

TALES AND TELLERS OF GOA

By

V. S. SUKHTHANKER

Introduction by

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ACKNOWLEDGEMENT

The Introduction to this volume, by a master-litterateur like Dr. V. K. Gokak, which I consider to be the crowning reward for my literary labours,

I take pleasure also in acknowledging my gratitude to Prof. Ivor Lewis with whose able editorial help, I arranged my article *Goan Folk-songs*, published in 1953 in *The Hindu Weekly Magazine*, into a new expanded version. These thirty *Goan Songs*, given as a complimentary section of this book are among the best of those collected by me, in the course of my field-work lasting over forty years.

As for the staff-notation of ten Goan folk-songs, together with their original text in Konkani, a novel feature of this volume, given as an appendix at the end of it, my thanks are due to the reputed Goan maestro Mr. Danny Vaz who took the trouble of preparing it.

Last but not least, without the generous and wholehearted practical help of Mr. D. N. Hosali, this book would not have seen the light of day.

Vinayak Sadashiw Sukhthanker

INTRODUCTION

I have known Shri V. S. Sukhthanker, the celebrated Marathi short story-writer, for over four decades, and I am very happy to write this introduction to his Goan stories—*Tales and Tellers of Goa*. Both of us have been following each other's work with interest and sympathy.

But Shri Sukhthanker has been a pioneer in regional folk-lore as in regional fiction. He was gravitating intuitively towards this kind of work as a young lad writing poetry. Let Shri Sukhthanker narrate his own story: "In those days, according to the code of social conduct in our town Panjim, the capital of Goa, to show interest, even curiosity about Konkani folk-songs, was considered as a sign of bad taste. For, these songs could and can still be heard sung only by carpenters, blacksmiths, masons, fishermen and others who toil with their tools and in taverns by drunkards who frequent them . . . But just at this time, incidentally, I happened to read Marathi folk-songs published, though sporadically, by Rajawade and Mundale, historians of fame, in the quarterly published by their Historical Association and the Bengali folk-songs rendered into English in the *Calcutta Review* which made my interest in Goan folk-poetry purposeful . . . I began to visit Goan villages specially to explore this field, and I soon realised that it was not only full of poetic beauty but that it was a precious depository of our traditional customs and manners, so far unknown to the class of educated urbanites in Goa. Then, in a year or two, I succeeded in collecting a good number of these songs from villagers belonging to the unlettered and little lettered class."

This accounts beautifully for the new interests which Shri Sukhthanker developed in Goan sociology and anthropology without losing his foothold in literature. This is what makes this book doubly interesting. Anthropology comes out alive here because of its literary flavour and fiction gains in additional charm because it is rooted in anthropology.

Shri Sukhthanker could not, however, publish his collection of Konkani folk-songs immediately. For this was the time when some Goan scholars who were the protagonists of the Konkani language started a pro-Konkani campaign and editors of Marathi journals were suspicious that Shri Sukhthanker's cultural preoccupations with Konkani songs also tended in this direction. But happily Shri Sukhthanker came to know at this time Dr. S. V. Ketkar, that great scholar of Marathi Encyclopaedia fame. Dr. Ketkar was well known for his catholicity of outlook. Charmed with these songs he published some fifty of them in his Marathi journal *Vidya-Sevak*. These were liked everywhere and the success of this publication created a stir in Maharashtra as well as in Goa. Shri Sukhthanker continued to be a solitary worker in this field till the mid-thirties when Sane Guruji was drawn to it because of its poetic and linguistic beauty rather than its sociological interest. The translations of some of the folk-songs collected by Shri Sukhthanker and also his tales printed in this volume were previously published in English, Hindi, Telugu and Kannada.

The blend of Goan songfulness and European music in the folk-songs of Goa is a rare phenomenon. Shri Sukhthanker has explained its significance in a note in which he speaks of *Rabindra Sangeet* too. *Rabindra Sangeet* is the product of individual inspiration and culture. Folk-poetry naturally confines itself to simple patterns of human experience.

One has to be grateful to Shri Sukhthanker for these intimate glimpses of Goan life. We expect many more contributions from his pen on these lines. He has unveiled for us the changeless beauty that is the soul of the Goan people.

Vinayak Krishna Gokak

Brindavan,
Whitefield, Bangalore



SONGS OF GOA

—Amorechya Velar Re Moga !



Amorechya velar re moga !

Mogrek fulta re kole

Tosle tuje dolle re moga,

Choitat mojekodem !

-Choire Moga, Choire Moga

The musical score consists of six staves of music. The first staff is in 3/4 time and features a treble clef. The second staff continues the melody. The third staff has a double bar line at the beginning. The fourth staff includes two bracketed sections labeled '1st' and '2 times'. The fifth staff continues the melody. The sixth staff also includes two bracketed sections labeled '1st' and '2 times'.

*Choire moga, choire moga
Mogache dole laire maca!
Doryache Iharanri,
Chodriyachya ujadari,*

*Tya tujya kensanchya fanteri,
Jurar jatam tuje mukhari!
Fidelidad guardar korchi!
Amizad nhoire sodchi
Dogain mogan ami bhouchi
Hee maka jobor khoshi!
Choire moga, choire moga
Mogache dole laire maca!*

—Diwadechya Dongrar



*Diwadechya dongrar
Hojarpanchshem goende!
Tuje poticher podlye,
Gunde go, Luizin!
Rodon naka!
Luizin, rodon naka!
Diwadichya tarir,
Pandu gabtyachem vodem,
Tujya potichem tantum yeta,
Moden go Luizin!
Rodon naka!
Luizin, rodon naka!*

—Dongravoile Kalinguini



Dongravoile Kalinguini
Paus ghal gue saibini!
Sant Anton cor caridade!
Paus dee shetank!
San Pedro chavi kad,
Paus ghaluni Jesu Maenk!
Dongravoile Kalinguini,
Paus ghal gue saibini!

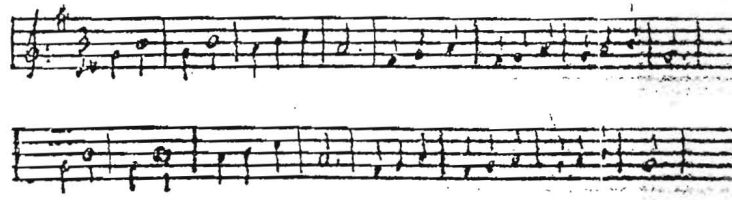
—Kaulya Kityak rodtai daran



*Kaulya Kityak rodtai daran
Konui marit tuka faran
Mojya potichi khobor adlyai tuvem taran
Kaulyan recad maka dilo
Mojo jeeu khushal jalo
Rautan poticho mujya aikunc talo*

*Mathyan malun zelo!
Mojo poti yetokuch gara
Maka kapadan hadit bara
Tuka sagvadac tantyan ditan tera
Kaulya mojya dera!
Kitlo temp hem dukh sonsum?
Sodanch mejun aslim disu
Kaulya ugadasan tujea ditelim misu
Voni tuji Konsu!
Mojo poti yetokuch jodun
Novem ghor bandtelin modun
Kaulya sodanch maguir yore amguer udun
Ghonter tujo sodun!
Kaulo noire uddun guelo
Mojo poti gara ailo
Anim sukadukhacho abras re dilo
Polya tencoun polo!*

—Madar Kadlyat Kavlyan Pette !



Madar kadlyat kavlyan pette !

Tani ghetlyat haddyar donke !

—Nekshetr Fantya Paraveilem



*Nekshetr fantya paraveilem
Udon ailem molbaveilem!
Ujwad mojer ghalre tujo,
Aij noshib mojem ugem jalem!
Tya devan nirmilolem!
Yektoch tunre moga,
Adar atam mojo!
Ujwad moga ghalre tujo
Ujwad mojer ghalre tujo!*

—Oskit Morun Guelo Tum Puta !



Oskit morun guelo tum puta!

Zadar sovnim rottai tuka!

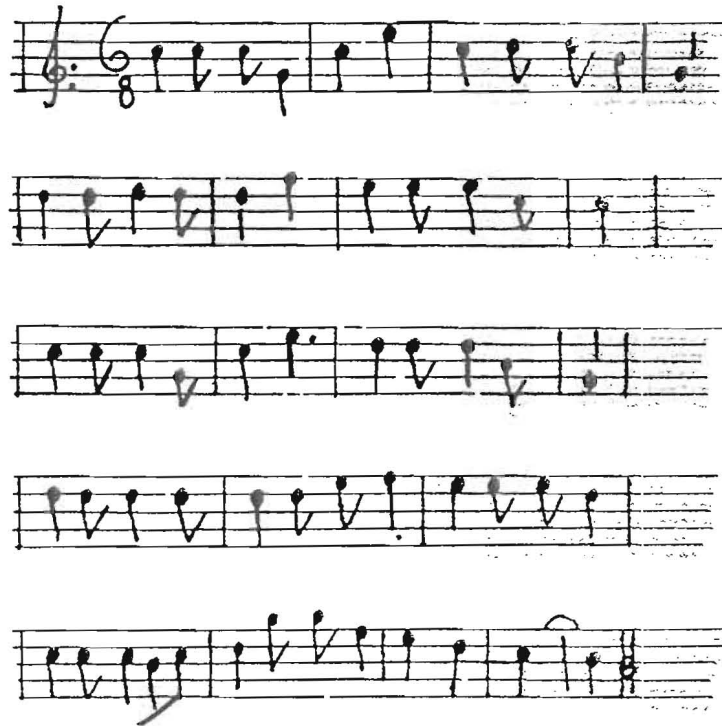
Eklyach mojea puta!

—Surya Doryant Moga Pavlo



*Surya doryant moga pavlo
Chondrimo kupantre udelo!
Amorecho vel komesar jalo!
Moga khoenre tum pavlo?
Sodanch amguer tum yetalo!
Mogachyo khobri tum uleitalo!
Atan ingrat tum kityak jalo?
Koslo gunyau mojo tuvem dekhlo?
Sangre moga, koslo gunyav
Majo tuven dekhlo?*

—Pois Mojo Gaun Ga



*Pois mojo gaun ga
Rumdi bandari!
Sobit moji khomp ga,
Theinchya valari!
Jot korung vetan ga,
Fantya parari!
Kambol, bhuti, jinya bodi,
Marun khandari!
Shirbo mojo boel ga,
Jota nibori!*