

Dulpods

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These songs with staff-notation are available on the links with the names of the authors and the books in which they were published.

Miho Lee was born in Seoul, Korea. She studied music at the Seoul National University and then migrated to Vienna where she studied Music-Science (Musikwissenschaft), Theatre-Science (Theaterwissenschaft) and German Studies (Germanistik) at the University of Vienna, where she graduated with an M.A. She is at present (2005) working on her Ph.D. Thesis and also lectures on Korean Language and Literature at the University of Vienna.

She has defined the “musical form” of all the *deknnis*, *dulpods* and *mandos* on this website.

DulPods: First lines in alphabetical order

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Fugar zata kazraku vocheako (Barreto)
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Sant Antoninchea Dongrar (Barreto)
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Sogllea sounsara bhitor(i) (Sune´ dekh). (Barreto)
Sonxeachi pirai ghe maim (Barreto)
Tollem sukolem (Barreto)
Udok tapoi, tambio lipoi (Barreto)
Undir mhojea mama (Barreto)
Undir mhujea mamam (Xavier/Gama)
Undir mojea mama (Fernandes)
Unien ani daran (Barreto)
Vhoir, vhoir, vhoir kattakoi (Barreto)
Xio, xio Zuana (Xavier/Gama)
Xirbi mhoji (Xavier/Gama)
Ya, ya, maya ya (Xavier/Gama)

Ago Chedduva^[1]

Oh! You girl!

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 42

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Dialogue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenço de Noronha, Vienna, June 2005

Male:

Ago chedd(u)va,

Oh! You girl!

Katea laun uzo dhi go mhaka. (*bis*)

Give me a torch of coconut fibre (husk).

Uzo dilear tuka,

If I give you fire (torch),

Mogeli maim martoli mhaka. (*bis*)

My mother will beat me.

Main(u) marlear tuka,

If your mother beats you,

Cheddva tum kainch bhieumnaka. (*bis*)

You need not be afraid at all, my girl.

Rupan gunnan sobhit,

You look pretty and are endowed with virtues,

Amguer raunk io go soddsoffit. (*bis*)

Come without delay and live with us (in comfort) .

Female:

Tumguer ieunchi axea,

The thought of my coming to your house,

Motintuli soddun dhi rê pixea. (*bis*)

Get it out of your mind, you fool (idiot).

Ago Chedua

Oh you girl

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 105. Bogtavaddo, Chorão

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Dialogue

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Ago chedua,

Oh you girl!

Cattea laun uzó di gô maca. (*bis*)

Give me a torch of coconut husk/fibre.

Uzó dilear tuca,

If I give you a torch,

Môguéli maim martôli maca. (*bis*)

My mother will punish me.

Mãin marlear tuca,
If your mother punishes you,
Chedua tum cainch bieunaca. (bis)
Do not be afraid, my girl.

Itulem borem dista,
You are so pretty,
Amguêr aum possunc vortolom tuca. (bis)
I shall adopt you and care for you.

Ago Fulambai
O my Flower-Girl!

Type: Dulpod
Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 106. Bogtavaddo, Chorão
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Monologue
Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Ago fulambai, agô fulambai,
O my Flower-Girl!
Fulanchem mojem bai – Fulam-bai.
You are beautiful like a flower, my Flower-Girl.
Motté motté polkist fulambai,
Well known dancers, my Flower-Girl,
Tuca kiteac zai.
Why do you want.

Tambde tujé vónt fulambai,
Your lips are red, my Flower-Girl,
Rozam sarke pole – Fulambai,
Your cheeks are like roses, my Flower-Girl.
Motté motté pôlkist fulambai,
Well known dancers, my Flower-Girl,
Soglech tuje codde.
They are all after you.

Garçé tuje dollé fulambai,
Your eyes are brilliant, my Flower-Girl,
Arxeant vochon pollé – Fulambai.
Go and have a look in the mirror, my Flower-Girl,
Motté motté polkist fulambai,
Well known dancers, my Flower-Girl,
Tuca mod´tat dollé.
Are making signs to you with their eyes.

Ago Fulambai, Fulambai
Oh! My Flower Girl!

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 43
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenço de Noronha, Vienna, June 2005

Ago fulambai, fulambai.

Oh! my Flower Girl! Oh! my Flower Girl!
Fulamche mojem bai,
You are pretty like a flower, my Lady,
Motte motte polkis fulambai,
Well known dancers, you Flower Girl,
Tuka kiteak zai.
Why do you want them?

Tambdde tuje ontt(u) fulambai.
Your lips are red, you Flower Girl.
Rozam sarke pole.
Your cheeks are like true roses.
Motte motte polkis fulambai,
Well known dancers, you Flower Girl,
Soglle tujê kodde.
They are all after you.

Garxe tuje dolle fulambai,
Your eyes are brilliant, you Flower Girl,
Arxeant vochun polle.
Go and have a look in the mirror.
Motte motte chole fulambai,
Rich young men, you Flower Girl,
Tuka moddtat dolle.
They all have an eye on you (lit. they are making signs with their eyes for you).

Ai Lia Lia Lo

Type: Dulpod
Source: A. da Gama/ C. Xavier. Goemchim Gitam. Mandde anim Dulpodam.Nr. 1, p. 19
Lyrics and Music :
Date:
Musical form: ?
Literary form: ?
Published: 08.09.1967. Printed at Tip. Sadananda, Panaji
Translated by

Ai lia lia lo, Ai lia lia lia lo,
Ai lia lia lia lia lia lia lo.
Ai lia lia lo, Ai lia lia lia lo,
Ai lia lia lia lia lia lia lo.

Aitara Santa Misako *Sunday Holy Mass*

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 34
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Narrative
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Aitara santa misako,
At Holy Mass on Sunday,
Mestri vajita rebeko,
The music teacher is playing the violin (fiddle),
Mestri rebeko vajita rê,
The music master is playing the violin (fiddle), Sir
Kumpasu man' u falso.
He is not keeping the beat.

Chusmo /Refrain:

Mestri rebeku (reberko) zanna kumpasu nenna.

The music teacher knows to play but does not know to keep time.

Amen, amen, amen.

Amen, amen, amen.

Festa dis mestri fulolo,

The music teacher was excited on the feast day,

Nettan najit´ prim tuntuolo,

While playing forcefully a string snapped,

Mestri vazop chukol´ rê,

The music teacher went off tune, Sir,

Mestrik boroch fokailo.

The music teacher was soundly condemned.

Chusmo /Refrain:

Mestri rebeku (reberko) zanna kumpasu nenna.

The music teacher knows to play but does not know to keep time.

Amen, amen, amen.

Amen, amen, amen.

Alot, Dolot, Jelot Tem Ailem (Cheddum Forsugelem)

She came swaying from side to side (Francis's daughter)

Type: Dulpod

Source: F.X. Oliveira. Gitam Jhelo. Album 1, p. 26 - 27

Lyrics and Music: Dioginho D´Mello. Music arranged: Cruz-Noronha

Date: About 1971

Musical form: Binary

Literary form: Narrative

Published 1971. Printed by B.X. Furtado & Sons, Dhobitalao, Bombay

Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Chusmo/ Refrain:

Alot, dolot jelot ailem,

She came swaying from side to side,

Kalliz hem bhuloilem.

This enchanted my heart.

Uddot, doddot, moddot tem ailem.

She came, jumping, bending and swaying.

“Kett” korun gelem.

And suddenly she went away.

Sodanch amger tem etalem,

She would always come to our place,

Maka polleun murgott´talem,

She would blush when she looked at me,

Ani kuch korun mozo beij gheun politalem.

And she would run off after a fleeting kiss.

Cheddum Forsugelem! (Chusmo/ Refrain)

Francis's daughter!

Maka polloun tem anstalem,

She would smile when she saw me,

Mojea gopant tem bostalem,

She would snuggle in my embrace,

Maka mogare sukha, dukha mhuntalem,

She would say “You are my life and my love”

Cheddum Forsugelem! (Chusmo/ Refrain)

Francis's daughter!

Janot neson tem bonvtalem,

*She would go about well dressed,
Kumpas marun tem choltalem;
She had a rhythmic walk;
Ani vaddeantleam cheddeank dolle moddtalem,
And she would wink at the boys in the village,
Cheddum Forsugelem! (Chusmo/ Refrain)
Francis's daughter !*

*Cheddeank dektoch pisautalem,
She would go crazy when she saw boys,
Vengent dhorunk axetalem,
She would long to embrace them,
Ani Maim anv kaz' rachim zaleam mhunntalem,
She would tell her mother that she was ready for marriage
Cheddum Forsugelem! (Chusmo/ Refrain)
Francis's daughter!*

*Kazrak tem suskartalem,
She would sigh thinking of marriage,
Mogache ulas soddtalem,
She would sigh, sighs of love,
Novre sahir zaianam mhunn koplam foddalem,
She would beat her brow when the prospective grooms did not agree,
Cheddum Forsugelem! (Chusmo/ Refrain)*

Francis's daughter !

*Zonelacher tem bostalem,
She would sit at the window,
Fantieo kensancheo ghaltalem,
She would pleat her hair,
Ani vattentleam cheddeank fiunnim martalem,
She would whistle at the boys passing by,
Cheddum Forsugelem! (Chusmo/ Refrain)
Francis's daughter!*

*Cheddvam lagim zogoddtalem,
She would quarrel with other girls,
Kensteank dhorun aloitalem,
She would shake them by the hair,
Novre tumkanch koxe-te bultat mhunntalem,
"Why should boys be attracted only to you" she would say,
Cheddum Forsugelem! (Chusmo/ Refrain)
Francis's daughter!*

*Cotrinanger tem vetalem,
She would go to Catherine's house,
Taka khobor tem sangtalem,
She would tell her the news,
Ani guddantlim tantiam chorun polltalem,
She would go off with the eggs from the hen coop,
Cheddum Forsugelem! (Chusmo/ Refrain)
Francis's daughter!*

Amani gamani
Quietly full of fun

Type: Dulpod

Source: A. da Gama/ C. Xavier. Goemchim Gitam. Mandde anim Dulpodam.Nr. 1, p. 21

Lyrics and Music :

Date:

Musical form: Binary

Literary form: Ethnological aspects
Published: 08.09.1967. Printed at Tip. Sadananda, Panaji
Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Amani gamani nachu baba,
Dance quietly, full of fun, Sir,
Amani gamani nachu baba.
Dance quietly, full of fun, Sir
Ho mando xiva rê,
This folk dance is for Shiva, Sir
Ho mando xiva rê.
This folk dance is for Shiva, Sir

—
Amani Gomani

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 51
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspect
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by

Amani gomani nach(i) baba,
Ho mando xiva rê,
Ho mando xiva xiva.
Lia, lia, lo!
Lia, lia, lo!
Ai lia, lia, lia lia, lia lia, lo!

Amchea Sezra Cheddum Aslem (Cheddum Kongreanchem)
In our neighbourhood there was a girl (A flirty girl)

Type: Dulpod
Source: F.X. Oliveira. Gitam Jhelo. Album 1, p. 60 - 61
Lyrics and Music: Dioginho D´Mello. Music arranged: Marian Rodrigues
Date: About 1971
Musical form: Binary
Literary form: Narrative/ Dialogue
Published 1971. Printed by B.X. Furtado & Sons, Dhobitalao, Bombay
Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Amchea sezra cheddum aslem,
There was a girl in our neighbourhood,
Novreank dektoch tem bhultalem;
When she saw a young man she would become passionate;
Fakannani tor vincharlem,
If she was asked jokingly,
Vincharteleak tem hem sangtalem:
She would reply in this way to the interrogator:

Chusmo/ Refrain:

Lover: Tuka moche zai bai?

Do you want shoes my girl?

Girl: Te naka maka:

No, I do not want any:

Lover: Tuka chepem ditam.

I will give you a hat.

Girl: Tem naka maka.

No, I do not want it.

Lover: Tuka lipstick zai bai?

Do you want a lipstick, my girl?

Girl: Ti naka maka.
No, I do not want it.

Lover: Tuka beijo ditam.
I will give you a kiss.

Girl: To zai maka!
I would like that !

Oxem sodanch tem kortalem,
She would always act in this way,
Novreank dektotch murgott´talem;
When she saw young men she would become passionate;
Kasfis neson tem bonvtalem,
She would go about smartly dressed,
Novrean dortoch, tem lojetalem:
When she was hugged by a young man, she felt shy (pretended to feel shy):

Chusmo/ Refrain:

Lover: Tuka powder zai bai`?
Do you want powder, my girl?

Girl: To naka maka.
No, I do not want it.

Lover: Tuka vistid ditam.
I will give you a dress.

Girl: To naka maka.
I do not want it.

Lover: Tuka misak vortam.
I will take you for Mass.

Girl: Tem naka maka.
No, I do not want that.

Lover: Tuka dansak vortam.
I will take you for a dance.

Girl: Tem zai maka!
Yes, I would like that!

Hem fam´ soglea ganvank zalem,
This news spread all over the village,
Goenkar cheddum mhunn kongreanchem!
That the Goan girl was a flirt!
Tem fhulu-re chanfeachem.
She was a champak flower.
Novre meulear, ulas soddtalem:
If she met young men, she would sigh with contentment.

Chusmo/ Refrain:

Lover: Tuka bonvonk vortam.
I will take you for a walk.

Girl: Tem naka maka.
No, I do not want that.

Lover: Tuka ice-cream ditam.
I will give you ice cream.

Girl: Tem naka maka.
No, I do not want it.

Lover: Mando nach xikoitam.
I will teach you to dance the mando (Goan folk dance).

Girl: Tem naka maka.
No, I do not want that.

Lover: Tuka Twist nachoitam.
I will dance the Twist with you.

Girl: Tem zai maka!
Yes, I would like that !

Nachank vochonk tem bhultalem.

*She would love to go for dances.
Cinema polleunk fultalem.
She would be excited to go to the cinema.
Aiz-kai dans jivit sukachem.
Today a dance is life of happiness.
Twist kortat tim man sonvsarachem !
Those who dance the twist belong to the world!*

Chusmo/ Refrain:

Lover: Tuka fhulam ditam.

I will give your flowers.

Girl: Tim naka maka.

No, I do not want them.

Lover: Tuka choklet ditam.

I will give you a chocolate.

Girl: Ti naka maka.

No, I do not want it.

Lover: Kiss-proof lipstick ditam.

I will give you a kiss-proof lipstick.

Girl: Ti naka maka.

No, I do not want it.

Lover: Tiatr Cinemank vortam.

I will take you to the theatre (cinema).

Girl: Tem zai maka.

Yes, I would like that.

Amgeri Eke Choli Asa Munn

That we have a young lady at home

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 24

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Narrative

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

*Amgeri eke choli asa munn,
That we have a young lady at home,
Tumkam konnem sangilam.
Who has told you.
Amgeri eke choli asa munn,
That we have a young lady at home,
Tumkam konnem sangilam.
Who has told you.*

*Amgeli choli tumger divchi munn,
We decided that we should,
Oxem ami eujilem.
get our daughter married in your house.
Amgeli choli tumger divchi munn,
We decided that we should,
Oxem ami eujilem.
get our daughter married in your house.*

*Bailegeri xinkrum zata,
There is excitement in the lady's house
Taka matre polleat.
Old men are falling for her.
Bailegeri xinkrum zata,
There is excitement in the lady's house*

Taka matre polleat.
And old men are falling for her.

Bailu mhuji bhurgi dekhun,
Because my wife is young,
Tika matxe samballiatu.
Please take care of her.
Bailu mhuji bhurgi dekhun,
Because my wife is young,
Tika matxe samballiatu.
Please take care of her.

Amguelia Ghor´ Sokol
Next to our house

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 75
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Amguelia ghor´ sokol,
Next to our house,
Rottái te kirkire
The parrots are screeching.
Kumar tum sanje io ghe,
Godmother please come in the evening
Mhoichincheckodde.
to the plot near the tamarind tree.

Omdum ami bat mollum,
By harvesting paddy this year,
Bol´leai choi kitu kodde.
See how many bamboo silos have been filled.
Kumar tum sanje io ghe,
Godmother, you come in the evening,
Mhoichincheckodde.
To the plot near the tamarind tree.

Tandlacho pais korunk,
To make a rice pudding,
All´eai choi buddkule.
Look we have brought mud vessels.
Kumar tum sanje io ghe,
Godmother, please come in the evening
Mhoichincheckodde.
To the plot near the tamarind tree.

Ami Bhikari Khore^[2]
We are real beggars

–
Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 28
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Sarcastic comment on “marginals”. Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenço de Noronha, Vienna, June 2005

Ami bhikari khore.
We are real beggars.
Rezra bore.
We beg hard,
Bhikreank tandull poddtai thodde.
(But) Beggars get little rice.

Tandullu amkam
Poddtai bore,
We get a lot of rice,
Moddgonvam voddllea gharam kodde.
At the big house in Margão.

Poddlo tandull,
The rice which we receive,
Sorea(c) khaile,
We use for palm and caju wine,
Bazrant Apkarekodde.
At the market pub (of Margão).

Poddlo poixe,
When money comes,
Potiant ghaile.
We put it in the pocket.
Kedo pottol choi amkodde.
See what a big purse we have.

Matear fottem,
Rag on the head,
Paiank zotem,
Slippers on the feet,
Bhikreank jevonn mett'a aitem.
A beggar gets food without working.

Hatant dhanddo,
With rod in the hand,
Hankeant ol'li,
A basket at the elbow,
Bhikreank tiksanni choddi.
The rage of a beggar is very harsh.

–
Ami Bicari
We are real beggars

–
Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 108. Bogtavaddo, Chorão
Lyrics and Music:

Date:

Musical form: Binary

Literary form: Sacrastric comment on “marginals”^[3]. Monologue

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

–
Anim bicari foré,
We are real beggars,
Rozra boré, amcam tandu podtai toddé.
We pray/ beg well, but we get little rice.

Tandu amcam podtai boré,
We get a lot of rice,
Morgovam odleã garam-coddé.

At the big house in Margão.

Podlolé tandu soreac kailé,
The rice which we receive, we use for buying drinks,
Morgovam apcarê coddem.
At the liquor shop at Margão.

Atant dand'dó hankeant ôrli,
With a rod in the hand, and a basket at the elbow,
Bicareanco tiksanum choddi.
The rage of the beggar is violent (hot/ pungent).

Matear fottem paianc zotem,
Rag on the head, slippers on the legs,
Bicareanco jêuno meuta aitem.
The beggar gets food without working.

Arrê Veller Rampon

Arrê! The fishing net on the shore

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 109. Bogtavaddo, Chorão

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Descriptive narrative

Published 28.04.1953. Printed at the Codialbail Press, Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Arrê! vellêr rampon dôvorléa cholleanim.
Arrê! A fishing net has been thrown near the shore by youngsters.
Arrê! vellêr rampon dôvorléa cholleanim.
Arrê! A fishing net has been thrown near the shore by youngsters.

Arrê! rämpnim pod'leai, Xettucâm gantonim.
Arre! A small fish has been caught in the fishing net.
Arrê! rämpnim pod'leai, Xettucâm gantonim.
Arre! A small fish has been caught in the fishing net.

Arrê! tantum assai perlanchim pillam.
Arrê! There are young pearls (in oysters) in it.
Arrê! tantum assai perlanchim pillam.
Arrê! There are young pearls (in oysters) in it.

Arso Dantonim Gueunum

Taking a mirror and a comb

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 110. Bogtavaddo, Chorão

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Monologue

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Arso dantonim gueunum,
Taking a mirror and a comb,
Jonelaru (jonelari, zonelari) ugoitam kensu.
I comb my hair sitting at the window.
Arso dantonim gueunum,
Taking a mirror and a comb,

Jonelaru (jonelari, zonelari) ugoitam kensu.
I comb my hair sitting at the window.

Mainco apôunc dad gô,
Call for my mother,
Panttianim banduncheaco kensu.
To tie my hair in pleaths.
Mainco apôunc dad gô,
Call for my mother,
Panttianim banduncheaco kensu.
To tie my hair in pleaths.

Mananco apôunc dada gô,
Call for my elder sister,
Panttuéanco banduncheac lanço.
To tie a cloth/ handkerchief for my hair.
Mananco apôunc dada gô,
Call for my elder sister,
Panttuéanco banduncheac lanço.
To tie a cloth/ handkerchief for my hair.

Arso Dantonin Gheunu
Taking a mirror and a comb

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 44
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenço de Noronha, Vienna, June 2005

Arso dantonni gheunu,
Taking a mirror and a comb,
Zonelar ugoitam kensu.
I comb my hair sitting on the window.

Maimk(u) apouk dhadd(i) gô,
Send for your mother,
Pantianim bandunko kenso.
To pleat the hair.

Manank(u) apouk dadd(i) gô,
Send for your elder sister,
Pantiank bhandunko lanso (lenso).
To tie a cloth (kerchief) for the hair.

Titivak(u) appôunk dadd(i) gô,
Send someone to call your (titivak?),
Lansanko laucheako gancho.
To tie a knot (?) for the cloth.

Banalichea Monti Sokolo
At the base of the Benaulim Hillock

Type: Dulpod
Source: A. da Gama/ C. Xavier. Goemchim Gitam. Mandde anim Dulpodam.Nr. 1, p. 16
Lyrics and Music :
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published: 08.09.1967. Printed at Tip. Sadananda, Panaji

Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Banalichea Monti sokolo,
At the base of the Benaulim hillock,
Roddta kole, choi, choi, choi.
foxes are howling, look, look, look.
Banalichea Monti sokolo,
At the base of the Benaulim hillock,
Roddta kole. (bis)
foxes are howling.

Mhuje baraborche ankuar chole,
My bachelor companions,
Kazar zale, choi, choi, choi.
Are now married, look, look, look.
Mhuje baraborche ankuar chole,
My bachelor companions,
Kazar zale. (bis)
Are now married.

Kazar zaunum bore suttole,
They got married and were saved,
Vignantule, choi, choi, choi.
from evil, look, look, look.
Kazar zaunum bore suttole,
They got married and were saved,
Vignantule. (bis)
from evil.

Mhojea mananchea porkondaku,
In my sister's honour,
Tussa fole, choi, choi, choi.
Husk leaves, look, look, look.
Mhojea mananchea porkondaku,
In my sister's honour,
Tussa fole. (bis)
Husk leaves, look, look, look.

Bannallechea Monti Sokolo
At the base of the Benaulim Hillock

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 27
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Bannallechea Monti sokolo,
At the base of the Benaulim hillock,
Roddta kole, choi, choi, choi.
Foxes are howling, look, look, look.
Bannallechea Monti sokolo roddta kole.
At the base of the Benaulim hillock, foxes are howling.
Bannallechea Monti sokolo,
At the base of the Benaulim hillock,
Roddta kole, choi, choi, choi.
Foxes are howling, look, look, look.

Mhojea baraborche ankvar chole,

*My bachelor companions,
Kazar zale, choi, choi, choi.
Got married, look, look, look.
Kazar zaun bore suttole,
Got married and were saved,
Vignantule, choi, choi, choi.
from evil, look, look, look.*

*Kazar zainastana ul'lo titlei,
All those who remained bachelors,
Pixear poddle, choi, choi, choi.
Became mad, look, look, look.
Dukringueri zaleai polle,
Look the swine has littered
Xembhor pile, choi, choi, choi.
Hundred piglets, look, look, look.*

Cecilia Mhojem Nanv
Cecilia is my name

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 41
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Dialogue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenço de Noronha, Vienna, June 2005

*Cecilia mhojem nanv.
Cecilia is my name.
Cheddvam bhitor cheddum kurioso hanv.
Among all (the other) girls I am the smartest.*

Tum kurioso zaleari^[4],
*If you are smart enough,
Mogê matxi judi talhar kori.
Cut my coat to suit (me).*

Tugê judi talhar korunk?
Should I cut your coat to suit?
Irmanv mhogê bhurgi nhõi rê moti.
Oh my "elder brother", my mind is not young (childish).

Sinalko ditam pero.
I will give you a guava as a symbol.
Cecil você quer ou não quero ?
Cecilia, do you want or you do not want?

Maka naka tujem pero.
I do not want your guava.
Dilear puro mogachem utoru.
It is enough if you give me your promise of love.

Cecilia Mojem Naum
Cecilia is my name

Type: Dulpod
Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980. Album Cantarancho. Song No. 113. Bogtavaddo, Chorão
Lyrics and Music:
Date:
Musical form: Binary

Literary form: Dialogue

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Cecilia mojem nãum,
Cecilia is my name,
Chedvam bitôr chedum curiozo ãum.
I am the smartest among all girls.

Cecilia mojem nãum,
Cecilia is my name,
Chedvam bitôr chedum curiozo ãum.
I am the smartest among all girls.

Tum curiozo zaleari,
If you are smart enough,
Moguéli judi talhar cori.
Cut my coat to suit.
Tum curiozo zaleari,
If you are smart enough,
Moguéli judi talhar cori.
Cut my coat to suit.

Tuje judi talhar cori?
If I cut your coat to suit,
Moga môji burgui nuim rê môti.
My love, then my mind will not be young.
Tuje judi talhar cõri?
If I cut your coat to suit,
Moga môji burgui nuim rê môti.
My love, then my mind will not be young.

Sinalaco ditam peru,
I am giving you a guava as a symbol (sign of my love),
Cecil voçe quero ou não quero.
Cecilia, do you want it or not.
Sinalaco ditam peru,
I am giving you a guava as a symbol (sign of my love).
Cecil voçe quero ou não quero.
Cecilia, do you want it or not.

Maca naca tujem peru.
I do not want your guava.
Dilear puro mogachem utoru.
It's enough if you give me your promise of love.
Maca naca tujem peru.
I do not want your guava.
Dilear puro mogachem utoru.
It's enough if you give me your promise of love.

Cheddum Hanvum

I am a girl!

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 83

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Narrative

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Goa, 26-05-2005

Cheddum hanvum tornem pan(u),
I am a young leaf,

Nanv rê mhojem Mari Santan(u). (*bis*)
My name is Maria Santana, Sir.
Benddar bandil' ganttoi tonn(u),
I have tied a knot on the waist,
Sodoll zata mhunn nesonn(u). (*bis*).
Because my clothes become loose.

–
Cheddva Go Cheddva
Oh my girl ! Oh my girl !

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 36
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Dialogue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenço de Noronha, Vienna, June 2005

Chedva-go, ched(u)va,
Oh my girl! Oh my girl!
Horta kuxik kitem kortalem tinga?
What were you doing there in the corner of the garden.

Mãim-gê, mhojê maim,
Mother, my mother,
Hortantulim fulam punzaitalim hanv.
I have been collecting flowers from the garden.

Cheddva-go, chedd(u)va,
Oh my girl, oh my girl,
Bhakra cholo kiteak bhonvtalo tinga?
Why is the son of the landlord boy walking around there?

Mhaka mog(u) gê fulancho,
I only love flowers, I tell you,
Dubhav ghenakai lokalea choleancho.
Do not suspect the village boys.

–
Chedua Go Chedua
Oh my girl, my girl!

Type: Dulpod
Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 111. Bogtavaddo, Chorão
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Dialogue
Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Chedua go chedua,
Oh my girl, my girl!
Hortant cuxic kitem cortalêim thinga.
What were you doing there at the corner of the garden.
Chedua gê chedua,
Oh my girl, my girl!
Horta (hortant) cuxic kitem cortalêim thinga.
What were you doing there at the corner of the garden.

Chusmo/ Refrain
Maca môgu guê fulancho,
I only love flowers,

Dubau dôr(i) naca localeã chedeanchô.
Do not suspect anything bad about the village boys.
Maca môgu guê fulancho,
I only love flowers,
Dubau dôri naca localeã chedeãcho.
Do not suspect anything bad about the village boys.

Mãim guê moje mãim (mãï),
Mother, my mother,
Hortantulim fulam punzaitalim aum.
I had been collecting flowers from the garden.
Mãim guê moje Mãim (mãï),
Mother, my mother,
Hortantulim fulam punzaitalim aum.
I had been collecting flowers from the garden.

Chicú Eôi, Eôi, Eôi
Oh my pigling! eoi! eoi! eoi!

Type: Dulpod
Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 112. Bogtavaddo, Chorão
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Narrative
Published 28.04.1953. Printed at the Codialbail Press, Managlore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Chicú^[5] eôi, eôi, eôi,
Oh my pigling! eôi! eôi! eôi!
Chicuc mojea vaganum vôilo guê,
My pigling has been taken away by the tiger.
Chicú eôi, eôi, eôi,
Oh my pigling! eôi! eôi! eôi!
Chicuc mojea vaganum vôilo guê.
My pigling has been taken away by the tiger.

Anim nuim barancho nuim terancho,
It was not of twelve, not of thirteen kilos,
Solôg mojo pondra solancho.
But of fifteen or sixteen kilos.

Anim nuim barkilo nuim mottelo,
It was not lean, it was not just a little fat,
Ducôr mojo chorbeno borlolo.
My pig was full of fat.

Anim nuim conancho nuim bagacho,
It did not belong to anyone alone, nor to anyone jointly,
Ducôr mojo xiunemcheam dudduancho.
It was my own pigling bought with money earned from sewing.
Anim chimtêchê axên,
On account of money needed for snuff,
Xamain^[6] mojê ducôr pôslolo.
My grandmother was rearing this pigling.

Cholo Choltam Zali Rati
Walking, walking, it became night

Type: Dulpod
Source: A. da Gama/ C. Xavier. Goemchim Gitam. Mandde anim Dulpodam.Nr. 1, p. 17
Lyrics and Music :

Date:

Musical form: ?

Literary form: Ethnological aspects

Published: 08.09.1967. Printed at Tip. Sadananda, Panaji

Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Cholo choltam zali rati,

Walking, walking, it became night,

Dolle mhuje jemetati. (bis)

My eyes are drooping. (bis)

Chol dadulea polongari,

Let us go to sleep,

Maddlolim fulam bavotati. (bis)

Flowers in the hair are drooping. (bis)

Daranto Champo^[7]

In front of our house there stands a champak-tree

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 114. Bogtavaddo, Chorão

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Narrative

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Daranto champo jonelar fulamchi dalli,

In front of our house there stands a champak-tree,

At the window a flower basket.

Daranto champo jonelar fulānchi dalli.

In front of our house there stands a champak-tree,

At the window a flower basket.

Fulam mollaitali,

She was bargaining for flowers,

Ré oxol bai mum rê amchi.

Our young bride.

Fulam mollaitali,

She was bargaining for flowers,

Ré oxol bai mum rê amchi.

Our young bride.

Fullu gô rompeachem,

The flower of the chilli plant,

Bai tuca mautam funkeachem.

I shall give to you free of charge for wearing.

Fullu gô rompeachem,

The flower of the chilli plant,

Bai^[8] tuca mautam funkeachem.

I shall give to you free of charge for wearing.

Ful maulam talliêr,

You are wearing the flowers on the back of your head,

Bai tuca apoita mauêr.

My girl, you are wanted (lit. being called) upstairs.

Ful maulam talliêr,

You are wearing the flowers on the back of your head,

Bai tuca apoita mauêr.

My girl, you are wanted (lit. being called) upstairs.

Deran Anim Unien

Brother-in-law and sister-in-law

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 115. Bogtavaddo, Chorão

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Deran anim unien dogainim xeto kellam bagaco. (*bis*)

Brother-in-law and sister-in-law are jointly tilling the field.

Téach orsaco ga saiba, paus guela mirgaco. (*bis*)

In that particular year, Sir, the rains were delayed.

Eddem vod'lem xeto ga derá, conn amchem rôitolo. (*bis*)

Brother-in-law, who will sow such a large field of ours.

Cainch tum bieunaca guê uniem, Dev amcam pautoló. (*bis*)

Have no fear sister-in-law, God will come to our rescue.

Deranto Champo

In front of the house there stands a champak-tree

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 45.

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 15.08.82. Printed by Pedro Barreto, Panaji.

Translated by Lourenço de Noronha, Vienna, June 2005

Derant(u) champo,

In front of the house there stands a champo-tree,

Zonelar fulanchi dali.

On the window sill lies a flower basket.

Fulam molaitali,

She was bargaining for flowers,

Rê okol bai mhum rê amchi.

Our dear young bride.

Ful(u) gô rompeachem,

The flowers of the chilli-plant,

Bai tuka mautam funkeachem.

I shall give you free to wear, my Lady.

Ful(u) maula tallier,

If you wear the flower on the back of your head,

Bai tuca apoitai mallier.

My Lady, you will be called upstairs (to the loft).

Dogueo Tigueo Beatini

Two-three old spinsters

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 73

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Satire

Published 15.08.82. Printed by Pedro Barreto, Panaji.

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Chusmo/Refrain:
Dogueo, tigueo beatini,
Two-three old spinsters,
Gueleo kum(u)sarak. (bis)
Have gone for confessions.

Ekli kori ters(u) rozar(u),
One was reciting the rosary,
Dusri kori orasanv mental(u),
The other was saying prayers mentally,
Tisri mari odd'ear
The third was striking her breast
Dumkeanche far(u). (Chusmo/Refrain)
Striking loud blows.

Eklen add'llo mannsacho kopo,
One brought a piece of rice cake,
Dusren add'lo bol(u) poderalo,
The other brought a baker's cake,
Tisren addlo xeuntto
The third brought a mullet
Rechear kelolo. (Chusmo/Refrain)

That was fried with stuffed spices.
Padigar ghara nhui re ghel'lo,
The parish priest had gone home, Sir
Taguelo papa mornant aslo.
His father was on his death bed.
Xeuntto addol'padkuran
The mullet that was brought
Ekleanuch khailo.
Was eaten by his assistant priest, alone. (Chusmo/Refrain)

E'dê Ratricho
So late in the night

Type: Dulpod
Source: J.A.A. Fernandes, vulgo: André Xett (1844-1980). Album Cantarancho. Song No. 116. Bogtavaddo, Chorão
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Dialogue
Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

E'dê ratricho connu rê mindó,
So late in the night, who is the lover,
Daram foffaitató. (bis)
Knocking at the door.

Aum guê cumar^[9] sodanch cumpar,
I am your daily (usual) lover,
Dar'r maca cad'di. (bis)
Kindly open the door.

Dar'r tuca cadtim ga cumpar,
I would have opened the door for you, lover,
Maim assa bitôri. (bis)
But my mother is at home.

Mãim aslear assum guê cumar,

*Let you mother be inside or not, my dear,
Amcho môg chodd vod' di. (bis)
Our love is more important.*

Edê Ratichê Pakle Bountai

The Whites (Portuguese) are roaming about so late at night

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 79

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Political agitation

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Edê ratichê pakle bountai

The whites (Portuguese) are roaming about so late at night

Khaddache,

Bearded ones,

Ani main(u) mhojea filoz kelai

My mother has made fritters

Goddache.

Of molasses (jaggery).

[10]Konn sang(o)lta Bhonsule^[11],
Who will inform the Bhounsules,
letai mhunn chorunk(o),
That they are coming to pilfer,
Corneti funkun Bhonsule,
Blowing the trumpet, the Bhounsules,
letai mhunn gharanko.
Are coming to their houses. (to guard them)

Edê ratichê pakle bountai

The whites (Portuguese) are roaming about so late at night

Khaddache,

Bearded ones,

Ani main(u) mhojea filoz kelai

And my mother has made fritters

Goddache.

Of molasses (jaggery)

Edê Raticho Konn Rê Menddo

So late in the night who is that lover

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 49

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Dialogue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenço de Noronha, Vienna, June 2005

Lady:

Edê raticho konn rê menddo,

So late in the night who is that lover,

Daram fapaitalo. (bis)

Knocking (lit. beating) at the door.

Lover:

Hanvum gê kumar sodancho kupar,
I (male) am your lover, your usual lover,
Dar(u) vegim mhaka kadd. (bis)
Kindly open the door for me quickly.

Lady:
Dar tuka hanvum kaddttim ga kumpar,
I would have opened the door for you, my Lover,
Maim asa mukhar. (bis)
But my mother is there.

Lover:
Aslear(u) asum ugodd gê kumar,
Be she there or not, my Lover (female), open the door,
Rabona hi mhoji lall. (bis)
(....?)

Farar Far Zatai Ranant(u)
Shots after shots are roaring in the forest

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 78
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Political agitation/ resistance
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Lourenço de Noronha, Vienna, June 2005

Farar far zatai ranant(u).
Shots after shots are roaring in the forest.
Farar far zatai ranant(u).
Shots after shots are roaring in the forest.

Pakle mat'tai ranneank(u).
The white men are shooting at the Rane.
Ranne mat'tai pakleank(u).
The Rane are shooting at the white men.

Farar far zatai ranant(u).
Shots after shots are roaring in the forest.
Farar far zatai ranant(u).
Shots after shots are roaring in the forest.

-
Fa-rar Far^[12] Zattai Ranantum
Shots after shots are roaring in the forest

-
Type: Dulpod
Source: J.A.A. Fernandes, (1884-1980). Album Cantarancho. Song No. 118. Chorão
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: Political agitation and resistance
Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, July 1981

Fá-rar fár zatai ranantum, (bis)
Shots after shots are roaring in the forest.
Co-´n sangta tuca bõunsulé eta mun chõrunco.
Who is telling you that the Bhounsule are coming to loot.
Bõunsulé^[13] chõrunc etat cornetti funcunum.
The Bhounsule are coming to loot blowing their trumpets.

Bõunsulé chõrunc etai cornetti funcunum.
The Bhounsule are coming to loot blowing their trumpets.

Aváz ho aicunum-guelé garam sandunum. (*bis*)
Having heard the noise,
The villagers have run away leaving their houses.

Toddé dãun guelé rananim, toddé podlé teã táncanim. (*bis*)
Some of them ran into the forest,
Some of them fell into the tanks.^[14]

Ganttar ganttou marunc laglé sogleam Igõrzanim. (*bis*)
They started ringing bells in all churches.

Fugar Zata Cazra Vochuncheaco
You are so anxious to go to the wedding

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 119. Bogtavaddo, Chorão
Lyrics and Music:

Date:

Musical form: Binary

Literary form: Socio-critical agitation

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Fugar zata cazra vochuncheaco;
You are so anxious to go to the wedding.
Bai tuca kitem couta nachunco,
My daughter, what do you know about dancing.
Morgovam Quartelar muzgo vazota ho!
At the Policed/ Military barracks in Margão music is being played,
Mõdléa bat´tanto Dona Piédad polka^[15] nachota oh!
Dona Piédad is dancing polka on the middle floor.

Matwa bailean-hortachê cuxico,
Outside the matto^[16]*, near the garden wall,*
João lagla Joaquinanco poxeunco,
João started caressing his girl Jacquín.
Chimté cadlear, dumké marlear,
If I pinch you or give you blows,
Chedua mainco sangunaca oh!
You girl, don´t tell that to your mother.

Fugar Zata Kazraku Vocheako
You are so anxious to go to the wedding

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 32

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Socio-critical agitation

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenço de Noronha, Vienna, June 2005

Fugar zata kazraku vocheako,
You are so anxious to go to the wedding,
Baie tuka kitem kot´ta nachunko.
My girl, what dance do you know.

Chusmo/ Refrain

Moddgoвам kortelar muzgu vazta oh!
In Margão music is being played at the Police/Military Barracks,
Modlea bhattant Dona Piedad polku nachta gô!
Dona Piedad is dancing polka on the middle floor.

Matva bailean - kortachea kuxiko,
Outside the dance hall (mato), near the garden wall,
Zuanv (João) lagla Jaknako (Joaquinanco) poxeunko.
João started carressing Jacquin.

Chusmo/ Refrain

Chimtte kaddlear dumke marlear,
If I pinch you or give you blows,
Chedua mainku sanginaka gô!
You girl, do not tell your mother.

Ful Maillam Tallier^[17]

With a flower on your head

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 76

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Social Comment

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Ful maillam tallier,
With a flower on your head,
Cheddva tuka apoila mallier. (bis)
My girl, you are called upstairs.

Bhat gailam suroi,
We have sown raw rice,
Cheddva tuka zai toxem miroi. (bis)
My girl, have whatever fun you want.

Ho rupoi cholona,
This rupee is fake,
Cheddva tujem bendd go alona. (bis)
My girl, your waist is not swaying.

Ho rupoi khuim khotto,
It seems this rupee is false,
Cheddva tuzo kupar go mottho. (bis)
My girl, your lover is fat.

Chandnem udelam,
The moon has risen,
Cheddva tujim dhamp go zonelam. (bis)
My girl, shut your windows.

Ful Rê Rompia

Bloom you flower plant

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 50

Lyrics and Music:

Date:

Musical form: Binary

Literary form:

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Ful, ful, ful, rê rompia,
Bloom, bloom, bloom, o you small flower plant,
Rompo bhôr.
You are full (of flowers)

Kadd, kadd, kadd rê deddia,
Take, take, take, o bestman,
Dali bhôr.
A basketful.

Ghunt, ghunt, ghunt gê dediê,
String, string, string, o bridesmaid,
Fanti bhôr.
A bouquet.

Mall, mall, mall gê okle,
Wear, wear, wear. O bride,
Xenddo bhôr.
In a full lock of hair.

Nach, nach, nach rê novrea,
Dance, dance, dance o groom,
Rati bhôr.
The whole night long.

Vhadd, vhadd, vhadd gê uniê,
Serve, serve, serve, o sister-in-law,
Tatt(u) bhôr.
A plate full.

-

Fulo Hanv Jardinantulem^[18]
I am a flower from the garden

Type: Dulpod

Source: A. da Gama/ C. Xavier. Goemchim Gitam. Mandde anim Dulpodam.Nr. 1, p. 23

Lyrics and Music :

Date:

Musical form: Binary

Literary form:

Published: 08.09.1967. Printed at Tip. Sadananda, Panaji

Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

-

Fulo hanv jardinantulem votan bavolem. (*bis*)
I am a flower from the garden which has wilted in the sun
Noketru hanv fanteavelem kupan dampolem. (*bis*)
I am the morning star which was hidden by the clouds
Bakra baban borem disota mhunn rabum dovorlem. (*bis*)
Because the landlord liked me so much, he kept me with him

-

Fulola Fulancho Mollo
A bunch of flowers has blossomed

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 121. Bogtavaddo, Chorão

Lyrics and Music:

Date:

Musical form: ?

Literary form: Socio-critical agitation

Published 28.04.1953. Printed at the Codialbail Press, Managlore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Fulola fulancho molló^[19], (bis)
A bunch of flowers has blossomed,
Tachê vello cad'dunezo dolló. (bis)
We cannot remove our eyes from it.

Caiborelo bamunãlo choló,^[20] (bis)
What a nice Brahmin boy,
Batantulea Joaquinac^[21] buloló. (bis)
Who fell in love with Jacquín from the fields.

Fulu Aum Jardinintulem
I am a flower from a garden.

Type: Dulpod
Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 120. Bogtavaddo, Chorão
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Dialogue
Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Fulu ãum jardinintulem, votan bavolem. (bis)
I am a flower from a garden,
Fading in the sun.

Neketro ãum fanteavelem^[22], cupan dampolem. (bis)
I am a star of the dawn,
Covered by a cloud.

Borem dista mun, bakra-baban ravunc dovôrlem^[23]. (bis)
Because you are so beautiful,
The landlord invited you to live in his house.

Ghe, Ghe, Ghe^[24]
My lady, my lady, my lady

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 30
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Chusmo/Refrain
Ghe, ghe, ghe,
My lady, my lady, my lady,
Dukrak mhojea vagan velo ghê.
My pig has been taken by the tiger, my lady.

Nhõi barancho nhoi terancho,
Not of twelve or thirteen,
Solog mhozo pondra solancho.
My pig is of fifteen or sixteen. (Chusmo/Refrain)

Nhõi funkeacho nhõi bagacho,
It is not a free one, nor is it in partnership,
Solog mhozo xiunne duddvancho.
My pig was from money earned by sowing. (Chusmo/Refrain)

Nhõi zoddicho nhõi faideacho,
Not for earning nor to make profit,
Solog mhozo gharach marpacho.
My pig was for home consumption only. (Chusmo/Refrain)

Nhõi haddancho nhõi chorbecho,
Not a lean one nor full of fat,
Solog mhozo justuch khaupacho.
My pig was just right for consumption. (Chusmo/Refrain)

Ghoru Nam Daru Nam^[25]
We have no house, no door

Type: Durpod
Source: J.A.A. Fernandes. Album Cantarancho. Song No. 117. Bogtavaddo, Chorão
Lyrics and Music:
Date:
Musical form: (No music / score available)
Literary form: Socio-critical agitation
Published 28.04.1953. Printed at the Codialbail Press, Managlore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, July 1981

Ghoru nam daru nam,
We have no house, no door,
Bongló bandila. (*bis*)
We have built a bungalow.

Ghõu gara nam, nid poddonã,
My husband is not at home, I cannot sleep.
Eclim rauonam. (*bis*)
I do not want to stay alone.

Caiborelo bamnaló choló,
What a nice boy-lover from a Brahmin family,
Randêc buloló. (*bis*)
He fell in love with a widow.

Kamizol Rendachem
Embroidered petticoat

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 74
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Kamizol rendachem, kapodd sedachem,
Embroidered petticoat and silk sari,
Passiek ami venchem. (*bis*)
Let us go for a stroll.

Hanv ietam tumguer, tum io go amguer,
I am coming to your house, you come to my house,
Saddesat horancher. (*bis*)

At seven thirty in the evening.

Kai bori tuje kens(u) go Mari An',
How beautiful is your hair, Mary Ann, my girl,
Lamb(u), lamb(u), lamb. (bis)
Very long, very long, very long.

Vattkule tuje pole go Mari An',
Your cheeks are rounded, Mary Ann, my girl
Portugalache zamb. (bis)
Like berries from Portugal.

Garsule tuje dolle go Mari An',
You have light eyes, Mary Ann, my girl
Arxeant voson polle. (bis)
Go and look in the mirror.

Kavlea Kitak Rodtai Darant

You crow, why are you cawing near the door

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 31

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological Aspects

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 27.05.2005

Kavlea kiteak rodtai darant,
You crow, why are you cawing near the door,
Konnui marit tuka faran.
Someone may shoot you.
Mhojea potichi khobor haddlea tor kavlea,
If you have brought me news of my husband you crow,
Uddon voch rê borean.
Fly out immediately.

Sokannim kavlo bhitor ailo,
In the morning the crow flew in.
Munxgar bosun roddunk laglo.
And started cawing from the drumstick tree,
Kavlo roddta mhunnosor mogacho poti,
As the crow was cawing, my beloved husband,
Ghara nhõi rê paulo.
Came home.

Poti ghara nhõi rê paulo,
As soon as my husband came home.
Mogach' beigu mhaka dilo.
He gave me a loving kiss.
Ani dogancho amcho mogacho anvddo,
And these our yearnings of love,
Xekim mellon bhaglo.
Was eventually satisfied after our union.

Kuparin Apounk Daddla

My lover has sent for me

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 33

Lyrics and Music:

Date:

Musical form: Binary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 27.05.2005

Kuparin apouk daddla mhun gê maim,
(Because) my lover has sent for me, mother,
Vocunk upai na.
I have no means to go there.

Chusmo/Refrain:
Ekui baddel na machil pasun na,
I cannot hire anyone not can I get a palanquin,
Kitem korchem saiba, kat(u) korchem saiba,
What can I do, my God, what can I do, my God,
Vochunk chukona.
I cannot avoid going.

Kupari festak ojem kelo maim,
We have made offering of sweets, mother,
Voronk tankona.
We cannot take it. (Chusmo/Refrain)

Odde neureo bhandun ojem bhol'lo maim,
Rice puris and fritters have been packed, mother,
Khato konn atam?
Who is going to consume them now? (Chusmo/Refrain)

Lab Doni
One two

Type: Dulpod
Source: A. da Gama/ C. Xavier. Goemchi Gitam. Mandde anim Dulpodam. Nr. 1, p. 17
Lyrics and Music :
Date:
Musical form: ?
Literary form: ?
Published: 08.09.1967. Printed at Tip. Sadananda, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 27.05.2005

Lab, doni, char, panch, sou, pondra sola (*bis*)
One, two, four, five, six, fifteen sixteen (bis)

Maneri Kensu Kensar Fulam
Hair on the nape of the neck with flowers

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 35
Lyrics and Music: Binary
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 27.05.2005

Maneri kensu kensar fulam,
Hair on the nape of the neck with flowers,
Mogallu utram.
Loving words.

Xezra baban utor dilam,
The neighbours son has given his word,
Kazar zaunchem mhollam.

To get married.

Patiu maman kapodd dilam,
Uncle priest has gifted a sari,
Doti dennem sangilam.
Has spoken about the dowry.

Kuparin ojem daddtam mhollam,
The godfather has promised to send gifts of sweets,
Vantun diuncheak mačilam.
Has asked us to distribute.

Mataréa Mojea Pai
My dear old father

Type: Dulpod
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 122. Chorão
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Dialogue
Published 28.04.1953. Printed at the Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, July 1981

Mataréa mojea Pai,
My dear old father,
Tuca demand kiteac zai. (*bis*)
Why do you need the (demand?)

Mataro dékunum,
Because I am old,
Demand maca aila tenkunum. (*bis*)
The (demand have?) come close to me.

Dusman amigo zaunum,
Friend having become enemy,
Putá maca gaila tentessavanum. (*bis*)
My son, he has put me into temptation.
Demananco lagunum,
On account of the (demananco?)
Putá zôtim guelim zôrunum. (*bis*)
My son, my slippers got worn out.

Mattari Xamāi Môji Corta Mod'di
My old grandmother is putting on style

Type: Dulpod
Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 123. Bogtavaddo, Chorão
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ridicule
Published 28.04.1953. Printed at the Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Matari xamāi môji corta mod'di,
The old grandmother is putting on style,
Missa vetana galta tamdéli chôlli.
When she goes to church she puts on a red blouse.

Pattim fuddem chounum matari congré cōri,
Looking behind and forward the old lady was making fuss,
Bend vancdem corun matari cholun vetali.

The old lady used to walk swaying her hips.

Appa lipa côrun matari tondd dacoitali,
The old lady was showing her face making "hide and seek" with her sari,
Tanduanchem piit launum gôri pit zatali.
She was looking very fair (having powdered her face) with rice flour.

Mhaka Soirik Nhui Rê Zali

I got engaged

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 85

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 29.05.2005

Mhaka soirik nhui rê zali,

I got engaged,

Noureaan utrach´ mudi gaili.

The young man has given me a ring as a promise.

Main pain kazrachi mhojea toiari keli,

My parents have made preparations for the wedding,

Noureaan mezun dot(i).

After the groom has received the dowry.

Hatak galun kaknnach´ chudd,

Having put the cluster of bangles on my hands,

Dakounk bonvtam soglo vaddo.

I go round the village showing them off.

Resperak hanv vetelim rosteaveleanu,

I will go to the nuptials on foot,

Tambddi sontri launu.

With a red umbrella.

Nouro sobit dista rupan,

The groom is very good looking,

Zoso surya dista kupan.

Just like the sun behind the clouds.

Dekun kalliz rabona ol´liant vo supant,

That's why my heart cannot be contained, (is restless)

Dorin dista gopant.

I feel like holding him in my arms.

Noureaan lens c´ila sedacho,

The bridegroom has a silk handkerchief,

Doxim bangrachea bordacho.

With a border of gold.

Zauncho pormoll mogacho, jasmin fulancho,

With a sweet smell of love and jasmine flowers,

Adar fuddaracho.

He is the strength of my future.

Mhozo Poti Bomoi Guela

My husband has come to Mumbai

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 85

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 29.05.2005.

Mhozo poti Bomoi guela,
My husband has gone to Mumbai,
Tacho usko mhaka zala,
I am worried about him,
Ani nimanne rati sopeacher boson,
On the last day, sitting on the balcony seat,
Beij(u) mhaka dila.
He had kissed me.

Chusmo/Refrain:
Poti ie, poti ie,
Come my husband, come,
Tujea gopant mhaka gue.
Take me in your arms.

Khattir eksurim hanv loutam,
I lie on the bed in loneliness,
Sopnant tujea kuxik pautam,
I am next to you in my dreams,
Ani tunch mhunnun poti unxeak rê mhojea,
And thinking it to be you, my husband,
Vengent gheun leumtam.
I embrace the pillow. (Chusmo/Refrain)

Poti gopant mhaka dori,
My husband would embrace me,
Ak'khi rat-bhor chimtte kaddi,
He would pinch me the whole night long,
Ani thambonastanam khobro sangtaloi,
And you would talk to me unceasingly,
Godd(i), godd(i), godd(i).
Sweet, sweet, sweet talk. (Chusmo/Refrain)

Kuttumb ghoddunk vell lainaka,
Do not waste time in building (Do not delay to build up) a family,
Veguim Bomoi vhor rê mhaka,
Take me soon to Mumbai,
Kalliz hem mhojem, axeta poti,
My heart is longing, my husband,
Gopant raunk tujea.
To be in your arms. (Chusmo/Refrain)

Mhojea poti-xim vetelim,
I will go to my husband,
Ak'khem voros-bhor rautelim,
I will stay with him for a year,
Ani dogaim assanv tim tegam zatokoch,
When the two of us become three,
Ghara ietelim.
I will return home . (Chusmo/Refrain)

Moddganvam Thouiager
At the carpenter's workshop in Margão

Type: Dulpod
Source: A. da Gama/ C. Xavier. Goemchi Gitam. Mandde anim Dulpodam. Nr. 1, p. 22
Lyrics and Music :
Date:
Musical form: Binary

Literary form: Political agitation
Published: 08.09.1967. Printed at Tip. Sadananda, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 29.05.2005

Moddganvam thouiager thouiager,
At the carpenter's, carpenter's in Margão,
Mezu kelam redondu.
A circular table has been made.
Tanger ek cheddum nachota, chedum nachota,
A girl is dancing on it,
Vorexem korun bhenddu.
Swaying her hips.
Taka ek sikddo choita, sikddo choita,
A Sikh lad is looking at her,
Bhurkan ghalun tonddu.
Through a peep hole.
Aga sikdde^[26] choinaka ga, choinaka ga,
O Mr. Singh, do not look at her, look at her,
Cheddum nhuim bailu randdu.
She is not a young girl but a widow.

Moddgonvam Touyager
At the carpenter's workshop in Margão

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 40
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Satire: Political agitation
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenço de Noronha, Vienna, June 2005

Moddgvam touyager, touyager,
At the carpenter's workshop in Margão,
Mezu kelam (galam) redondo. (bis)
A round table has been made (set up).

Tacher ek cheddum nachota, cheddum nachota.
A girl is dancing on it.
Orxem korunum benddo. (bis)
A girl is dancing bending her hips like this.

Taka ek paklo^[27] choita, paklo choita,
A European (white man) is peeping at her,
Burkan ghalulnum tonddo. (bis)
With his eye (lit. face) in the hole.

Paklea tum choinaka rê, choinaka rê,
You white man, do not peep at her,
Cheddum ni tem, bhailo randdo. (bis)
She is not a girl, she is a (widow?).

Ago cheddva dhenv go sokol, dhenv go sokol,
Oh you girl, get down,
Paklo marit tuka vengo. (bis)
The white man may embrace you.

Paklea tum chol rê ghora, chol rê ghora,
You white man, go home,
Tovoi chirit tujem thonddo. (bis)
The carpenter may (chirit?) your face.

Morgovam Tovoiaquer

At the house of the carpenter in Margão.

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 124. Bogtavaddo, Chorão

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Political agitation

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Morgovam tovoiaquêr, tovoiaquêr,
At the house of the carpenter in Margão,
Mezu galam redondo. (*bis*)
A round table has been placed.

Tachêr ek cheddun nachota,
A girl is dancing on it.
Chedum nachota ôirxem côrun bendu. (*bis*)
A girl is dancing bending her hips like this.

Bailean êco dad'lo (*original: paklo*) choita,
A man (a Portuguese soldier) is peeping from outside.
Dad'lo (paklo) choita, burcam gallun tonddu. (*bis*)
A man is peeping by putting his eyes (lit. face) at a hole.

Dad'lea tum kitem choita rê,
You fellow, what are you looking at.
Kitem choita rê, voss tum gueuno tujem tonddu. (*bis*)
What are you looking at.
Go away and take you eyes (lit. face) with you.

Pausu Matear

The monsoon is approaching (Rains are near)

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 38

Lyrics and Music:

Date:

Musical form: Binary

Literary form:

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 29.05.2005

Pausu matear paulo mhum gê maim,
The monsoon is approaching O my mother,
Doria gazota.
The sea is bellowing.

Doria degêr boisonum gê maim,
Sitting on the seashore, O Mother,
Lharam mejitam.
I am listening to the waves.

Poti ghara ieta mhunn gê maim,
Because my husband is coming home, O Mother,
Vatt(u) dattitam.
I am waiting anxiously.

Pois, pois dorient, zanna gê maim,
Far away on the horizon, O mother,

Tarum disota.
I see a ship.

Tea tarvacher viaj marun maim,
After completing his trip O Mother,
Poti ghara ieta.
My husband is coming back.

Rai Tolleantu Sai Masoli
King of the pond, sweet water fish

Type: Dulpod
Source: A. da Gama/ C. Xavier. Goemchi Gitam. Mandde anim Dulpodam. Nr. 1, p. 20
Lyrics and Music :
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published: 08.09.1967. Printed at Tip. Sadananda, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 29.05.2005

Rai tolleantu sai masolli,
King of the pond, sweet water fish,
Daddo marlo hanvem pittlacheri. (bis)
I struck the water with my rod.

Daddo marlo to pittlacheri,
I struck the water with my rod,
Uddono boslochiklacheri. (bis)
It flew away and struck the laum.

Sant Antoninchea^[28] Dongrar
On th hill of Santani (St. Anthony)

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 46
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Political agitation
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenço de Noronha, Vienna, June 2005

Sant Antonichea dong(u)rar,
On the hill of Saint Anthony,
Pakle apoitai.
White men are calling (inviting).
Etea vetea bhailank,
To the women passing by,
Dolle modditai.
They wink (with their eyes).

Chusmo/ Refrain
Ani edea, edea, edea, edea,
And oh, oh, oh, oh,
Vodlea khaddache.
What big beards they have.

Mateak fulam malear,
If they (women) wear flowers on their heads,
Hatu halotai,
They (white men) wave,
Tambddem kapodd nheslear,

*If they (women) wear a red sari,
Rupia dakhoitai. (Chusmo)
They (white men) show them money (lit. rupees). (Refrain)*

Santaninchéa Dongrar^[29]
On the hills of Santani

Type: Dulpod
Source: J.A.A. Fernandes (1880-1980). Album Cantarancho. Song No. 125. Chorão
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Political agitation
Published 28.04.1953. Printed at the Codialbail Press, Mangalore, Karnataka
Translated by Lourenço de Noronha, Vienna, June 2005

–
Santaninchéa dongrar,
On the hills of Santani,
Dadlé (*original: Pakle*) chavouléat.
The men (original: Portuguese soldiers) are excited.
Vattên vetteam chedvanc,
To the girls passing by,
Hatu aloitat.
They wave their hands.

Chusmo/ Refrain
Anim hédéa tedêa hédéa tedá (tedóa)
And oh! oh! oh! oh!

Vod'léa khadaché^[30].
What big beards they have.

Tambdéa capddachi bail passar zalear,
If a woman dressed in red passes by,
Dol'lé té mod'tat,
They wink,
Bolsant hat gallun, rupia bair cad'dun,
They put their hand in the pocket and take out money (lit. rupees)
Tancam té dacoitat. (Chusmo)
They show it to them. (Refrain)

Bailô-chedvam laguim enam mun,
Since women and girls do not come near,
Zobor té chavoutat.
They (men) get very furious.
Khadda-mixeanc poun, biéun ani campun,
Looking at the beards and moustaches,
Pollá-pôll tim cadtat. (Chusmo)
Fearing and trembling they (the women) flee fast. (Refrain)

Sassu Mãi Anim Súnum Mogan Choltalim
Mother-in-law and daughter-in-law lived peacefully in love

–
Type: Dulpod
Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 126. Bogtavaddo, Chorão
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Socio-critical remarks
Published 28.04.1953. Printed at the Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Sassu mãi anim súnum mogan choltalim,

*Mother-in-law and daughter-in-law lived (lit. were walking) peacefully in love,
Sezareã anim sôireanc hem zobor bogtalem.
The neighbours and the relatives were jealous (lit. used to feel it much).*

Sassu mãinum randulan, sunenc sanguilem,
*The daughter-in-law was told that the mother-in-law has cooked (is cooking),
Baram poddinchem piit apnanc zai mun rocudem.
That she needs twelve measures of flour at once.*

Aptun doptun sunên (randlam), dantem mândilem.
*The daughter-in-law has prepared the grinding stone with much labour,
Baram poddinchem piit randlam bôr-bôr cad'dilem.
She ground twelve measures of flour and had enough (cooked enough?).*

Sassú mainc anim sunênco zogdem pettolem,
*A fight between mother-in-law and daughter-in-law started,
Sôiream sezareánchem záiteam tondd anstem zalllem.
The relatives and neighbours laughed heartily.*

Sogli Rati Bainkodde

The whole night by the wellside

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 39

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Dialogue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Soglli rati bainkodde,
*The whole night at the well,
Kinni kinni zata kanakodde.
Bells are ringing in my ears.
Baileanu konnu aila polle,
See who is there outside,
Mateak mallunum mogreanche kolle.
Hair decked with jasmine buds.*

Bailean aila gê maim mhozo Tome,
*My Thomas is outside, Mother,
Maim hanv kazar zatam tache kodde.
I am getting married to him, Mother.
Bai tum vichar poilem paikodde,
My girl, first get your father's permission,
Zalear zaum kinnim bainkodde.
Let the bells ring at the well.*

Sogli Ratu Bainkodde

The whole night by the wellside

Type: Dulpod

Source: A. da Gama/ C. Xavier. Goemchi Gitam. Mandde anim Dulpodam. Nr. 1, p. 23

Lyrics and Music :

Date:

Musical form: Binary

Literary form: Dialogue

Published: 08.09.1967. Printed at Tip. Sadananda, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005.

Sogli ratu bainkodde (*bis*)

The whole night by the wellside.

Kinnim, kinnim, zata kanakodde. (*bis*)

Bells are ringing in my ears.

Bhailean konn aila polle. (*bis*)

See who is there outside.

Kinnim, kinnim, zata kanako-dde. (*bis*)

Bells are ringing in my ears.

Bhailean aila mhuzo Tome. (*bis*)

My Thomas is out there.

Maim hanv kazar zatam tejea kodde. (*bis*)

Mother, I am getting married to him.

Bai tum vichar hem paikodde. (*bis*)

My girl, you must get father's permission.

Zaundi kinnim, kinnim bainkodde. (*bis*)

Let the bells ring at the well.

Sonxeachi Pirai Ghe Maim

The age of the rabbit, Mother

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 82

Lyrics and Music:

Date:

Musical form: Binary

Literary form: ?

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005.

Sonxeachi pirai gehe maim,

The age of the rabbit, o mother

Ranatum. (*bis*)

In the forest.

Ani kit(u)lo temp(u) rauchem ghe maim,

And how long do I have to wait, o mother,

Charantum. (*bis*)

Tied down.

Tollem Sukolem

The pond has gone dry

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 26

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Satire ?

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa. 30.05.2005.

Tollem sukolem,

The pond has gone dry,

Bhokem mhojem,

And my stork,

Babuddem rê zalem.

Is now lonely.

Tollem suktokoch,

After the pond dries,

Bokheak mhojea,

My stork

Mannik melltolem.

Will find a gem.

Mannik melltokoch,
When she finds a gem,
Bokhem mhojem,
My stork
Girest zatolem.
will become rich.

Girest zatokoch,
When she becomes rich,
Bokhem mhojem,
My stork
Kazar zatolem.
will get married.

Kazar zatokoch,
When she gets married,
Bokhem mhojem,
My stork
Tantiam ghaltolem.
will lay eggs.

Tantiam ghaltokoch,
When she has laid eggs,
Bokhem mhojem,
My stork
Pilam kaddtolem.
will hatch chicks.

Pilam kaddtokoch,
When she hatches her chicks,
Bokhem mhojem,
My stork
Manan bhouttolem.
Will go about with great honour.

Manan bhouttokoch,
When she goes about with great honour,
Bokhem mhojem,
My stork
Matrem zatolem.
will become old.

Matrem zatokoch,
When she becomes old,
Bokhem mhojem,
My stork
Moron vetelem.
will die.

Bokhem mortokoch,
When my stork dies,
Tollem mhojem,
My pond
Portun bhortolem.
will fill up again.

Udok Tapoi, Tambio Lipoi
Warm the water, hide the copper pot

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 86
Lyrics and Music:
Date:

Musical form: Binary

Literary form: ?

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Udok tapoi, tambio lipoi,

Warm the water, hide the copper pot,

Tomasinh´, Tomasinh´ item udok tapoi rê,

Tomasinho, Tomasinho warm a little water,

Udok tapoi, tamio lipoi,

Warm the water, hide the copper pot,

Tomasinh´, Tomasinh´ item udok tapoi-i.

Tomasinho, Tomasinho warm a little water.

Vhoddllo irmanv udok naucheak ieta, (*bis*)

Older brother is coming for a bath.

Udok tapoi, tambio lipoi,

Warm the water, hide the copper pot,

Tambio kann´ tachea fodd´ear rokoi.

Pour the water on his head with the copper pot.

Undir Mhojea Mama

You rat, my Uncle

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 29

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Political satire^[31]

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenço de Noronha, Vienna, June 2005

Undir mhojea mama,

You rat, my Uncle,

Hanv sangtam tuka,

Listen to what I am telling you,

Mazorichea pilea lagim,

With the kitten of the cat,

Khell mandinaka.

Don't you play the fool.

Undir mamu ailo,

The Uncle-Rat came,

Meza ponda liplo,

And hid under the table,

Mazorichea pilean taka,

That kitten,

Eka ghansa dhorlo.

Gave him a bite.

Veuhunnum katrun,

Having woven the branches,

Veech kaddlem xirem,

He made a rod of it,

Kedem vhoddlem bhirem,

Oh! What a big tail,

Moddgonvkar undra mamalem.

Of that Uncle-Rat from Margão.

Konddo mhunnum katrun,

Having cut a condo-tree,

Kondeach kaddli tenkddi,
And cut a branch of it,
Kedi vhoḍḍi xempḍḍi,
And what a big tail,
Moddgonvkar undra mamachi.
Of the Uncle-Rat from Margão.

Ambo mhunnum katrun,
Having cut that mango-tree,
Ambeach kaddlem follem,
Made a plank (coffin) out of it,
Kedem vhoḍḍlem moddem,
And what a big funeral,
Moddgonvkar undra mamalem.
Of the Uncle-Rat from Margão.

Undir Mhujea Mamam
Rat my half witted fellow

Type: Dulpod

Source: A. da Gama/ C. Xavier. Goemchi Gitam. Mandde anim Dulpodam. Nr. 1, p. 18

Lyrics and Music :

Date:

Musical form: Binary

Literary form: Political satire

Published: 08.09.1967. Printed at Tip. Sadananda, Panaji

Translated by Romano Abreu, Moira, Goa, June 2003

Undir mhujea mamam,
Rat, my half witted fellow,
Anim hanv sangtam tuka. (*bis*)
I am telling you,
Mazorichea pilea lagim,
With the kitten of the cat,
Kell mandinaka. (*bis*)
Do not play.

Undir mama ailo,
Rat the dud, came
Ani kaxi pondak liplo. (*bis*)
And hid himself behind a box,
Mazorichea pilean taka,
The cats kitten,
Ekach gansak khelo. (*bis*)
Gave him in a bite.

Konddo mhuzo kotarnu,
After cutting my bamboo,
Kondeachem kaddlem xirem. (*bis*)
They removed a stick.
Kedem voddlem birem Moddganvkar,
How big is the litter,
Undram mamanlem (*bis*)
Of Madgaon's rats.

Undir mkujea mamam,
My rat, the dud,
Vigni tujim monam. (*bis*)
Wicked are your thoughts.
Koddeant kelam xiasou,
You made my throne in a store bin,
Moddganvkar undra mamanim. (*bis*)

Madgaon's rat, the dud.

Konddo mhozo katornu,
After cutting my bamboo,
Kondeachi kaddli tenkddi. (*bis*)
They chose a long pole,
Kedi voddli xempddi moddganvkar,
How big is a tail,
Undra mamanchi. (*bis*)
Of Madgaon's rat, the dud.

Undir Mojea Mama
You rat, my Uncle

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 127. Bogtavaddo, Chorão
Lyrics and Music:

Date:

Musical form: Binary

Literary form: Political satire

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Chorão, July 1981

Undir mojeá māmā,
You rat, my Uncle,
Anim ãum sangtam tuca.
Listen to what I am telling you,
Tum mazrichea pilea laguim
With the kitten of our (lit. the) cat,
Khêlu mandunaca.
Do not play the fool.

Cõnddó mum to catrun,
Having cut a condo^[32]*-tree,*
Cõndeachem cadlem xirém.
And cut a branch of it,
Ani kedlem vod'lem birem,
And what a big flock,
Morgõucar undra mamãchem.
Of rats from Margão.

Vêú mum to catrun,
Having cut slices of the branches,
Vêuachi keli tencdi.
He made a rod,
Amim kedi vod'li xempdi,
And what a big tail,
Morgõucar undra mamãchi.
Of the rat from Margão.

Undir mamã ailo,
The Uncle-rat came,
Ani udd'êu galunc laglo.
And started jumping,
Téa mazrichea pilean,
That blessed kitten,
Teca eka gansac kailo.
Gave him a bite.

Ambó mun to catrun.
Having cut that mango-tree,
Ambeachem cad'lem fóem.

*Made a plank (coffin) out of it,
Ani kedem vodlem modem,
And what a big funeral,
Morgõucar undra mamãchem.
Of the Uncle-rat from Margão.*

Unien Ani Deran

Sister-in-law and brother-in-law

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 48

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Dialogue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Unien ani deran doganim,
The sister-in-law and brother-inlaw
Xet kela bagako.
Have jointly tilled the field.
Teach vorsak nhõi ga saiba,
In that very year, Sir
Paus(u) gela mirgako.
The rains have been delayed.
Edem vhoddlem xet ga dera,
Such a big field my brother-in-law,
Konn roin(u) ditolo.
Who will sow it for us.

Kainch tum bienak'gê uniem,
Have no fear my sister-in-law,
Dhêv amkam pavtolo.
God will come to our assistance.

Vhoir, Vhoir, Vhoir, Kattakoi

Up, up, up, the cuckoo

Type: Dulpod

Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 47

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Satire ?

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Vhoir(i), vhoir(i), vhoir kattakoi,
Up, up, up, the cuckoo,
Kattakoi katta pilam.
The owl is hatching chicks.

Kattakoi katta mhunn pilam,
That the owl is hatching chicks,
Tuka konne sangilam.
Who has told you.
Katta zalear kaddumdi pilam,
Let it hatch its chicks,
Tantiam ghali nastanam.
Without laying eggs.
Gotterant tin tantiam,
Three eggs in the nest,

Khoi thaun ailim pach(u) pilam?
Where did the five chicks come from?

Xio, Xio Zuana
Xio, xio, Joana

Type: Dulpod
Source: A. da Gama/ C. Xavier. Goemchim Gitam. Mandde anim Dulpodam.Nr. 1, p. 21
Lyrics and Music :
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published: 08.09.1967. Printed at Tip. Sadananda, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Xio, xio Zuana
Xio, xio, Joana
Modlea vanan far poddonam.
The pounding is not getting to the centre mill stone .
Xio, xio Zuana,
Xio, xio, Joana
Modlea vanan far poddonam.
The pounding is not getting to the centre mill stone.
Xio, xio, xio kannтта go,
Xio, xio, xio, the grinding is on,
Kannpinnicho matro ghou.
The old husband of the grinding woman.

Xirbi Mhoji Gai Ga Zotaku Bori
My white cow is good to plough

Type: Dulpod
Source: A. da Gama/ C. Xavier. Goemchim Gitam. Mandde anim Dulpodam.Nr. 1, p. 20
Lyrics and Music:
Date:
Musical form: ?
Literary form: ?
Published: 08.09.1967. Printed at Tip. Sadananda, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Xirbi mhoji gai ga zotaku bori,
My white cow is good to plough
Zotu ano taxita ga kombea sadari. (*bis*)
I don the plough at the crowing of the cock at sunrise (bis)

Ya, Ya Maya Ya
Let's let's go

Type: Dulpod
Source: A. da Gama/ C. Xavier. Goemchim Gitam. Mandde anim Dulpodam.Nr. 1, p. 22
Lyrics and Music :
Date:
Musical form: ?
Literary form: ?
Published: 08.09.1967. Printed at Tip. Sadananda, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Ya, ya, maya ya, ya ya maya ya,
Let's go, let's go
Ya, ya maya ya, ya, ya maya ya. (*bis*)
Let's go, Let's go.

Xevott / End

[1] This *dulpod* comments on one of the ways in which the landlords exploited their tenants. Refer also to Ago Chedua, Ful Maillam Tallier and Fulo Hanv Jardintulem. (L. Noronha).

[2] Beggars and destitutes were not known in traditional Goa, since the village communities attended to the needs of their members. Drunkards, however, were a common factor. (L. Noronha).

[4] The virtues of a bride were measured on her ability to care for a family. (L. Noronha).

[5] The pig is despised by the Muslims and Hindus and is not encouraged in India and South-East Asia as a domestic animal, except in Goa and in the Philippines. Affonso de Albuquerque landed in Goa in 1510 and his countryman Magelão landed in Cebu in 1521. The Konkani and Pilipino (Tagalog) words for a pork sausage are very similar, both being probably of Lusito-Iberian origin. The Tagalog word for “pig” is similar to the Portuguese equivalent *leitão*. The *dulpod* which intends to portray daily life in Goa could not have ignored the pigling. (L. Noronha).

[6] The Goan grandmother usually reared a pigling with the purpose of selling it. She thus gained some money for her petty expenses such as donating a Holy Mass for deceased family members, for buying snuff for herself and sweets for the grandchildren. (L. Noronha).

[7] The botanical name for *champak* is *Pulmeria acutifolia*. It is a tree with long, oval, pointed leaves, bearing yellow, very fragrant flowers which are used by women to ornament their hair. The Hindus and Jains cultivate it on their temple grounds. (Romano Abreu).

[8] *Bai* (My Lady) is a form of respect. (L. Noronha).

[9] The Konkani words *kumar* and *kumpar* are derived from the Portuguese words *comadre* and *copadre*, meaning godmother and godfather. This spiritual dimension is ignored in the *dulpods*. *Kumar* means mistress and *kumpar* a woman’s lover. (L. Noronha).

[10] This verse belongs to another *dulpod*. (L. Noronha).

[11] Should the translation be: “Who will inform that the Bhonsule are coming ...” (L. Noronha).

[12] Dr. Pratima Kamat of the Dept. of History, University of Goa, has used the first words of this *dulpod* for the title of her book on Portuguese hegemony in India.

[13] André Xett seems to have set the Bhonsule (Bõunsulé) identical with the Rane. The Rane of Satari who opposed Portuguese rule revolted a number of times from 1746-1852. They had adopted the guerrilla warfare of the Maratas (Marathas) attacking the villages by night and taking shelter at dawn in the thick forests of Satari. This *dulpod* probably mentions such attacks. The Ranes of Satari launched insurrections against the Portuguese in order to regain their traditional rights which they had secured from the Bhonsules of Sawantvadi. Dipaji Rane launched a war against the Portuguese by capturing Fort Nanuz near Valpoi on 26th January 1852. The immediate reason was the tax imposed on them in 1851 and probably also the regulation obliging men to wear trousers and women to wear a blouse (*choli*) beneath their sari. The Portuguese interfered in all spheres of Goan life. (L. Noronha + Kamat, Pratima. 1999: 165 and 167 + Cabral e Sa, Mario. Published before 1998. Great Goans, Vol. IV. pp. 37-56).

[14] Excavations left behind after hewing stones for construction of houses. These excavations accumulate rain water. (L. Noronha).

[15] *Polka* of 16th century Polish origin became a ballroom dance at the beginning of the 19th century, reaching France and England by 1830. That was also the time when ballroom dancing (the *ballo nobile*) was introduced in Goa, which in turn led to the creation of the *dulpod* and the *mando*. *Polka* is an improvised dance with no set figures, in the three-four time and a forceful accent on the second beat. It is mentioned in this *dulpod* as a parody on the social structure in Goa, with Dona Piedade representing the aristocracy and João and Jacquin, being popular names of the common folk, the lower strata. Both seem to be enjoying life in their own way, one on the dance floor for the privileged, the other outside it. (L. Noronha).

- [16] An open dance floor with a tatched roof. (L.Noronha).
- [17] This *dulpod* comments on one of the ways in which the landlords exploited their tenants. Refer also to Ago Chedduva, Ago Chedua and Fulo Hanv Jardintulem. (L. Noronha).
- [18] This *dulpod* comments on one of the ways in which the landlords exploited their tenants. Refer also to Ago Chedduva, Ago Chedua and Ful Maillam Tallier. (L. Noronha).
- [19] The line of thought in the three verses is not evident, as is the also case with some other *dulpods*. (L. Noronha).
- [20] In traditional Goa only the eldest son in some Brahmin families was permitted to get married in order to keep the family property intact. That probably explains that this boy who belongs to the Brahmin *battkar* (landowner) strata meets a girl from the *mundkar* (tenant) strata. (L. Noronha).
- [21] The fisherfolk (*Kharvi*) and the soil tillers (*Kunnbi*, *Gauddi*) were converted to Christianity in the early phases of the Portuguese presence in Goa (1510 onwards). They were given names of Christian saints and surnames of Portuguese godfathers and godmothers e.g. Joaquina, Eliza Coelho, but little was done to improve their social status. (L. Noronha).
- [22] “Star of the Morning” (*Stella Matutina*) is an attribute given by Catholics to the Blessed Virgin Mary in the Litany. Since some of the *durpods* and *mandos* were composed by priests and the *mestre* this attribute might have been transfered to the girl of this *durpod*. (L. Noronha).
- [23] This *dulpod* comments on one of the ways in which the landlords exploited their tenants. Refer also to Ago Chedduva, Ago Chedua, Ful Maillam Tallier and Fulo Hanv Jardintulem. (L. Noronha).
- [24] Refer to Chicú Eoi. (L. Noronha).
- [25] The *dulpod* sometimes, as in the case of this one, lacks a logical treatment of a theme in all verses. (L. Noronha)
- [26] Barreto defines this man as a *Paklo* (a Portuguese), which is probably the original version. Gama makes a Sikh out of him and André Xett calls him simply a *dadlo*, a “man”.
- [27] The Portuguese white soldier, called *paklo* in Konkani, was looked upon with disgust by the women of Goa. (L. Noronha).
- [28] Is Santaninchea Dongrar identical with Sant Antoninchea Dongrar? (L. Noronha).
- [29] The hill of St. Anne near Panaji. (L.Noronha).
- [30] They used to disguise themselves with false beards on such occasions. (L. Noronha).
- [31] This *dulpod* refers to the election of Salcete of 1890, when the soldiers of the governor Vasco Guedes (in office from 1889 to 1891) fired on an unarmed crowd on September 21 in the church square of Margão, killing 23 persons. Refer to the comments to Konum Rê Khobor – Kitem Rê Zata Xastichea Gavant and Luizinha. Mojea Luizinha and to the Essay on this website. It warns the Portuguese not to use force. (L. Noronha).
- [32] Botanical name: *Bambusa Bambose* (Romano Abreu).