the wind blows

Tearing the plantain leaf
I've made my mind.
Cruel words,
My husband's behavior
I'll go throw myself into the sea. (Naik 31)

The ritual of *Dhalo* is also used to show the emotional state of the young generation in the novel. Kesar, Nanu and Narsiv, the characters in the novel, are the representative of the future generation. Thus, it can be seen that the author intends to show the destruction of the lives of these young people who were once so happy with their surroundings before their land lay sorrowing. *The Upheaval* offers social critique on multiple levels. We see a sudden transformation of an idyllic village into a devastating mining dump and the author uses the oral texts of the native place to show how rich in culture and moral values the pre-destruction society was.

Homi Bhabha's notion of "vernacular cosmopolitanism" offers a profound framework for examining the interplay between tradition and modernity in *The Upheaval*. Bhabha asserts that the vernacular can coexist with the cosmopolitan, forming a hybrid environment where tradition and modernity converge (15). Naik's work depicts folk traditions like *fugdi* and *dhalo* as a conduit between the traditional cultural practices of *Kolamb* and the destructive influences of modernity introduced by mining activity. The peasants' hybridity is apparent in their efforts to preserve ancient customs while adapting to changes dictated by external economic forces. Naik demonstrates how folklore serves as a dynamic and adaptive phenomenon, illustrating the community's negotiation of its cultural identity in the face of globalisation and modernisation forces. Stuart Hall's idea of "cultural identity" elucidates the transitions undergone by the people of *Kolamb* in *The Upheaval*. Hall argues that the interactions between history, culture, and power constantly reshape cultural identity (392). The villagers' premining and postmining lives in the story exemplify several eras of cultural identity influenced by socioeconomic dynamics. The communal performance of *fugdi* and *dhalo* in the

premining phases represents the social cohesion and cultural vibrancy of *Kolamb*. These activities function as indicators of communal identity, representing Hall's concept that identity is formed through representation. The initiation and expansion of mining activities result in the progressive degradation of traditional practices, demonstrating how power dynamics transform the community's cultural identity. Naik's account effectively illustrates the challenge of preserving cultural continuity amidst industrial exploitation.

Barbara Babcock's notion of symbolic inversion is similarly apparent in Naik's employment of folklore. Babcock observes that folklore frequently undermines prevailing cultural narratives by offering an alternative viewpoint that contests established power systems (45). In *The Upheaval*, the endurance of folk customs amidst advancing industrialisation and industrial exploitation functions as a form of cultural resistance. These traditions transcend mere cultural artifacts; they embody dissent that contests the dominant forces of modernisation and affirms the community's entitlement to preserve its cultural heritage. Through the integration of these aspects into the tale, Naik emphasises the villagers' tenacity, utilising folklore to articulate their resistance against the forces that aim to exploit and displace them. Vandana Shiva's ecofeminist framework offers an additional analytical dimension for comprehending *The Upheaval*. Shiva contends that women serve as the principal guardians of ecological knowledge and practices, asserting that their relationship with the land is essential for sustaining ecological equilibrium (44). Naik's narrative illustrates women participating in folk traditions like *fugdi* and *dhalo*, highlighting their function as guardians of cultural and ecological knowledge. The folk songs performed by the women illustrate their profound bond with the earth, emphasising the gendered aspects of ecological management. The degradation of *Kolamb's* natural environment due to mining signifies an ecological crisis and a cultural and gendered loss, as industrial exploitation undermines traditional roles of women. This loss symbolises the extensive influence of modernisation on cultural activities, since the degradation of the natural landscape mirrors the decline of cultural heritage.

Jack Goody's examination of the interplay between oral and written cultures is relevant to Naik's *The Upheaval*. Goody contends that the transfer from oral to written culture frequently alters power dynamics since the supremacy of the written word typically supersedes oral traditions (120). In *The Upheaval*, the documented contracts, legal mandates, and bureaucratic systems that sanction mining operations exemplify the dominance of written culture, which diminishes the oral traditions of *Kolamb*. The peasants, with predominantly oral knowledge and tradition, feel disempowered by written legalities that favor economic development at the expense of their cultural and environmental rights. Naik's narrative questions the preference for written authority over oral knowledge, emphasising the necessity of valuing and preserving oral traditions as essential elements of cultural identity. Partha Chatterjee's notion of the fluidity of folk traditions further emphasises the cultural importance of *The Upheaval*. Chatterjee contends that folk traditions are not static remnants of history but rather dynamic, living activities that evolve with modern circumstances (68). Naik's tale illustrates how the emergence of mining precipitated the collapse of folk customs, underscoring the influence of socio-economic transformations on cultural continuity. The continued existence of these activities, albeit in reduced versions, indicates their durability and adaptation. Naik illustrates the villagers' endeavors to uphold their traditions during misfortune, underscoring the significance of cultural preservation as a form of resistance and survival.

In conclusion, Pundalik Naik's *The Upheaval* is a complex interweaving of cultural, socio-political, and ecological concerns, intricately connected through folklore and oral traditions. By including folk customs into the narrative, Naik not only enriches the cultural authenticity of the story but also critiques the forces of modernisation that jeopardise cultural identity and ecological equilibrium. The theoretical frameworks of Homi Bhabha, Stuart Hall, Barbara Babcock, Vandana Shiva, Jack Goody, and Partha Chatterjee elucidate the importance of these folk practices within the narrative, emphasising their function as instruments of cultural preservation, resistance, and resilience. Naik's work exemplifies the significance of folklore in forming and preserving the cultural

identities of communities, providing a nuanced depiction of Goan culture amid socio-economic adversities.

Comprehensive Examination of Mahabaleshwar Sail's *Kali Ganga*

Mahabaleshwar Sail's novel *Kali Ganga* is a notable contribution to Konkani literature that skillfully integrates folklore, oral traditions, and ecological themes, crafting a tale that underscores the socio-cultural and environmental issues faced by Goan people. The novel incorporates diverse aspects of folk culture, such as rituals, oral narratives, and the depiction of nature as a sentient force, to examine the interrelation between human existence, culture, and the environment. This comprehensive research connects Sail's text to multiple theoretical frameworks, illustrating its importance as a work that employs folklore to confront themes of cultural preservation, resistance, and ecological consciousness. Homi Bhabha's notion of hybridity and "vernacular cosmopolitanism" is especially pertinent in the examination of *Kali Ganga*. Sail's tale contrasts the community's ancient practices with the demands of contemporary economic progress, thus establishing a hybrid cultural space where the past and present coexist. Bhabha contends that this hybridity facilitates a negotiation between tradition and modernity, enabling cultural practices to adapt and evolve for survival (15). In *Kali Ganga*, the rituals and folk customs integral to the community's cultural existence function as a mechanism for negotiating their identity amid socio-economic transformations. The endurance of these traditions in the face of contemporary challenges underscores the community's tenacity and adaptation, emphasising the fluidity of cultural identity as articulated by Bhabha.

Stuart Hall's notion of cultural identity offers more understanding of the topics of *Kali Ganga*. Hall claims that the ongoing interaction between history, culture, and power establishes cultural identity (392). Sail's narrative illustrates how traditional rituals and the villagers' relationship with their environment embody the community's cultural identity, intricately linked to their natural surroundings. As the narrative unfolds, the intrusion of contemporary economic activity, including deforestation and industrial expansion,

jeopardises this link, resulting in a crisis of cultural identity. The villagers' endeavors to uphold their rituals and sustain their bond with the land epitomise their battle to preserve their cultural identity under external influences. This conflict exemplifies Hall's concept that cultural identity is perpetually redefined in reaction to historical and socio-economic influences. *Kali Ganga* also exhibits the Barbara Babcock-proposed idea of symbolic inversion. Babcock asserts that folklore frequently undermines prevailing cultural narratives by offering alternative viewpoints that contest established power systems (45). Sail's work illustrates how the community's folk traditions and rituals serve as symbolic inversions, opposing the industrialisation and modernisation that aim to exploit the natural environment. The depiction of rites associated with the veneration of the river Kali Ganga constitutes a kind of resistance to the monetisation of natural resources. Sail illustrates these rites as expressions of veneration for nature, emphasising the community's traditional defiance against entities who aim to exploit and deteriorate their environment. Vandana Shiva's ecofeminist viewpoint is essential for comprehending the role of women in *Kali Ganga*. Shiva contends that women possess a distinctive connection with nature, serving as principal stewards of ecological and cultural wisdom (44). In *Kali Ganga*, village women are portrayed as pivotal in safeguarding cultural traditions and ecological equilibrium. Their function in executing rituals, narrating tales, and preserving the spiritual bond with the river highlights their significance as guardians of culture and nature. The portrayal of women's opposition to environmental degradation underscores the gendered aspects of ecological stewardship, highlighting the interrelation between cultural practices and ecological sustainability. The Kali Ganga River, personified and venerated by the locals, serves as a symbol of cultural identity and ecological equilibrium, with women playing an essential part in its conservation.

Jack Goody's examination of the interplay between oral and written cultures offers significant insights regarding Sail's *Kali Ganga*. Goody contends that the transfer from oral to written culture frequently alters power dynamics within a group, favoring the written word over oral traditions (120). In *Kali Ganga*, Sail elucidates the contradiction between these two forms of cultural expression. The

oral traditions of storytelling, ritual performances, and communal gatherings are depicted as essential elements of the community's cultural existence. Nonetheless, the incursion of modernity, epitomised by industrial growth and governmental interference, jeopardises the preservation of these oral traditions. Sail challenges the marginalisation of oral cultures in favor of written and bureaucratic authority by underscoring the significance of oral storytelling and social rituals. This critique corresponds with Goody's assertion regarding the power dynamics involved in the transition from oral to written culture. Partha Chatterjee's notion on the evolving character of folk traditions deepens the comprehension of *Kali Ganga*. Chatterjee contends that folk traditions are not immutable remnants of history but rather dynamic, living practices that evolve in response to shifting socio-economic conditions (68). Sail's narrative illustrates how rituals and folk traditions evolve in response to the pressures of industrialisation. Notwithstanding the disturbances induced by industrial activity, these traditions persist in holding substantial importance within the community, exemplifying their persistence and flexibility. The rites linked to the river Ganga are portrayed as developing in reaction to environmental alterations, underscoring the community's endeavors to preserve traditional continuity while adjusting to changing circumstances. The "oral" text of *dhalo* which is used in *Kali Ganga* can be interpreted at many levels. The novel is full of pathos and thus in a seemingly serious environment of the text, the presentation of a folk practice comes as a relief to the reader. It does come as an addition to the tinge of colourful oasis in the challenging desert of sorrow. But at the same time, the text of *Dhalo* plays no superficial role in the novel. The authorial intention behind showcasing the folk practice and linking it with the protagonist of the novel can have manifold interpretations.

Dhalo is a folk form which celebrates femininity. The connection of the feminine nature with mother earth and through the songs of *Dhalo*, the hardships and troubles of their day to day lives are expressed. The use of a folk practice also showcases how deeply the society in the novel is rooted in tradition. The novelist tries to show the psycho—spiritual aspects of a folk practice wherein we see the invocation of the eighteen sister goddesses and *Shiddar's* protector Gods. We see the elucidation of the belief that the Goddess manifests

itself on a woman's corpus. We also see that the corpus is believed to get transferred or continued within a family and thus, we see the transfer of the spirit's manifestation from a mother to a daughter. Manjul's mother was the female corpus manifesting a spirit of the deity named *Chakraivant* but once she passes away the manifestation of the spirit comes over Manjul. We see the entire invocation process which can be referred to as a psycho-spiritual interpretation. How every other sister of the missing Goddess invokes her and how on the beats of drums the spirit manifests in Manjul is very skillfully presented by Sail.

“ . . . But where was *Chakraivant*? The other sisters were getting agitated.
Beloved sister o *Chakraivant* !
Sweet as a flower o *Chakraivant*!
Break through the clouds
Skirt the ocean, cross the hills
Come soon! O sister *Chakraivant*
Shoo ... shooo... Sho... They hissed...” (Sail 44)

This invocation leads to the manifestation of the spirit of *Chakraivant* which used to find its human form in the protagonist Manjul's dead mother, into Manjul:

. . . the drums beat louder and faster . Manjul began twitching and swaying her head, hissing loudly all the while. She leapt on the *maand* twirling hands and moving her head round and round like a wheel . . . she broke into a song . . . (Sail 44)

The father of the protagonist considers this manifestation as natural. Ganesh opines when informed about the incident at *maand* that “the spirit wanted the mother's body all these years. Now it wants the daughter's” (Sail 45).

A strong sense of belief is seen in the spiritual manifestation into humans. A rationalist would interpret it using psycho-spiritual as well as psycho-somatic tools and might say that Manjul's behavior is the result of her longing for her mother who passed away, leaving her

behind with a lot of domestic responsibilities, but the authorial intent might be to show us a tradition wherein the deeply rooted belief prevails that the spirits find their own corpse. The practice of *Dhalo* is a very important practice from the eco-feminist point of view.

Such a glorification of femininity as the manifestation of nature is vividly brought out in the novel through the dramatic presentation of the twenty one heavenly nymphs at the Dhaalo- Maand. (Budkuley 109)

Thus, in the novel *Kali Ganga*, Mahabaleshwar Sail not only elucidates the performance of one of the most popular folk practices of the land, but also glorifies and vivifies the local culture and uses it as a backdrop on which the novel is placed. The mention of the folk art form comes at a very crucial juncture in the novel, therefore, elucidating how creatively the author makes use of the tool at hand and explores the “oral” to glorify the literary. By showcasing the folk practice of *Dhalo*, Sail not only elucidates the performance of the most popular native practice but also provides a slim glimpse of relief in what can be interpreted as a saga of lost dreams. Thus, Sail’s creative genius lies in his skillful use of the “oral” to beautify and also to boost the literary.

Conclusion

The examination of oral traditions in *The Upheaval* by Pundalik Naik and *Kali Ganga* by Mahabaleshwar Sail presents a complex representation of Goan culture and identity amid the challenges of industrialisation. By including elements of folklore—such as folk songs, proverbs, and rituals—into their narratives, both authors underscore the durability and adaptation of cultural traditions under socio-economic problems. The works highlight the role of oral traditions as significant instruments for cultural preservation, ecological consciousness, and communal resistance, offering an alternative narrative to prevailing ideologies of progress and development. This analysis elucidates the interdependent relationship among folklore, cultural identity, and ecological equilibrium, emphasising the role of women as guardians of both nature and cultural legacy. Ultimately, *The Upheaval* and *Kali Ganga*

illustrate how literature functions as a conduit for cultural memory, addressing the intricate interplay between tradition and modernity and promoting the conservation of indigenous knowledge systems. These narratives present a persuasive appeal to acknowledge and respect the socio-cultural and ecological wisdom inherent in folk practices, which are essential for the sustainable future of Goan communities and beyond.

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