



# Hybridity in Wendell Rodricks' *Poskem: Goans in the Shadows*

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## Abstract

Hybridity has been widely discussed since 1994 when Homi K. Bhabha introduced the concept. Various texts based on multiple contexts have been used to highlight and discuss this aspect of hybridity. The term 'hybridity' originated from biology and botany, wherein it refers to a crossing between two species by cross-pollination, which gives birth to a third "hybrid" species. In racial hybridity, hybrids portray a combination of two genetic streams. The resultant stream is the one known as "hybrid". In the twentieth century, the term extended beyond the biological and racial areas to embrace linguistic and cultural aspects. This research begins with the introduction of the author of *Poskem: Goans in the Shadows*, Wendell Rodricks, and his works. Then, it recapitulates the text and moves on towards portraying and discussing the many elements of hybridity from the text. Finally, the work concludes with a few concluding remarks.

**Keywords:** Goan fiction, hybridity, postcolonial theory, adopted children, shadows

"Ten minutes later, Nascimento, Alda, Liana and Sita disappeared, like the fruits, milk, sugar and ice cream in the blenders at Hanuman Soda, into the mass of humans in buses travelling to various Goan villages and cities."

-Wendell Rodricks

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## Introduction

Upon perusal of all his works and information about him, readers experience that Wendell Augustine Rodricks was an Indian fashion designer and author from Goa, born on May 28 1960, to a young Goan couple. He was family-oriented and grew up deeply interested in gaining more and more knowledge about his bloodlines and the hometown of his ancestors. Despite growing up in Bombay, he always stayed connected to his Goan roots. He adored the lifestyle and culture of the state and took the small state to an international stage. He vibrantly represented Goa in his works.

He graduated with a degree in fashion design in Los Angeles in 1988. Being the only student in the entire programme to graduate *summa cum laude*, he received the Excellence in Academic Achievement award. He established a label in 1990 and moved back to his ancestral village of Colvale in Goa, where he brought his creative and fresh ideas to life. According to him, the clothes of Indian women had to be an extension of their grace because they were elegant and graceful. He also visited many different countries to gain inspiration. He was always immensely fascinated with the history that various countries had to offer. He died on February 12, 2020, due to heart failure during an afternoon nap.

His contributions towards professional fashion and his writings are very significant. Three of his published noteworthy books are as follows;

1. *Moda Goa: History and Style* – This work affixed the Goan fashion sense based on the historical facts of the time.
2. *The Green Room* – The book that narrated his own life experiences.
3. *Poskem: Goans in the Shadows* – The work based on the former practice of adopting children in Goa will be discussed here.

It was in the year 2017 that he came out with the book *Poskem: Goans in the Shadows*. It is a narrative that speaks about Portuguese Goa till after its liberation. The writer elaborates on the age-old practice in Goa of adopting parentless children into wealthy homes and mainly treating them no different from enslaved people. Very rarely were they given fair and reasonable treatment. The book is a dedication to all the *poskim* of Goa, a love offering to them and a

sincere apology for all they have endured. The book is divided into five parts: a prologue and an epilogue.

The concerned work is Rodricks' first work of fiction. The term *poskem* is a Konkani (Goan mother-tongue) word employed to denote the orphans taken in by well-off families and employed such children for household help. The positive and negative outcomes of being a *poskem* are depicted in this narrative. Through various narratives, this is an unspoken history of the Goan culture.

The author's neighbour Rosa, one of the *poskim* mentioned above, had died a decade before he wrote the book. This incident prompted him to come out with a work as a tribute to her. The work describes all the shameful traditions of Goa that have since died out. Based on reality intertwined with fiction, this work comes out with the untold history of Goan culture through various perspectives.

Apart from the adoption of parentless children, there exist other themes as well in the text. For instance, there is the theme of supernatural activity in Alda's section of the text. Also present is the theme of love and romance in all the characters' sections. Love for food in Liana and Nascimento's section of the text. Parental love and care for their children in Liana, Nascimento, Sita and their mother, Shanta's section. The theme of death is recurrent in all the sections. Further, the theme of reaching a state of fame can be seen in Nascimento's section. Lastly, societal gossip is visible in Shanta's section of the text.

Postcolonial theory is primarily concerned with the political, aesthetic, economic, historical and social impact of European colonialism throughout the globe for many centuries. The theory takes various shapes and interventions, but ultimately, all share one common claim: The world one inhabits is impossible to understand, bereft of the relation to the history of imperialism and colonial rule.

Hybridity is one of the terms used the most under postcolonial theory. It generates many debates and usually refers to the emergence of new transcultural forms within the contact zone established by colonisation. The term "hybrid" is used to refer to a new species as a result of the intermingling of two cultures. Many manifestations of hybridisation exist, such as linguistic, cultural, political and racial. Homi K. Bhabha, an Indian-British scholar and

critical theorist whose work has been linked to hybridity, analyses the coloniser-colonised relationship and stresses their interdependence and the mutual formation of their subjectivities. (Mambrol)

Hybridity can be an extensive element of postcoloniality. On a basic level, it refers to the intermingling of Eastern and Western cultures that have struck a balance between the two cultural attributes. This is a more general term and can be very limited in scope. Hybridity can have many layers to it. The various layers of hybridity speak volumes about the postcolonial element. Some of the different ones include racial, linguistic, literary, cultural and religious. Defining racial hybridity means merging two different races into a new one. Linguistic hybridity is the many elements of a foreign language that enter a particular one. Literary hybridity is mainly evoked in postcolonial writings wherein colonialism's impact on a region's literature is evident. Cultural hybridity means the intermingling and combination of two separate cultures into one. Lastly, religious hybridity mainly means the Christianity imposed on the colonised population. They end up not wholly forgetting their roots; hence, there is a combination of Christianity and their former, original religion. The mention of the religion of Christianity comes here specifically due to the Portuguese introducing the religion in this Goan colony of theirs. (Drishti IAS)

Not all of the layers mentioned above will necessarily appear in the text selected for study in the research. These are all quoted to give the readers a fair idea of hybridity.

The connections between countries worldwide have intensified in the postcolonial world, and a global network of links, i.e., globalisation, has emerged. (Libretxts). Many Goan citizens travel to different corners of the world for various reasons like education, job opportunities, business and other services. This, in turn, gives way to a lot of hybridisation. Be it linguistically, culturally, or just about any manner of life. What can be understood of hybridity is that an individual's identity is a result of their interactions with people from various locations and their respective cultures. This is the main reason for having many people in a particular area reflecting different cultures from different parts of the world.

Robert Young, a British postcolonial theorist, cultural critic, and historian, avers that despite its overt intentions, the present-day cultural theory repeats and renews many key concepts, such as hybridity, through which culture and race have been defined in the past. (Elam) He traces the links between the paradigms of today's theory and writings on culture, civilisation and racial difference in the nineteenth century. Culture is shown to have worked through an uneasy amalgamation, carrying within it an inner dissonance that marks a resistance to Western culture within the Western culture itself. He asserts that 'Englishness' has been less fixed and stable than uncertain, fissured with difference and a desire for otherness. At the same time, racialised thinking has never been marginal to English culture. Even 'scientific' theories of race were always theories of cultural difference. Race and culture developed together from the very first. At the heart of Victorian racial theory, Young discovers colonial desire: an obsession with sexuality, fertility and hybridity, a furtive fascination with miscegenation and inter-racial transgression.

The different populations of the world strewn all over the different parts of the world, due to the influence of the new places, show clear signs of hybridity. One such area is that of writers. Their works reflect the various facets of hybridity. They infuse their knowledge and experience in their different books and novels and create extraordinary narratives! This work will showcase one such text of such a writer, namely Wendell Rodricks.

Having been a Portuguese colony for some 450-odd years, Goan citizens have experienced a lot of mobility in travelling within the rest of the Portuguese colonies. These include:

"Azores, Madeira, Cape Verde, and São Tomé and Príncipe around the coast of Africa; Cochin, Goa, and Colombo on the Indian sub-continent; Macao and Nagasaki in East Asia; Mozambique and Angola in Africa; and Brazil." (Cartwright)

This gave way to a wide range of hybridity in culture, religion and, most importantly, biological origins. Thus, the Goan citizens have a wide variety of racial differences. This interesting fact has been the main driving force for the emergence of this work of research. As mentioned earlier, the writers from the colonies, in this

case, Goa, have given valuable insights in their works regarding these aspects and come up with pieces of outstanding literary merit.

The text chosen to be worked on would reflect this aspect of hybridity. Many Goan citizens have emerged due to their intermingling with other cultures, which this article will discuss at length.

### **Recapitulating *Poskem: Goans in the Shadows* by Wendell Rodricks**

*Poskem: Goans in the Shadows* begins with the famous Mapuçá Market scene in Goa in 1984. Rodricks describes it as a sensory delight that can leave one in a state of fatigue with its overwhelming colours, textures, aromas and heat. The scene is vividly described by employing his inner literary artist to its fullest potential.

The story of the four siblings begins at one of the eateries named Hanuman Soda, which remains away from the Friday heat of the Mapuçá Market. The only male among the siblings, Nascimento, is joined by Alda, Liana, and Sita. They all get into a conversation except for Alda, who remains silent with a wall of hostility around her. She makes two crucial observations: they all have the same square-shaped fingertips with a mild, dark ridge on the left thumb and the same honey Muscatel wine-coloured brown eyes. Finally, Nascimento, Alda, Liana and Sita disappear into the crowd of the Mapuçá Market, very similar to the fruits, milk, sugar and ice cream in the blenders of Hanuman Soda.

Alda's life in the Souza Correia family is spoken about. The villagers and people around used to hiss the word 'Mestizo' at her and used to look condescendingly at the family. Mama Annie, the maternal head of the house, destroys the baby boy Solomon, born out of the union of Alda and Maurício, her foster brother. Alda helplessly watches Solomon being covered under red laterite Goan earth and turns insane that day. From then on, she is referred to as 'Pishem Poskem' by the villagers. She befriends many wild creatures and is involved in many supernatural activities. The family of the Souza Correia household, wherein Alda is adopted, had moved to Lisbon a long time back. Only Senhor Souza Correia and the spinster

sister Filomena were left behind. Alda steals Filomena's lover from her to exact revenge on her mother.

The invasion by the Indian Navy for Goa's Liberation is briefly mentioned. Alda gains possession of the family mansion and six acres of land, all to herself after the death of Papa Souza Correia. As a result, the neighbours gossip about Alda since she was considered unfortunate, someone who didn't share any blood relation with the family and was a looked-down-upon adopted child, a 'Lucky bitch'.

Liana is the only child in her seven-bedroom foster home and is doted on by her foster father. When someone at the Clube Vasco da Gama makes a rude comment, the foster parents tell her the truth about her life, reminding her about the differences in their physical and emotional characteristics. That one morning, the foster father sees a basket near their gate, and the childless couple finds out that it is a tiny baby, Liana, wrapped in a white sheet. They accept her as a gift from God and raise her as their own.

She meets and falls in love with Luis Miguel, a handsome young Portuguese army cadet. There was great tension from the Portuguese on the eve of Goa's Liberation. Liana is forced to leave with her lover for Portugal, and a week later, her father passes away. She is pregnant with her first child by then. This child, José, grows up to travel to Brazil to study Gemology. Her husband muses that he is fortunate to have a wonderful wife.

Nascimento is taken in by Rita Maria, his foster mother, who gives piano lessons. He possesses remarkable culinary skills in addition to his good nature and reaches great heights as a culinary specialist. He marries Rosa in Divar following India's Independence and becomes a father to his baby daughter named Petula, who unfortunately dies in a mishap in her mother's arms. Rosa, too, dies similarly. He puts these tragedies behind him, dedicates his life to cooking, and ultimately becomes a great chef.

Sita's foster family's haystack home, along with many others, is destroyed one night when a traitor informs the Portuguese that the Rane soldiers are in hiding in the haystacks. Her foster brother Shiva, Auntie Shanti and herself were the only survivors. Auntie Shanti takes them to Poona, where they miss the Goan food. She plans a weekend in the neighbouring place of Khandala but can't make it

herself due to a fall a few days before the trip. Only Shiva and Sita spend the whole time together exploring the place, eating the food and much more. They share the same bed and find each other's body too close and get tempted towards each other. Aunty Shanti discloses the fact that they aren't siblings by blood. They get married and have identical twins, Arjun and Lakshman. Sita grows very curious about her parents and roots.

Indra, the oldest lady in Bicholim, tells Sita about her mother, Shanta. She discloses that her parents were Shanta and Vinayak Halankar. The father had died while trying to save an infant, and after that, her widowed mother used to get a lot of help from Mohan, a man from the village. The villagers spread rumours about them as a result. Shanta leaves the village when it gets too much to bear and gets fleeced by an unscrupulous agent who sells her a house in a fake sale deed, rendering her and her infant children homeless. With a hefty heart, she gives up her children for their welfare and upkeep and starts working at the laundry of a boarding school. While working in the fields planting rice saplings, she gets bitten to death by a cobra.

The epilogue continues the prologue, wherein the four siblings are finally together but do not realise this. The author concludes by saying that, like most humans who do not recognise a blessing from above, they never meet again.

## 1. Hybridity in terms of the personages

### a) Alda

The very first *poskem* (adopted child) the reader comes across is Alda, the only one among the siblings to enter the world of insanity. Racial hybridity is evident here. The definition of the term is 'racially mixed people' who do not belong to a particular one among the two mixed. They are the outcome of the intermingling of the two. Being a *poskem* (adopted child), Alda could be a 'Mestizo' (African or some other mixed descent), and due to this ambiguity, she was excluded from the privileged sections of the family. Her lover, Maurício, was a Goan family-born boy; therefore, their baby son, Solomon, was a hybrid of the two.



According to Britannica, a Mestizo is any person of mixed blood. In Central and South America, it denotes a person of combined Indian and European extraction. In some countries, for example, Ecuador, it has acquired social and cultural connotations; a pure-blooded Indian who has adopted European dress and customs is called a mestizo (or cholo).

Goa is the most connected Indian state to Africa. Thousands of Goan citizens settled in Africa to exploit the resources there in the 19<sup>th</sup> century. Many a generation of Goan citizens have grown up under the African sun and still do. There exist many African-born citizens of Goa. Enslaved Africans have been present in Goa since the era of Portuguese colonisation. These Portuguese were the flag-bearers of the slave trade and were responsible for the transportation of about 4.2 million enslaved people across the world. A small percentage of these were brought to Goa from the Portuguese colonies. They laboured not only for the Portuguese but also for many wealthy Goan households. Many Goan citizens got lured into this lucrative enterprise.

Alda had a darker skin tone, a tawny-port golden'. Her two brothers in the adopted house were 'pale-skinned Goan lads' and had 'eyes the colour of a winter sky'. We read, "That sunny May morning, Joao told her about the word in a riddle. "I don't know why it should matter to us, but the village says your family is mixed." What he did not say but what Alda learnt later was that Goans had a disdain for their people sleeping with the coloniser." (Rodricks, 25)

The whole point revolves around Alda's racial identity, whether she was a Mestizo or simply just another Goan citizen. This question of her true racial identity, and that of Solomon's arises here.

#### b) Liana

The second one of these *poskim* (adopted children) is Liana. She has a relatively more comfortable foster home than Alda, wherein her foster parents raise her as their child. At the very outset of the novel, we read, "Suddenly, the air was filled with a perfume Alda instantly recognised and despised. Chanel N°5! Mama Annie's *parfum de choix*. The voluptuous form slid over the bench next to her. Alda ignored this obviously 'foreign-returned' intrusion and did not remove her wide-brimmed hat. Keeping her eyes on the table, she glanced at the

lady's hand on an expensive bag. One finger glistened with a coral and diamond ring." (Rodricks, 14-15)

Many Goan citizens travel to other countries worldwide, leading to a lot of hybridity. One is food hybridity, which will be discussed in detail in the following sections. Having lived in Portugal for quite a while, Liana has become a fantastic chef, combining the food elements of Goa and Portugal well. People come out with such food hybridity.

In the above instance, it is clear that Liana, one of the poskim, has returned to her hometown, Goa, from Lisbon, Portugal. She had met an attractive Portuguese army cadet at a celebratory dance during her younger years and had married him. She then ends up frequently travelling between Goa and Portugal.

### c) Nascimento

Nascimento is the only male posko (male adopted child) among the four siblings. His foster mother was also told that "he sings all day and loves to slumber in the kitchen." (Rodricks, 46). From his boyhood days, everyone strongly liked him because of his intelligence and good nature. Racial hybridity is seen in his wife Rosa, a girl of Goan ancestry from Shivaji Park, Bombay, with dark brown eyes and a crinkly mop of hair. Since Goa was at the crossroads of trade since ancient times, it wasn't unusual to find blue Greek eyes, Persian beaked noses and Arab cheekbones. Rosa's ancestors had among them the blood of an enslaved African, which enriched the gene pool to create tall, handsome men and women that one sees present in the state. She was a proud product of these Afro-Goan unions.

Here, we see Nascimento, a Goan-born man residing in Bombay, marry Rosa, an Afro-Goan woman living in Bombay. Their children would turn out to be hybrids. Hence, their baby daughter, Petula, is one such child.

"Goa meanwhile fell into decline. The exodus of young Goans in search of jobs to Bombay and other British colonies in Africa and around the world began. What did the British stand to lose?" (Rodricks, 93)

This instance in the text only reiterates the statement made earlier, that of Goan citizens moving to other places in the world for plenty of reasons, the main one among them, as mentioned in the above instance, being jobs. The Portuguese colonisation had given Goan citizens many new horizons to explore. The people could go to the different Portuguese colonies worldwide and move to other countries' colonies, too.

d) Sita

In a Hindu household, Sita is the only poskem among the four to be left by Shanta, their biological mother. Here, one can see racial hybridity. The twins Arjun and Lakshman aren't of one single race. Instead, they are a hybrid of the two races that their parents belong to. We read in the text, "His (Vinayak-Sita's father) grandfather told me that they were from a family that was originally, generations ago, Baghdadi Jews from Iraq. They lived in Moira. Jewellers who came from Spain and Belgium before Iraq. Forced to flee torment and persecution because of their religion." (Rodricks,130) These lines are uttered by Indra when talking about Sita's parents. She adds, "Their family did not want to convert. So, they went to nearby Aldona. There, they lived with the Hindus, adopted their customs and even took the village's name as a surname. Aldona. Aldonkar, Halankar. Sadly, the Inquisition followed them there, too; they moved here to Bicholim. Beyond the Portuguese border at the time. They came with their Hindu Gods, though they had a strange candelabra that they prayed around each Friday." (Rodricks, 131)

This proves that Vinayak and Shanta's family wasn't Hindu but Jewish. This can be safely said since Vinayak's ancestors were Baghdadi Jews, as mentioned in the text. They had to suffer torment due to their religion and forcefully fled to other places. They also had to adapt to the religion of the majority in their area, i.e., Hinduism. However, that did not keep them from practising their religion. They still prayed around the menorah (multi-branched candelabra), used in the religious rituals of Judaism.

"Then the migrations started again. The Moira Jews converted to Christianity to keep their wealth. They built that beautiful church." (Rodricks, 131)

Religious hybridity is spoken about in this part of the text. The colonised had to forcefully convert to Christianity under the Inquisition to be socially acceptable and to live their lives comfortably. Anant Kakba Priolkar speaks in his book *The Goa Inquisition: The Terrible Tribunal for the East*. He introduces the topic of The Inquisition, established in the state in 1560. Although the period was known as the 'Goa Inquisition', its jurisdiction extended to all Portuguese colonies till the East of the Cape of Good Hope. Since this time, four hundred years have elapsed. Therefore, his volume is described as a 'Quarter-Centenary Commemoration Study'.

e) Shanta

Being a Jewish woman belonging to a family of the same religion, Shanta drops all of her children, except Sita, at Catholic households. These children then end up marrying or having children with Catholic partners. Baby boy Solomon is born out of Alda and Maurício's union; José Luis Miguel is born out of Liana and Luis Miguel's union; baby girl Petula is born out of Nascimento and Rosa's union. Unfortunately, Solomon and Petula die in their infancy. Here, we see how unknowingly religious hybridity comes into the picture when people of two different religions get together. But the children grow up unknowingly in a particular one, i.e., Christianity. This statement would rightly apply to José Luis Miguel, who grew up to be a young man.

We have thus seen how the element of hybridity is depicted in the novel through the various personages in the text. To name a few of these, we have racial hybridity, food hybridity and religious hybridity.

## 2. Hybridity in terms of architecture

"Tommy was smuggled in by Grazieta to see the artwork when the family was on siesta. He walked into the triple chandelier ballroom, gasping in awe at the blue ceiling with gold baroque swirls cobwebbing the ceiling. Tall mirrors flanked the walls. Blue silk damask covered the elaborate, intricately carved rosewood furniture. He was admiring the painting of the Risen Christ when he sensed a shadow fall near his back." (Rodricks, 139)

A web article titled *Goa's Heritage Homes in Graphics* will help justify the above extract. In this, one reads, "The Portuguese arrived in Goa in 1510 and brought many cultural and aesthetic influences from Europe and other places. Goan citizens who travelled abroad also returned with ideas and influences from other countries that they incorporated into their houses. Newly converted Christians embraced (or were encouraged to) a European aesthetic and lifestyle, though many aspects of their Goan cultural roots remained, resulting in a unique cultural mix, which affected everything, including the design of the houses." (Beard Design)

The above web article talks about all the points of influence on home-related architecture in the Portuguese colonisation era in Goa. It adds to whatever elements of houses are mentioned in the text.

Another one by Pallavi Siddhanta talks about the Goan house architecture. It starts by stating that 'Goan culture is an eclectic mix of Portuguese, Mughal and Indian influences.' In speaking about the style, the Goan houses follow the 'Goan-Portuguese' style of architecture. The use of colour is very prominent. Bright and startling colours are used, from the yellowest yellows to the brightest blues. They consist of many arches and pillars, providing quite a unique look. The 'Balcão', the house's porch for sitting around and relaxing, is mentioned. The 'Sala' is the large hall of the house used chiefly for entertaining the guests on visits. Among many more, Unique building materials were used, such as laterite and stone, mother of pearls to line the windows.

"He stood up and crossed the *sopo* (stone sofa seats plastered with red cement or covered in wood; found in all Goan balconies) where Liana sat. (Rodricks, 37)

One of the main parts of a Goan *Balcão* is the *sopo*, made out of stone, as mentioned in the above extract from the text.

The altars of most Goan Catholic homes are elaborate and made of the finest wood and stone. This is the central praying spot for the entire family. The article ends with the following statement; "Goan home is simply constructed with lots of love. They boast of some very typical influences from both Europe and India, and the marriage of these two styles has resulted in the birth of a

phenomenal range of architectural styles, making it a classic example of “The best of both worlds” (Siddhanta)

“In the hot summer month, the folk living in Fontainhas were cloaked in a mist of perspiration.” (Rodricks, 33)

Fontainhas is the oldest Latin quarter in Panjim. It is located at the foot of the Altinho Hill and bounded west by hills with springs from which the name is derived. The term means a “little fountain” in Portuguese. Portuguese-influenced houses exist here to date. The quarter consists of intricate white exteriors, which greatly contrasts the colourful neighbourhood; apart from the colourful houses, the St. Sebastian Chapel, built in the 19<sup>th</sup> century, is one of its most beautiful attractions.

### 3. Hybridity in terms of culture

“The heat is intense, the bargaining furious, and the camaraderie infectious. In the festive *carnaval*, shoppers and sellers seek respite from the heat under hats, turbans and parasols. Some shop for the entire day to purchase their weekly needs on Fridays.” (Rodricks, 172) Carnival was brought into the state in the 18<sup>th</sup> century by the Portuguese.

“The derivation of the word (*Carnaval*) is uncertain, though it possibly can be traced to the medieval *carnem levare* or *carnelevarium*, which means to take away or remove meat.” (Britannica)

The worshippers abstain from consuming certain foods and behaviours during the Lenten season. This is done as both a test and a demonstration of their religious devotion. (British Library)

#### a) Food

Goan food is influenced in a big way by a blend of sea, spices and foreign invaders. The Portuguese contributed to the emergence of Goan cuisine even though they were ‘Indianised’ (given a touch of India) by the Goan citizens to suit their needs. The Portuguese contributed by holding onto their old culinary techniques and enabling a fusion of the recipes that originated in their colonies.

Liana, one of the *poskim*, married in Portugal, goes to Indian traders present in Lisbon to purchase spices to make a simple Caldeen, a mildly spiced yellow-coloured coconut milk-based curry

prepared with some seafood, and Teesrio Pulao, a delicious rice dish flavoured with clam juice and seasoned with turmeric, as a token of appreciation for her aunt, with whom she stayed for a short while in Portugal. Caldeen is a dish of Portuguese origin and influence. The word "Caldinho" (Caldo means soup) means "little soup". From the original Portuguese version of the soup to the Goan spiced version of it, the spiced coconut milk curry, the Caldeen has seen a lot of changes. The dish is Indianised via the usage of spice.

With regards to Teesrio Pulao, Teesrio is a Konkani term for clams. Pulao is believed to originate in the Middle East. It is a rice dish cooked in a seasoned broth with various spices, vegetables, and often meat or poultry. Goa is known for its love for seafood, and *teesrios* have become a vital part of the diet in the state. Since they are consumed widely, there is a huge possibility of them being experimented on, and thus, the *Teesrio Pulao* could have been the outcome. This pulao and *teesrios* aren't initially from Goa. Hence, it can be considered a hybrid blend of two cultures since it uses cooking techniques and ingredients as per Goan culinary traditions. An example of the famed *teesrios* is *teesrio sukhem*, consumed widely in the state.

She proves to be a fantastic cook. She blends Goan and Portuguese food well. For instance, in part four, in the section about her, one reads, "It came to pass four days before José Luis Miguel was to fly to Rio de Janeiro. Liana thought, 'This is the perfect time to make José his favourite Assado de Leitão, Goan style. It takes three days to prepare. Perfeito!'" (Rodricks, 146)

Considering Goa's history with Portugal, one can gauge the depths of blending in the above extract. It was happening in Lisbon, the very capital city of the coloniser country of Goa, some five hundred-odd years back. Goan-style Portuguese food being prepared in Portugal speaks volumes here. When prepared in Goa, a lot of spice is used in the dish. Also, very important to note is who consumes this dish. Only the Catholics do, and not the Hindus or Muslims.

"Restaurants do roaring business and may even take part in the 'market' experience selling homemade pickles, bebinca, coconut

bolinha cookies, crisp samosas and chilli *bhojim* that can be eaten on-site or packed to take away.” (Rodricks, 172)

Chillies were brought to Goa by the Portuguese from their spice trails. The Goan citizens added besan (prepared from chana daal) to it and came out with a new dish, chilli *bhojim*. It is a delicacy in the state prepared by deep-frying in oil. This can also be considered an example of language hybridity (chilli + *bhojim*), an outsider spice to the Goan food and *bhojim* being a Konkani term. Language hybridity will be discussed at length further in the article.

“Liana slumped back onto the bench with a sigh. ‘I like this Gadbad sundae. I think I am going to order another one. It brings back memories of my special treat to myself on rare occasions. My secret special treat to myself on rare occasions. My secret Liana Cappuccino where I blend a cup of apple vodka with half a litre of yoghurt. Once foamy and well blended, serve in demitasse cups.” (Rodricks, 178-179)

Liana blends a cup of apple vodka with half a litre of yoghurt. Gadbad sundae, too, is a mix of many ice cream flavours. Just like sundaes, the Gadbad consists of different toppings as well. Again, the word Gadbad sundae can be considered a hybrid since the word *Gadbad* is a Hindi word, and sundae is an English one.

“In a dry blender, Liana blended each season the *jeere meere masala*” (Rodricks, 113)

The *jeere mere* (literally means cumin seeds and peppercorns) masala is prepared using peppercorns, cumin seeds, cloves and cinnamon, among other ingredients. Goans use this *jeere meere masala* in almost every dish, which gives the dish a distinct Indianness. This is because the presence of all such spices in the food is very typical in the Indian style of cooking food.

Food hybridity is present mainly in Nascimento’s sections of the text. Food from different parts of the world, such as olives warmed with Turkish Raki and Tarragon, truffle oil drizzled on French Fries and Shaved Parmigiano, Barbecued Pike with Pernod Flambé and Philadelphia Cream Cheese coated with the Chilli Sauce used to accompany a Singaporean chicken-rice, served as an appetiser dip with nachos, to name a few. In post-independent India, Nascimento



cooked all these in the Taj Mahal Hotel in Bombay. These also serve as a perfect example of the food influences brought in by the colonising countries to India as many of these dishes weren't new to the country's people. The term 'food hybridity' can be defined as intermingling two cultures based on food.

"His combinations of food stunned the kitchen... Figs baked with Red Wine and Cream Cheese." (Rodricks, 152)

Wine is widely consumed in Portugal. As a great chef, Nascimento blends this wine in his food, creating a hybrid of liquor and food. We can take, for instance, the famous curry, *vindaloo*. *Vindaloo*, a Portuguese-origin dish in Goa, *vinha d'alhos* is a typical vinho (wine) marinade, and *alhos* (garlic) is usually applied to meat. (Quiroga)

"On a mat in the cow-dung courtyard were pink prawns from the nearby prawn farm. They were drying in the sun to prepare *balchão* (originating in Burma from the Burmese dry prawn cake called *balichow*, Goan *balchão* can be either a tangy dish or pickle made with prawns)." (Rodricks, 125-126)

The Portuguese introduced the spicy dish, *balchão*, in Goa during their period of colonisation. Hence, it is one of the Portuguese-influenced Goan dishes. It is one of the traditional dishes prepared in present-day Goan Catholic families.

"My husband never steps into the kitchen," said Liana. "He only knows how to order dishes. Every day, he wants a new version of Bacalhau..." (Rodricks, 18)

Bacalhau is a Portuguese word for cod and, in culinary context, dried and salted cod. The dish is ubiquitous in Portugal and its former colonies, including Goa.

## b) Language

There is also the amalgamation of many Portuguese words into the colloquy. A few examples are; "It's called Gadbad ice-cream. A *mistura* (mixture/blend) of all the flavours on the menu. Try it! Delicious!" (Rodricks, 15), "*Obrigada* (Thank you) *Senhor*. I will order one" (Rodricks, 15), "*Delicioso*. (Delicious) Especially the mango

flavour. We don't get some of these flavours in Lisbon... Where are you from?" (Rodricks, 176)

"Though some yearned for freedom from Portuguese rule, others felt their comfortable *sossegado* (laid-back way of life) would change forever." (Rodricks, 108)

The term *sossegado* is a Portuguese one meaning quiet. The term refers to the Goan citizens' laid-back attitude to life. The word is infused in the common parlance of the Goan citizens.

The terms mentioned above have varied pronunciations and meanings in contemporary times due to various Goan dialects.

### c) Music and Sport

"Who are you?" The shadow grunted. Before he could answer... "Oh yes. I know you. Shy little Tommy who does not play on the field. Who prefers music to football." (Rodricks, 140)

The Portuguese brought their rich music to the state. The most popular one among them is the Fado music, introduced in the state in the 1980s. The same with the sport of football, though it was introduced much before the Fado music. The sport's simplicity and the Portuguese cultural influence led to it gaining quick popularity.

## Conclusion

Thus, one sees how Poskem: Goans in the Shadows brings out the many layers of hybridity. It doesn't initially, at one read, show clear signs of it. Only by examining carefully does one get a clear idea of hybridity in the novel.

Wendell Rodricks is an excellent writer with a distinctive and natural voice. The language that he uses is straightforward. The whole vibe of it enchants the reader. Mario Miranda, a renowned Goan illustrator's illustrations are featured in the book. The scenes are meticulously selected from Bombay, Goa, Pune and Lyon to suit the narrative. Also worth noting and mentioning is the way that the many Goan recipes are showcased in the book. They give the reader an authentic Goan flavour and a respite between the intense storylines of the four main characters in the work of fiction.

The article sheds light on one's identity and how an individual is perceived as hybridised. The many personages in the text show various kinds of hybridity. Racial hybridity, religious hybridity and food hybridity have been seen among them, which further creates more amalgamation. Hybridity was highlighted from the architectural point of view as well. Lastly, three areas of hybridity under culture were explored: food, language, music and sport. As we have read about the different kinds of hybridity and what they are like during this article, one can enlist and sum them up.

The effects of hybridity are complex and context-dependent, varying across different regions and communities within the postcolonial world. Overall, hybridity has profoundly impacted the colonised, providing opportunities for revitalisation, resistance, and the creation of new identities.

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