

GOENCHIM KONKNI GAIONAM ¹

CANÇOS GOESAS EM KONKANI²
SONGS FROM GOA IN KONKANI

Collected, transcribed and published as Album Cantarancho in 1933 by J.A.A. Fernandes,
also known as André Xett in Bogtavaddo, Chorão, Tiswadi (Ilhas), Goa 403 102, India.

Translated by António de Noronha in 1981 in House Nr. 321, Pandavaddo, Chorão,
Tiswadi (Ilhas), Goa 403 102, India.

Edited with an essay, footnotes and additional information by Lourenço de Noronha in
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¹ Konkani
² Portuguese

Goans spoke Portuguese but sang in Konkani,
a language brought to Goa by the Indian *Arya*.

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A Goan way of expressing love:

*“Xiuntim mogrim ghe rê tuka,
Sukh ani sontos dhi rê maka.”*

These Chrysanthemum and Jasmine flowers I give to thee,
Joy and happiness give thou to me.

Contents

| | |
|---|-----|
| Preface | 004 |
| Contributors: Short biographies | 005 |
| Names of plants and flowers mentioned in this compilation | 008 |
| Names of outstanding composers of <i>mandos</i> | 009 |
| Bibliography. A selection | 011 |
| Some types of traditional Konkani songs | 014 |
| Maps | |
| <i>Deknni, Dulpod and Mando: An essay</i> | 015 |
| First line of <i>dulpods</i> and <i>mandos</i> arranged in alphabetical order | 037 |

Aiz hem pustok UUUAlbum Cantarancho Dusri Avruti 2009 uzvaddak haddunk amkam vhodd sontos ani obhiman bhogta. Ami rautanv konknni bhas uloitole ani ti apli Maim-bhas mhunn manun ghetele hem pustok khoxalkaien vapuddtole mhunn.

My father, António Vicente de Noronha, first introduced me to a study of Konkani Songs in 1959, in our home village Chorão, Goa and gave me a copy of Album Cantarancho, An Album of Folk Songs which was published in 1953. That is the original title of this anthology by J. A. A. Fernandes, who was also known as André Xett. I was fortunate to often sit down with him in the verandah of his house in Bogtavaddo, Chorão and listen to his teaching. The author gave me an unpublished manuscript in 1971 which I have included in this anthology. Since these songs are still oral-literature, the texts vary from person to person and from place to place. Since, therefore, there is no standard version of the lyrics of the traditional *deknni*, *dulpods* and *mandos* I am republishing those by J. A. A. Fernandes as he had them written down. Konkani is to be written in the (Sanskrit) Devanagri script in Goa. Since the Roman script for Konkani which was introduced by the Portuguese after their arrival in Goa in 1510 has never been standardized, I have retained the spelling of Konkani words as written by him. Most of the traditional *mandos* were composed in Salcette in the dialect of that district. J. A. A. Fernandes has rewritten those in this anthology in the dialect of the district of Tiswadi, also known as Ilhas, where he lived. It is to be taken into consideration that he was a bank employee by profession. Music was for him a hobby.

He handed over the copyright to me. His son André Tiburcio Fernandes confirmed it in writing on 30th April, 2003.

The translation by António Vicente de Noronha which he dictated to me in July 1981 at the age of 86 should assist the Konkani speaking people in the diaspora and foreigners to understand the text but claims no literary merit. The botanical names have been provided by the brother-in-law Romano Juliano Abreu, also from Chorão, Goa. The aspects “type, source, lyrics and music, date, musical form, literary form, published, translation” have been introduced by me. Both of the handed over the copyright to me.

The plural of *deknni* in Konkani remains the same, that of *dulpod* is *dulpodam* and that of *manddo* is *mandde*. In English it is *deknnis* and *dulpods* in the plural, *mando* in the singular and *mandos* in the plural.

I would appreciate it if the songs in this compilation are used free of copyright and obligations and find world wide circulation.

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30.03.2016

Contributors

These four short biographies were edited on 15. 08. 2002.

A short biography of

José António André Fernandes³

Written by Romano Juliano Abreu, resident in Pandavaddo, Chorão, Goa 403 102

Mr. José António André Fernandes is the 9th son of Mr. André Luis Fernandes and Lauriana Soares. He wrote the genealogy of his family and his autobiography on his 87th birthday in 1970 in Romi Konkani and in the Portuguese language. His granduncle was working in the Portuguese mint. This *Casa da Moeda de Goa* was established in 1516 (Xavier, P.D. 1992: 17). Hence he and the following generations got the name of *Xett*, a Konkani word for “goldsmith”.

José António was born on the 28th of April, 1884 in Boctavaddo, Chorão⁴ and died in the same village on the 2nd of December 1980. He studied vocal music and violin in the school of St. Bartholomeu Church⁵, Chorão and attended the Portuguese Primary School up to *Premeiro Grau* in *Escola Primaria* in Chorão. He then attended an English-Medium School in Arpora, Goa and continued his schooling at St. Xavier’s School in Bombay (now Mumbai). He worked in Cox & Co. Banking in Bombay for thirty Indian Rupees per month and in 1910 he travelled by steamer to Mozambique, then Portuguese Africa. He started as a peon and was promoted to the status of a clerk in a bank in 1914. After retiring he returned to his home village where he took an active part in the local cultural activities. He published four booklets with Konkani prayers and hymns in 1930, 1940, 1951 and 1954 and an Album Cantarancho in 1953 containing 104 *mandos* and 24 *dulpods*. He also handed over to posterity a manuscript dated 1971 with *mandos*.

A short biography of

António Vicente de Noronha

Written by his son Alfredo Francisco Noronha, resident in Pandavaddo, Chorão, House No. 321, Goa 403 102

³ During the early years of evangelization in Goa, it was customary for Portuguese nationals to be godfathers and godmothers of Goans at their baptism. The surnames of these Portuguese nationals were given to the newly baptized, thus replacing the traditional Indian surnames. A Goan has three names, namely his personal name, the name of his father and the name of his place of origin+*kar*, which means “from”. J.A.A. Fernandes is from the village Chodna (Chorão). His surname could have been Chodnakar. (L. Noronha).

⁴ Chorão, the present Portuguese version, was originally known as Chudamani (Xavier, P.D. 1993: 6). The inhabitants call it Chodna when speaking Konkani. (L. Noronha).

⁵ Parish schools – a de facto compulsory education - were established under Viceroy, Dom João de Castro in 1545 by an Order of King João III of Portugal (Xavier, P.D. 1992: 192). The children were taught aspects of the Christian faith, European music, to read and write Konkani and Portuguese in addition to other subjects based on the *Escola Primaria* in Portugal. The salaries of the teachers were paid by the *comunidades* (village communities) or *confrarias* (Parish Council). (L. Noronha).

António Vicente de Noronha was born in Pandavaddo, Chorão on the 14th of March, 1895. He was the older of two brothers. His father Lourenço was a professional violinist in the service of the Maharaja of Baroda. His brother Anicio Sabino worked in the same profession in Kuala Lumpur, Malaysia.

At a very tender age, as was compulsory in those days, António Vicente attended the church school of music in his home village. At the age of twenty he passed the Indian Matriculation Examination held at St. Xavier's (Jesuit) College of the Bombay University, where he had studied, and thereafter joined the Posts and Telegraphs Dept. in Bombay as a clerk. In March 1919 he left for Tanganyika, being recruited by the Crown Agents Messrs. Cowasjee Dinshaw, Bombay. He sailed in an Arab dhow from Bombay to Dar es Salaam in just under three months. He worked in the District Administration in Tanganyika from 24.07.1919 to 03.07.1945, first as a clerk and then as an Accounts Officer.

After returning to India from Tanganyika, he took his wife, two daughters and four sons to St. Paul's (Jesuit) High School in Belgaum, Maharashtra for schooling. There he worked in the Maratha Light Infantry from 15.09.1945 to 31.01.1946 and later as Supervisor in the Ration Office for about three years. He visited Tanganyika in 1949 for a short time and then returned to his home village Chorão, where he shared with André Xett their common interest "Songs from Goa in Konkani".

António Vicente was fluent in Konkani, Portuguese and English and had a good knowledge of Hindi and Kiswahili. Due to a disciplined life and constant reading he was able to maintain his intellectual status and orally translate the Konkani songs in this collection in July 1981 at the age of 86. His son Lourenço, the editor of this edition of Album Cantarancho, noted down the translation. António Vicente passed away peacefully on the 7th of January 1982 in the company of his children, grandchildren and great-grandchildren in Mapusa and is buried in the cemetery of St. Bartholomeu Church, Chorão, Goa 403 102, India together with his wife Maria Clementina de Heredia.

A short biography of
(the late) Prof. Dr. Olivinho J. F. Gomes
University of Goa, Taleigão Plateau, Goa 403 206, taken from the backcover of his publications

Olivinho Gomes was born in Santo Estevam, Goa in 1943. He studied at the Portuguese Lyceum followed by studies in an English Medium College, acquired a Ph.D. in Sociology and attended courses in Bharatiya Vidya Visharad (Indological Studies). He was (2002) Director, Centre of Konkani Development Studies, Head, Dept. of Konkani and Dean, Faculty of Languages and Literature, University of Goa. He was also a member of the Goa Konkani Akademi and of the Executive Board of the Sahitya Akademi (National Academy of Letters) in New Delhi. He expired on 30th July, 2009.

Just four of his numerous publications are mentioned in this short biography:
(Editor) Konkani Ramayana (Pre XVIth Century Ramayana in Konkani), 328 pp. Published in 1996 by The Registrar, Goa University, Taleigão Plateau, Goa 403 205.

Village Goa. A Study of Goan Social Structures and Change (his Ph. D. Thesis), 432 pp.
Published in 1996 (1987) by S. Chand, New Delhi 110 055.
Old Konkani Language and Literature – The Portuguese Role, 924 pp. Published in 1999
by Konkani Sorospot Prakashan in Carvorim, Chandor, Goa 403 717.
Konkani Manasagangotri. An Anthology of Early Konkani Literature, 342 pp. Published in
2000 by Konkani Sorospot Prakashan in Carvorim, Chandor, Goa 403 717.

A short biography of
Lee Miho
based on information given by her.

Lee (Lee is her surname) Miho was born in Seoul, Korea, studied music at the Seoul National University and then migrated to Vienna. 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 wrote a thesis on the Slow Movements (*langsame Sätze*) in the Piano Trios by Joseph Haydn. She is also Lecturer for Korean Language and Literature at the University of Vienna. She has defined the “musical form” of all the *deknnis*, *dulpods* and *mandos* in this compilation.

Names of plants and flowers mentioned in this compilation.

They are arranged in the following order: Konkani name, English name (if any) and Botanical name. This information is provided by Romano Juliano Abreu.

Abolem (singular) and *Abolim* or *Abulim* (plural), Amaranth, *Crossandra Undulaefolia*.

A two to three feet tall shrub with dark green leaves and flowers used to make garlands.

Champo, Champakaw Pagoda Tree, *Plumeria Acutifolia*.

A small tree with with smooth stem and scented flowers, red, white and yellow in colour.

Condo Man, Bamboo, *Bambusa Bambose*.

Tall perennial grass with hard stem used to build huts and to make mats.

Corno, Indian Oleander, *Thevetia Nerifolia*.

Small sized tree with long narrow shiny leaves and yellow bell shaped flowers. It is infested with bumble bees.⁶

*Eron*d or Galamarac, *Eron*d, *Jatropha Curca*.

A soft wooded shrub used for green fencing.

Mogrim, Jasmine, *Jasminum* Species.

Shrub with weak skin which needs support. It bears white scented flowers which are used in making garlands.

Pongero, Coral tree, *Erythrina Indica*.

Medium sized soft wooded tree with thorny trunk. It bears flame red flowers in summer. The wood is very light, hence used for boat-making.

Tulsi, *Ocinum Sanctum*.

A sacred plant in India, which is planted in the front yard of each home.

Xiuntim or *Xiuntim*, *Chrysanthemum*, *Dendranthema* Species.

Small shrub bearing big flowers with many petals used in garlands and bouquets.

⁶ Refer to Pereira, José/ Martins, Micael. 2000. Song of Goa. New Delhi: Aryan Books International. pp. 62-63 and 179-213.

Names of outstanding composers of Mandos

- Costa, Alexio António (+ c. 1940) from Loutulim, Salcete
Pondra solla vorsam zallim
- Costa, Ligório (1851-1919) from Curtorim, Salcete
Sokanny´m furhem uttunum
Tambre rozanch´ tuje pole
Tuzo mogu chintileari
- Costa, Mariano (1898-c.1931) from Curtorim, Salcete
Dony tiny vorsam dekun raulim rê y aum-um
- Coutinho, Caetano (1918-c. 1964) from Divar, Ilhas
Tsondrimm rê udelo
- Dias, António João (Chaplain in Benaulim: 1914) from Benaulim, Salcete
Sangatu moga tuzo
Sontap distat teã cazareãchê
- Estibeirol Viegada, Ermína (1890-1962) from Curtorim, Salcete
Tuzo mogu mum rê y anja
- Fernandes Inácio (1872-1927) from Curtorim, Salcete
Estrelo faleavelem
Aitrach´y aum-um missa´ votalim
- Fernandes, Sebastião Costa (1875-1948) from Curtorim, Salcete
Zaito tempu zalo
Bollkvancheri rê boisotam
- Figueiredo de, Torquato (1876-1948) from Loutulim, Salcete
Kedim´chintily´m naim re y avem
Adeus kortso velli pautá
Soglem dizgras mujem tsounum
- Mascarenhas, Domingo (1864-1919) from Sangolda
- Medanha e Costa, Luís (fl. 1922), Penha de France, Ilhas
- Mello de, Frederico (1834-1888) from Benaulim, Salcete
Sorgu nitoll go nirmollu
- Menezes de, Arnaldo (1863-1917) from Curtorim, Salcete
Anju munnum tum sorgintso
Donim tiny chari muinnem zale
Eko vorso zaly´m rê moga
Kosle zall vollvolle saiba
Noketrancha porzoll´ saiba
Suropaiech´ muja y anja
Tsondrimancha uzvarhanum
Vintsun karhilolea suka
Zaitim dukam rê varoilim
- Menezes, Eduardo (1862-1922) from Loutulim, Salcete
Anju tum archanju
Ek vorso maizo zalem
Mirhmirheanchem mujem vido
- Menezes, Luís Manuel (1866-1936) from Divar, Ilhas

Rebello, Gizelino (1875-1931) from Vernem (Verná)
Koslem dizgras mum rê mujem
Surya noketranche porim porzolleta
Nitoll nirmoll sarkem anjachem
Rodrigues, Luzitano (+1943) from Raia, Salcete
Estrel fanteaparavelem
Mirhmirheantso mogu y amtso
Donim chari vorsam zalim
Dove rozeritso kollo
Silva, Paulo Milagres (1855-1931) from Loutulim, Salcete
Eko vorso bolanddilem

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Some types of traditional Songs in Konkani⁸
besides *deknni*, *dulpod* and *mando*.

| | |
|------------------|---|
| <i>Fugrhi:</i> | Dance song at Hindu religious festivals e.g. Ganesh. |
| <i>Launnim:</i> | Popular songs with religious themes. |
| <i>Zotti:</i> | Songs with Indian epic themes. |
| <i>Duvallo:</i> | Pregnancy songs. |
| <i>Palnnam:</i> | Lullabies. |
| <i>Ovi:</i> | Songs with nuptial themes whose form was used by the early Christian missionaries for Catholic hymns. The same form was also adapted to the text of the <i>mandos</i> . |
| <i>Banvarh:</i> | Religious songs for the deceased. |
| <i>Talgarhi:</i> | Songs of the Gaurhe and Harvi (Fishermen). |
| <i>Fell:</i> | Songs of the folk drama. |
| <i>Theatro:</i> | Songs of the stage drama. |
| <i>Zagor:</i> | Songs of the Kunnbi folk play. |

⁸ Very little research has been done on these songs. They are hardly recorded with staff-notation.

Deknni, Dulpod and Mando
An essay⁹
by
Lourenço de Noronha

1. The historical background

The origins of songs now classified as *deknnis*, *dulpods* and *mandos* go back to 1510 when Goans got into contact with Portuguese culture. The popular songs of these categories which are an essential aspect of the Goan way of life were composed between about 1830, the time when European dance patterns were introduced into Goa, and 1948, the year Torquato de Figueiredo¹⁰ died. I have, therefore, included some aspects of the Goan past in this essay attempting to explain the origin of the Luso-Indian cultural synthesis in these songs. Cultural synthesis in the face of colonial rule exposes the complexity of the process of cultural integration and also the capacity of the colonized to distinguish and select the grain from the husk. This occurred in Goa from a position of the ancient Vedic tradition facing an equally ancient European culture and philosophy.

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Ganv may be interpreted as “settlement” or “village”. *Ganvkar* is its freeholder, a descendant of the founder cultivators. *Vangod* stands for “clan”. *Ganvkari* is the village association. Those who are members of the commune are known as *zonkar*, *zon* being the share of the net-income of the *ganvkari*. Rights and privileges were inherited by the male descendants, women were excluded¹¹. *Mahajan*¹² is a title used by members of a religious association in Goa consisting of founder members of temples and their descendants. The Portuguese renamed the *mahajans* as *mazanias* and the *ganvkari* as *gauncarias* or *comunidades*. The customary laws of the existing agrarian communes were codified by the then Portuguese Official of the Treasury Afonso Mexia in the *Foral dos usos e costumes dos Gauncares e Lavradores desta Ilha de Goa e outras annexas a Ela* of 1526. The *Foral dos foros e contribuições* dealing with taxes in 1541, the *Regiment* of 1735, the Decree of 1836, the Code of Village Associations of January the 1st, 1908 and the Code of 1961¹³ followed.

⁹ I wrote this essay for Armando de Figueiredo, A.R.I.B.A., a direct descendant of the Brahmin aristocracy of Salcete, Goa, who said, “I thought all Konkani songs were *mandos*”, while tasting an *Apfelstrudel* in Café Aida at Stephansplatz, Vienna, in 2001.

¹⁰ The composer of the *mando Adeus korcho vellu paulo*.

¹¹ This was compensated by the dowry.

¹² *Mahajan* means “an honourable person”.

¹³ Souza de, Carmo. “The village communities. A historical and legal perspective”, in: Borges, Charles J. 2000: 112 and Velinkar, Joseph. “Village communities in Goa and their evolution”, in Borges, Charles J. 2000: 126.

The *mazánias* are associations of a religious nature while the *gauncarias* are the agricultural and welfare associations of the *ganvkars* and embody the concept of joint possession.

Village affairs were managed by a group of people's representatives. Each councillor represented a *vangod*. The village was divided into *vaddos* (wards, in Portuguese *bairros*). The person who headed a council was honoured on feast days with a betel-leaf presented to him and dancers starting the festival dance at his door steps. His field was ploughed first and harvested first. The meetings of the council were held either in a hall (*chauddi*) or under a *banyan*¹⁴ tree which is sacred in Goan traditional culture. Such age-old trees are still to be seen on the precincts of some Roman Catholic churches such as St. Bartholomeo's Church in Chorão, Tiswadi (Ilhas), which was built in 1569 and rebuilt from 1641-1649. One may presume that a Hindu temple existed there prior to the building of that church. The tax collector was called *potecar*. The clerk, who was usually a Brahmin, was called *kulkarni* or, later on, *escrivão* in Portuguese. He drew up deeds (*namoxims*), kept all the records and accounts and did all the written work. The village records of the 15th and 16th centuries were kept in Kannada (Canerese), Konkani or Marathi¹⁵. All the employees, including the temple-dancers, were mostly compensated by lease of land.

The *ghor-batt* (land adjacent to a house) existed within the framework of the village organisations, the *bhattkar*¹⁶ being the landowner on whose landed property the *mundkar*¹⁷ lived. This feudal aspect which is contrary to the traditional joint ownership system must have been introduced by the Saraswat Brahmins¹⁸ when they entered Goa probably in the eight to tenth century A.D. In exchange for the offer of residence, the *mundkar* and his whole family had to guard the *bhatt* and to serve its owner in agricultural as well as domestic matters. Since the *mundkars*, many of them were *kunnbis*, were denied a political forum against exploitation by the landlord and against the libidinous approaches of his sons towards the *mundkar*'s daughters, the Konkani poets and composers voiced their grievances in song, as for example Agô chedua, Fulu anv jardinintulem, Fulola fulancho mollo and Sanquale paddunc guelear. A Royal Decree for Goa dated August the 25th, 1901 aimed at protecting the *mundkar* from the arbitrary excesses of the *bhattkar*¹⁹.

A resolution of the Portuguese Government in Goa dated the 5th of July, 1649 declared the State owner of all community lands and the village councils as tenants.²⁰

14 Botanical name: *ficus bengalensis* (Romano Abreu)

15 Xavier, P.D. 1993: 178.

16 *Bhatt* means "land, fields" and *-kar* means "having, owner"

17 Tentative etymology: *munda* means "money" and *mundkar* refers to the one who receives it.

18 Singh, K.S. / Shirodkar, P.P. (ed.). 1993: 185-189.

19 Kamat, Pratima. "Peasantry and the colonial state in Goa 1946-1961", in: Borges, Charles J. 2000: 149.

20 Velinkar, Joseph. "Village communities in Goa and their evolution", in: Borges, Charles J. 2000: 124-132.

The *gavnkari* were in fact co-operatives entrusted with the task of providing for the needs of their members, such as the opening and maintaining of public roads, setting up places of common use and wards for artisans. Destitute persons and beggars – if any – were a concern of the *gavnkari*. The recent phenomena of “street” children, for example in Panaji, begging in public was simply out of question. The *gavnkari* also maintained the chief Hindu temples which were places of worship and teaching. These temples were also centres of culture where music and *natok* (dance drama) depicting scenes from the Indian sacred scriptures was taught and performed. At the time of the arrival of the Portuguese in Goa in 1510, Ilhas had about 116 such temples, Bardez 176 and Salcete 264.²¹ These *gavnkari* permitted the Syro-Malabar Christians, who lived in India since about the third century, Muslims, Jains and Buddhists to freely practice their faith and even offered the same opportunity to the Roman Catholics from Portugal when they arrived in Goa in 1510²².

Afonso de Albuquerque (1453-1515) did not disturb the religious harmony that prevailed in Goa. The Portuguese Government in Goa, whose primary interest was to establish and maintain trade relations in Asia, promoted the services of Hindus and Muslims in the context of its own commercial interests.

Christian Europe, however, believed that it had attained the plenitude of universality. That probably accounts for the traumatism when it faced the ancient and living cultures and civilizations in Asia, which led to an attempt to impose European structures on the existing societies in Asia in all spheres of activity. The European superiority lay principally in firearms.

The Portuguese Government in Goa got under pressure of the Roman Catholic Church in Portugal and Goa itself which had immense influence in the then sacral state.²³ The First (Roman Catholic) Provincial Council of Goa, held under the chairmanship of the then Archbishop of Goa, Gaspar de Leão Pereira in 1567, declared that Christians in Goa should not be permitted to use their former Indian names, thus initiating a process of alienation. These Christians had to adopt the family names of their Portuguese godparents at baptism. The same Council also decreed the demolition of “all idols, temples, trees and sites of Hindu worship”. Diogo Fernandes, the Captain of the Fort of Rachol, destroyed 280 Hindu temples in Salcete alone.²⁴ One of the few *pimpoll*-trees (*ficus religiosa*), the Hindu sacred tree par excellence, which escaped the attention of these destructive forces stands in the vicinity of the church in Colva.

²¹ Pereira, Rui Gomes. 1978 : 6.

²² Pereira, Rui Gomes. 1978 : 16.

²³ Robinson, Rovenia. “The construction of Goan Interculturality. A historical analysis of the Inquisitional edict of 1736 as prohibiting (and permitting) syncretic practices”, in: Borges, Charles J. 2000: 289-315.

²⁴ Cruz da Fernandes, Caetano. 1997. “Evangelization of the St. John the Baptist’s Parish”, in: Fourth Centenary Souvenir. St. John the Baptist Church, Benaulim 1596-1996, p. 20-21.

This aspect of alienation through missionary pressure is documented in Konkani folk songs from the Island of Chorão. In about 1550 a Jesuit Brother was appointed to teach the Christian doctrine to the inhabitants of this island and to protect the converts from returning to their former Hindu communities. “ ... some of the folksongs sing the exploits of the Brother who was considered St. Bartholomew himself”²⁵.

This policy forced the faithful Hindus, who did not want to abandon the “faith of their fathers”, to flee from Bardez, Ilhas and Salcete, to Ponda, Satari and other areas beyond the jurisdiction of the Portuguese. Centuries later Christian Goans living in the christianized districts looked across the River Zuari and composed their nostalgic *deknnis*.

The Inquisition of Goa was established in 1560 and abolished in 1812. The Goa Tourism Office faced by a green meadow now stands on its former site in Old Goa. The Arch through which the innocent victims had to pass invoking the blessing of the Blessed Virgin Mary on their way to their execution – an apotheosis of irony - still stands near the Church of St. Cajetan opposite the Sé Cathedral. Except for a crucifix of Jesus with open eyes and an upright head which was kept in the chapel of the Adil Khan Palace (now the Secretariat) and then transferred to the Chapel of Saint Sebastian in Fontainhas, Panaji in 1918²⁶ and the Inquisition Table in the Institute Menezes Bragança in Panaji (verbal information received) no trace of this Inquisition is now existing. After a long phase of anti-Hindu legislation²⁷ which started in 1567 (whose roots, however, go back to 1540), the *Bando* of August the 6th, 1763 gave instructions to respect the practices and customs of the people of Goa. The *Carta Regia* of 15th January 1774, interpreted by that of February the 16th, 1774, recommended that the Hindus should not be disturbed in the practice of their rights, in their individual liberty, and in the possession of their property.²⁸

The formal education which existed in Goa before 1510 had been reserved to males of the upper strata of the caste-oriented Goan society²⁹. The institution for Primary Education known as *patasala* or *parisha* provided instructions in reading, writing and arithmetic in the local language. Higher Education was given in an institution known as *agrahara*, *brahmapur*, *gurukula* or *matha*. The medium of instruction was Sanskrit³⁰. In addition to Vedic studies, other subjects such as astrology, medicine, mathematics, phonetics and grammar were taught. Girls, except the temple dancers (*devadasi* and *kolvont*), were excluded from formal education.

An *agrahara* is a community of learned Hindu Brahmins, a *brahmapur* is a settlement of learned Hindu Brahmins but not a corporate body, a *matha* is a Hindu monastery. All such institutions were financed by the former Hindu rulers in Goa, especially by the Kadambas.

25 Xavier, D.P. 1993: 120. I am from Chorão, but have not yet been able to trace these songs.

26 Menezes de, Antonio. 1978 : 39.

27 Priolkar, A.K. 1961. The Goa Inquisition. Mumbai: Printed by Mumbai University Press. pp. 114-149.

28 Pereira, Rui Gomes. 1978: 14.

29 Xavier, P.D. 1993: 176.

30 Xavier, P.D. 1993: 176.

The Muslims in Goa had their own educational institutions as in other parts of the world. The *maktaba* cared for Primary Education and the *madarasa* for Higher Education. These institutions restricted themselves to teaching *tafsir* (exegesis of the Holy Koran), *hadis* (tradition) and *sharia* (Islamic law).

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The Portuguese entered Goa on November the 25th, 1510 and left on the 19th of December 1961. The States of the Republic of India being linguistic units, Goa had to provide a linguistic identity. The *Sahitya Akademi*, the National Academy of Letters, declared on February the 26th, 1975, “As Konkani fulfils the criteria formulated by the *Akademi* for recognition of a language it is recognized as an independent literary language of India.”³¹

The origins of Konkani, the southernmost of the modern Indo-Aryan languages, are described by José Pereira as follows: “Into a non-Aryan country came the Sarasvat (Saraswat) Brahmins and the Tsa-ddi (Chadde) bearing with them a Northern Indian speech. In their trek southwards they took over some of the Nagari Prakrit of Western India and more of the Maharashtri of the Northern Deccan – ancient India’s song-language. By the eight century they were already in the Konkani. The amalgam of the Prakrits had, two centuries afterwards, given rise to Konkani.”³² Research and teaching of the Konkani language was started in St. Paul’s College in Old Goa in 1541 onwards, in the Jesuit Seminary in Maddel, Chorão³³, Ilhas in 1565, and in Rachol Seminary in 1576. Recent institutions which promote Konkani are the *Konkani Bhasha Mandal* (1939), the *Konkani Sahitya Samiti* (1944), *Stephan Kendar* and others. The *Goa Konkani Akademi* was established on March the 4th, 1986³⁴.

The Roman script for Konkani was introduced by the Portuguese along with the types of the printing press installed in Goa in 1556, with a phonetic form of writing based on the Portuguese phonology of those times, with diacritical marks added. Since the early missionaries discouraged the converts from learning the Devanagari script in which the Hindu sacred scriptures were written, the Goan Roman Catholics adopted the Old Standard Konkani script known as *Porni Praman* for their liturgical texts and also for their printed media and for daily use. This is also the version used by André Xett in a modified form in his collection of *dulpods* and *mandos* published as Album Cantarancho. The Rachol Convention way of writing Konkani in Roman script since April 1957 is generally followed by Goan writers at present³⁵. José Pereira has used a modified version of it taking the Devanagari into consideration for his publication Song of Goa. Mandos of Yearning. The orthography of the texts in Album Cantarancho and in my data bank of over 400 *deknnis*, *dulpods* and *mandos* is not uniform, since I have retained the spelling as it appears in the

³¹ Gomes, Olivinho. 1999. Old Konkani literature. The Portuguese role. Panaji. p. 15.

³² Pereira, José. 1992: 8.

³³ Built between 1558-1560 for the Patriarch of Ethiopia, it was converted into a novitiate of the Jesuits in 1610 but fell into ruins after the Jesuits were suppressed in Goa in 1759.

³⁴ Gomes, Olivinho. 1999. Old Konkani literature. The Portuguese role. Panaji. p. 20.

³⁵ Pereira, José. 1992: 62-64.

published literature and unpublished manuscripts in order to avoid any conflict with the written music.³⁶

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On May the 30th, 1987 the former *Estado da India Portuguesa* became a State within the Indian Union. Goa has an area of 3.701 km², 443 villages (*ganv*), 11 counties (*talukas*) and a population of about 1.500.000 (1991: 1.168.622) with a literacy of over 85% and about 97% of the children of their native (*zonkar*) Goans attending school in the 1990s. The question of those children who are not attending school has to be discussed in the context of migrant labour and immigrants from other states. Schools attached to churches were first established in Goa under the Viceroy Dom João de Castro in 1545 by an Order of King João III of Portugal³⁷, a *de facto* compulsory education. The children, both boys and girls, were taught Portuguese, European music and Christian doctrine, with Konkani being the medium of instruction. The salaries of the teachers were paid by the village *comunidades*. The College of St. Paul in Old Goa, the University of Goa, was founded under a former name on April the 24th, 1541. It was handed over to the Jesuits in 1548³⁸ and from 1578 onwards it was entitled to issue degrees up to the Doctorate in theology, philosophy, language and literature. It had a curriculum of studies based on that of the University of Sorbonne in Paris.³⁹ This relationship with the Sorbonne was probably due to the Spanish Jesuit Francis Xavier who arrived in Goa on May the 6th, 1542 and was a former student of that University. A regular study of medicine began in 1692 with Manuel Rodrigues de Souza as Dean of the Faculty. It was attached to the Faculty of Medicine of the University of Coimbra, Portugal, in 1764,⁴⁰ The *Conclusiones Philosophicae*, a thesis defended by Franciscus Cabral of St. Paul's (Jesuit) College in Old Goa, was printed in the same college in 1556⁴¹. It was the first book to be printed in India. The printing press Tip. Rangel in Bastorá was founded in 1886 and was able to print music (staff notation) in the European manner. The Historical Archives of Goa was founded in Old Goa by a Royal Decree on February the 25th, 1595⁴². The Central Library of Goa in Panaji was established in 1827, the Escola Médica Cirúrgica de Nova Goa in 1842 and the Liceu Nacional de Nova Goa in 1854. The present University of Goa was founded on June the 30th, 1985. The Kala⁴³ Akademi in Panaji promotes art, song and dance.

³⁶ For example the Konkani word for the subject pronoun I is written as *aõ*, *aum* and *anv*.

³⁷ Xavier, P.D. 1993: 192.

³⁸ It once had over 3000 students from all over Asia but fell into ruins after the Jesuits were suppressed in Goa in 1759. Only the gateway which formed the entrance now stands in Old Goa on the main road leading to Ponda.

³⁹ Xavier, P.D. 1993: 181.

⁴⁰ Menezes de, António. 1978: 103-104.

⁴¹ Barros de, Joseph. 1989: 9-10. Refer also to Priolkar, A.K. 1958. The Printing Press in India. Its beginnings and early development. Mumbai: Marathi Samshodana Mandala.

⁴² Menezes de, Antonio. 1978 : 46.

⁴³ *Kala* means "art, culture".

The present State of Goa evolved in the course of many centuries. It has been conjectured that the *kunmbis* were the earliest colonizers of the land of Goa. They came with their cattle which perhaps led the country to be called Goparashtra. Parts of the present territory were ruled by the Mauryas, Satvahanas, Bhojas, Chalukyas and Silaharas. The Kadamba kings, whose seal was a lion with a curled tail, ruled Goa from the tenth to the fourteenth centuries A.D. Their original kingdom consisted of the area south of Tiswadi (Ilhas) with Chandrapuri, the present Chandor, as their capital. It was later on shifted to Govapuri, now Goa Velha or Vodlem Goem, on the north bank of the River Zuari in about 1052⁴⁴. The Kadambas used Kannada, also called Canarese (the State Language of the present Karnataka), as their official language⁴⁵. An influence of the Kannada language still exists in some Goan folk songs.⁴⁶ Some village names like Benaulim, Bambolim, Carambolim, Chicalim, Panelim, Talaulim, Navelim, Zambaulim have the Portuguese modification of the Kannada word *halli* as their suffix in the form of *-alim*, *-olim*, and *-elim*. *Halli* in Kannada means “village”, *kadu* means “forest” and *kona* a “bison”. Canacona may refer to a forest with bisons.⁴⁷ In 1378⁴⁸ Goa, then named *Konkanya Rajya*, was included in the Vijayanagara Empire with Govapuri as its capital. In about 1403, a Goan, Mai Sinai Waglo was appointed as the Vijayanagara Governor of Goa.⁴⁹ They, like the Kadambas, encouraged Vedic worship and promoted international trade. The official language continued to be Kannada.⁵⁰ The *Konkanya Rajya* of Vijayanagara lasted about a hundred years, 1378-1469 (1472), and was followed by the Bahamani Muslim rule. Mahmud Gawan captured Goa in 1472⁵¹ and established his capital in Ela (Velha Goa, Old Goa).

The Adil Shah Dynasty of Bijapur ruled Goa for a short period, from 1488-1510, after the Bahamanis. Their palace in Old Goa stood in the present compound of St. Cajetan’s Church. They employed Turkish and Persian craftsmen and artisans. The dome of St. Cajetan’s Church, built in 1665, may have been influenced by them. The Turks and the Persians may have had some influence on Konkani song and music, e.g. the quatrain with eight syllables in a line, as is common in the *mando*. Words of Arabic/Persian origin have found their way into Konkani, some of them being in daily use like *bondir* (*Ribandar*), *caido*, *khobor*, *zabab*. Arab and Persian rule is also partly the reason for the presence of women of these origins in Old Goa whose beauty and charm found the favour of the Portuguese when they conquered that area. Afonso de Albuquerque (1453-1515), supported by the local population⁵², defeated the ruler from Bijapur, Ismail Adil Shah on November

⁴⁴ Rajagopalan, S. 1975. *Old Goa*. New Delhi: Archaeological Survey of India. p.4.

⁴⁵ Xavier, P.D. 1993: 29.

⁴⁶ Khedekar, Vinayak. *Religion in Goan Folk Songs*. A paper read on 24.03.1985 at the Local History Seminar organized by the Xavier Centre of Historical Research, Porvorim, Goa.

⁴⁷ Xavier, P.D. 1993 : 4.

⁴⁸ Kamat, Pratima. 1999: 21.

⁴⁹ Kamat, Pratima. 1999 : 21.

⁵⁰ Pereira, Jose/ Martins, Micael. 1984. “Goa and its Music“, in : *Boletim do Instituto Menezes Bragança*, Nr. 145, p. 20. Panaji.

⁵¹ Kamat, Pratima. 1999 : 22.

⁵² Barros de, Joseph. 1984. “Local collaborators of Albuquerque“, in: *Boletim do Instituto Menezes Bragança*. Panaji. No. 140. pp. 29-38.

the 25th, 1510 and claimed Ilhas⁵³ for the Crown of Portugal. Bardez and Salcete followed in 1543⁵⁴. The Portuguese further extended their rule to Bicholim, Cancona. Pernem, Ponda, Quepem, Sanguem and Satari between 1763-1788,⁵⁵ thus drawing the boundaries of the present State of Goa and laying its foundations.

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“Goa can be acclaimed as an example of communal harmony”⁵⁶

The Portuguese were not only navigators and traders. They also conceived the vision of new society with an “*expressão Portuguesa*”, which for them meant the Portuguese language and culture, and Christianity as its essential features.

Goans are eclectic by nature. They accept a new way of life and assimilate it into their own traditions. The syncretic dimensions of theogony, visible particularly in the Santeri-Shantadurga-Milagres devotion, must be examined at cross-cultural meeting points. The traditional Goan Shakti-Pitha image continues in the Catholic devotion to the *Saibin Māi* (lit. Lady Mother. This is a term used in Goa for the Mother of Jesus). The Goans became Christians, but remained Hindus by culture, they spoke Portuguese but sang in Konkani. The Portuguese presence in Goa gave the people an opportunity to be exposed to new ideas. Obviously on account of this, there has been a marked impact on at least one of the aspects of Goan society, the status of women since more than 400 years. Formal education at all levels for women, the right of inheritance, remarriage of widows, access to almost all jobs and offices, and freedom of movement in society, gives them a sense of security and self-respect. Goan women are not proud, but they have a pride.

“Goa is probably the only State in India which does not have any scheduled tribe.”⁵⁷ The Goans, in general, classified their society according to the existing Indian *varna* and *jati* (Caste)-System. The Goan Catholics, however, restrict themselves to three groups: the Brahmins (Chitpavan, Daivadnya, Karhade and Saraswat), the Chadde (Kashtriya and Kayastha), and Sudras (Dhobi, Sutar, Bhandari, Pagui, Mahar, Chambar etc.). The fisher-folk who are mostly Catholic are called Kharvi. The three essential criteria for the choice of a partner in marriage were, therefore, *amchi jati* (our caste), *amchi bhas* (our language) and *amchem dhormon* (our religion). Hindus and Catholics accept monogamy as a norm and avoid divorce. The Goan Sunni-Muslims⁵⁸ speak Urdu and Konkani and follow their own traditions. They have, however, adapted themselves to local customs including monogamy. All marriages in Goa are registered under the Civil Code.

53 At that time Goa consisted of Ela (Old Goa), Chorão, Divar, Vansim and Jua.

54 Xavier, P.D. 1992: 121.

55 Xavier, P.D. 1992: 7.

56 Singh, K.S. / Shirodkar, P.P. (ed.). 1993: XVII.

57 Singh, K.S. / Shirodkar, P.P. (ed.). 1993: XXIV.

58 Singh, K.S. / Shirodkar, P.P. (ed.). 1993: 167-170.

It is sheer anachronism to speak of castes in the 21st century. However, I have to do so in this essay since the traditional *mando* in Konkani was mainly the creation of the Goan Brahmin aristocracy of Salcete, one of the exceptions being António João Dias of Benaulim in Salcete, who composed the *mando* Sangato Moga Tuzo. He was the son of a carpenter. The Konkani of the *mandos* is therefore *jati*-specific.

The Portuguese stratified society in Goa in their own pigmentocracy terms. The *reinos* were the aristocratic Portuguese officials who returned to Portugal after their term of service. The upper strata of the *reinos* was known as *fidalgos* and the lower as *nobres*. The *casados* were married Portuguese nationals. The offspring of the *casados* were known as *castiços*, if both the parents were of Portuguese origin, and *mestiços*, the Konkani word being *sankirna jati*⁵⁹, if one of the parents was of Indian origin. These Indians were mostly Muslim girls of Persian and Turkish origin⁶⁰. Afonso Albuquerque had captured and killed a number of Muslims in March-May 1510. However, he had spared the lives of the good looking young wives and daughters of the slain Muslims, to marry them to the Portuguese nationals who were willing to settle down in Goa. This was repeated in November of the same year. These Muslim women were all baptized before getting them married⁶¹. *Mulatos* were the offspring of Portuguese men and African girls, mainly from Mozambique, bought at the *Praça de Leilão* on the *Rua Direita* (still called so) which started at the Arch of the Viceroys (near the ferry to the Divar Island), passed the Sé Cathedral and ran for over a mile. The *naturaes* were the natives of Goa, subdivided in *canarins* (Christians) and *gentios* (Hindus and Muslims). The slaves stood socially at the lowest level.

The Marquês de Pombal, who had introduced liberal ideas into Portugal, promulgated the Act of 1761, whereby all Portuguese subjects born in India or in the Portuguese Asian possessions, who were Christians and not suffering from any legal disability, were to enjoy the same honours, privileges and prerogatives as enjoyed by those born in Portugal, without any discrimination whatsoever⁶².

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“The scenic beauty of Goa is arresting and matches with the Goan’s love for music, dance and religious tolerance.”⁶³

The traditional Goan musical instruments are *dholak*, also called the *mridanga*, *gumot*, *madlem*, *sarangi*, *tambura* and *veena*. *Dholak* or *mridanga* is a wooden cylinder covered at both ends with a goat skin. The *gumott* is an earthen-ware pot-like vessel made by Goan potters with openings on the two opposite sides, one large and the other small in diameter

⁵⁹ Singh, K.S. / Shirodkar, P.P. (ed.). 1993: XIV.

⁶⁰ Rodrigues, L.A. 1975. “The Indo-European miscegenation”, in: Boletim do Instituto Menezes Bragança. Panaji, Goa: Tip. Rangel, Bastorá. No. 108, pp. 21-37.

⁶¹ Xavier, P.D. 1992 : 30.

⁶² Menezes Rodrigues de, Pia. 2000. “Emmergence of a Goan elite of intellectuals “, in : Borges, Charles J. 2000: 197.

⁶³ Singh, K.S. / Shirodkar, P.P. (ed.). 1993: XXII.

with the middle portion much bulging outwards. On the larger opening with the edge conveniently moulded for the fitting, a wet skin of a lizard (*lacerda ocelata*), known in Konkani as *sap* or *ghar*, is fully stretched to cover the whole surface of the opening. When accompanying a song or dance the *gumott* is usually placed on the left thigh, while the player sits comfortably on a chair.⁶⁴ The *gumott* is essential for a *mando* performance. A *madlem* is a cylindrical earthen vessel covered at both ends with the skin of a lizard. A *sarangi* is a string instrument similar to a European harp. A *tambura* is a stringed instrument like the *veena* but with only one string. The *veena* is a stringed instrument made of two gourds which are connected by a piece of wood. Strings of brass and steel are passed over it. There is a hole bored in one of the gourds.

The Portuguese brought the piano, the mandolin and the violin to Goa.

Songs in Konkani may be classified in four groups: One which draws on the mere pristine form in music and verse as in the *fugddi* or the *dhalo*; the second which blends western and native music but retains the native language (Konkani) as in the *deknnis*; the third which blends native and western music as well as the language (Konkani with Portuguese words) as in the *dulpod*; and the fourth which has a marked influence of western music and intrusive Portuguese words as in the *mando*.

As many as 35⁶⁵ types of Konkani Song have been classified. These include *banvarh*, *deknni*, *dhalo*, *dulpod*, *duvalo*, *fell song*, *fughri*, *kunnbi song*, *launimm*, *mando*, *ovi*, *palnnam*, *talghari*, *theatre song*, *zagor song* and *zoti*. I regret to say that I have no knowledge of these types of Konkani songs.

Banvarh is a mourning song, usually sung on the day of cremation by Hindus. *Deknni* is a song which originated in Bardez, Ilhas and Salcete, imitating traditional Indian music of Goa and dealing mainly with Hindu life across the River Zuari. *Dhalo* is a wedding song. *Dulpod* is a dance song with quick rhythm and themes from everyday Goan life. *Duvallo* is a pregnancy song. *Fell* is folk drama with themes from Indian epics or Indian history. It is performed by wandering artists usually after the rains which start in June and end in August or September. The *fell* song is a dance song. *Fughri* is a dance song performed on religious occasions particularly in honour of the deity Ganesha. The Kunnbi who are probably together with the Gaudde the oldest inhabitants of Goa still belong to the socially neglected peasant strata. The *kunnbi* song is a dance song in the *fughri* style depicting their own life but also protesting against exploitation and social discrimination in a subtle manner. The pseudo-*kunnbi* song, now so popular, was probably first written for the stage and popularised by João Agostinho Fernandes (1871-1947)⁶⁶. *Launim* is a song dealing with religious and legendary themes. *Mando* is a dance song whose major theme is love, the minor ones being historical narratives, grievance against exploitation and social injustice, and political resistance during the Portuguese presence in Goa. *Ovi* which the Portuguese

⁶⁴ Miranda de, Agapito: 48-56.

⁶⁵ Pereira, José/ Martins, Micael. 1984: Nr. 145, p. 62. Refer also to Rodrigues, Manuel C. 1957. "Folk Songs of Goa", in : Goan Tribune of 6.10.1957, pp. 9-10.

⁶⁶ Pereira, José/ Martins, Micael. 1988: Nr. 156, p. 34.

termed as *versos*⁶⁷ is a song with nuptial themes. It has the Sanskrit root *vri* which means “to choose, to select”. The *ovi* has three rhymed lines and one unrhymed. The three rhymed lines contain each three or four words and the fourth line one, two, and exceptionally three words. The number of syllables is nine for the rhymed lines and four or five for the last line. The early Portuguese Christian missionaries adopted the *ovi*-form for liturgical and devotional hymns. *Palnam* is a cradle song, a lullaby. *Talgarhi* is a song of the *Gaudde*. The *theatr* song is sung during the stage play mainly performed by wandering artists during the dry season. They entertain the public while touching on daily life but also sing subtle satires on local politics and the shortcomings of Goans. The *zagor* song is sung in *kunnbi* folk plays depicting their own life. They are usually staged at night. *Zoti* is sung at nuptials.

The Christian and Hindu religious song is also a type of its own and is an essential part of daily Goan life.

One of the earliest researchers of Konkani Song was the Goan scholar Miguel Vicente de Abreu (1827-1884), who published his anthology of songs from Goa, in the Ramalhetinho de alguns hynos (1886-1870) which consisted mostly of *ovis* and *dulpods*. He had a valuable private library in the ward of Sao Thome in Panaji⁶⁸ One of the earliest *mandos* is Empregadu zaunchako by Frederico de Melo (1834-1888). The earliest *mando* dance of which there is a record is an occasion when António Sergio de Souza, Governor of Goa (1877-1878), witnessed a *mando* dance to the singing of Paolo Milagres de Silva (1855-1931) and Arnaldo de Menezes (1863-1917)⁶⁹.

The *sari* and the *kapodd* are the traditional garments of Goan women. During the era of the classical *mando* Goan women, however, preferred the *torhop-baz*. Some claim that ladies from Malacca, who were married to Portuguese men, introduced this garment into Goa.⁷⁰ This hypothesis could be possible, since a similar type of garment is still worn in South-East Asia. In the Philippines it is associated with Muslim women. Others say that it is a borrowing from Muslim Bijapur.⁷¹ The word *torhop* is probably derived from the Kanerese, which was the official language of Goa during the Kadamba rule, *tarhapu* meaning an “apron”.⁷² The *torhop-baz* consists of three items: the *torhop* or *sarong* like loin cloth, the *baz* or bodice, and the *tuvalo*, a shawl. The *torhop* has a horizontal border along the lower edge of the cloth, and a vertical one in the middle of the body, from the waist to the feet. There were prescribed colours for mourning and for festivities, for married women and for widows. The ceremonial *torhop-baz* worn during the *mando* dance was of velvet or silk, red, blue or green in colour, embroidered with gold (rarely with silver) threads. A white or blue shawl was worn. The socks had to be white and the slippers ornamented. This was all graced with a fan, which enhanced the lady’s mood with a secret charm during the dance. The Portuguese word for *torhop-baz* is *fota Quimão*.

⁶⁷ This term appears in the *mando* Sobit kens moje manir galtam.

⁶⁸ Pereira, José. 1992: 17 and Mezezes de, António. 1978: 33.

⁶⁹ Pereira, José / Martins, Micael. 2000: 47.

⁷⁰ Miranda de, Agapito: 44.

⁷¹ Pereira, José/ Martins, Micael. 2000: 76-78.

⁷² Pereira, José. 1967: 32.

2. Deknni

The term *deknni* seems to have existed already in the 16th century in Goa. The Third Provincial Council (of the Archdiocese of Goa), held in 1585, decreed that women were not to learn dancing, play or sing *deqhanins* ...⁷³

The *deknni* is a dance song. The subject matter of the contemporary *deknnis* is usually life in the Hindu areas, presumed to be “on the other side of the river”, termed *polltoli* (*peltorhi*). The river Zuari separates Ponda from Salcete. This symbolical distance with the river Zuari as a dividing element stirs up the imagination of the song writer and composer with a nostalgia for the lost Hindu culture which survived in those areas which the Portuguese Catholic missionaries avoided. These areas were known as the New Conquests. Missionary work concentrated on Bardez, Ilhas (Tiswadi) and Salcete known as the Old Conquests. The nostalgia of the *deknnis* is the search for the odd and sensual. The Konkani of the *deknnis* tends to adopt the Konkani of the New Conquests, especially that of Ponda.

The *deknnis* Altorhi (Altolli) Gonga and Jamnam porobaja are probably a vague reminiscence of the legendary trek of the Aryan *Saraswat* Brahmins to the present Salcete and Ilhas (Tiswadi). Saiba Rayan bandu galila probably makes reference to a Kadamba king in the popular idiom *Kozmu Ray*. One of the earliest *deknnis* which may be dated around 1869 is Kuxttoba in which he is called “heir to India and terror of Goa”⁷⁴, implying resistance to Portuguese rule. Kuxttoba was a member of the Salekar branch of the Rane family⁷⁵. Information about his birth, the reason and the course of his rebellion and the manner of his end are vague. He did rebel as an individual against the rule of the Portuguese in Goa but he presented no concept for a free Goa. Neither did the Ranes do so when they took to arms against the Portuguese Government in Goa, nor the Sipais (Sepoys) when they mutined. Kuxttoba was shot dead on June the 13th, 1871. The official version is that Constâncio de Rosário e Miranda of the 4th Division ambushed and killed him. The popular version is that he was betrayed by his mistress Bulem in exchange for a bribe. The most popular *deknni* is Kuxttoba mirasi Indiecho. Pratima Kamat has published the text but not the music of Aik ge aka⁷⁶, Doriant marun uddi⁷⁷ and Mia re Kuxttoba⁷⁸ and also an elaborated version of Farar far where she replaces the Bhonsule as mentioned by André Xett with Kuxttoba.

Another historical episode is mentioned in the *deknni* Gonnespoti Raya, namely the building of the railway from Murmugão to Castle Rock which began on the 8th of April 1881. In 1878 the Portuguese had signed a treaty with the British administration in India called the Abkary Act. The Portuguese were to make Goan currency conform to that of

⁷³ Pereira, José/ Martins, Micael. 2000: 20.

⁷⁴ “Miraxi Indiecho, Terroru Goincho ...”

⁷⁵ Kamat, Pratima. 1999: 183.

⁷⁶ Kamat, Pratima. 1999: 188-189.

⁷⁷ Kamat, Pratima. 1999: 190.

⁷⁸ Kamat, Pratima. 1999: 183 and 190.

British India and permit the construction of a railway line in addition to other items such as the salt monopoly. This treaty was very unpopular with Goans since it had a devastating effect on the economy of Goa subject to the control of the Portuguese and the British. It was denounced in 1891. This *deknni* ridicules the railway: “The British have built a railway ... Unmarried girls are having the time of their lives accompanying the cooks ...”⁷⁹ The *deknni* Portugala saun also embodies political agitation in the literary form of ridicule. It tells us of a Portuguese who came to Goa with eighteen Rupees in his pocket.

The Hindu temple fascinated the *deknni* composers not as an object of reverence, but rather as something odd and sensual.

Monday is a devotional day for the Hindus, when they prostrate in front of a deity, as the *deknni* Aj somoracho disu says, “Today on Monday, we prostrate at the feet of God.”⁸⁰ The Hindu priest, however, is not accorded the merit due to his status. The composer of the *deknni* Bottu melo sings, “The priest died, and he became ash. His wife died, and she became mud.”⁸¹

The *kolvont* (*bailadeira*) who lives on the precincts of the temple in Goa, is such a common theme in the *deknnis* that it misled Lucio Rodrigues to classify the *deknni* as “The Song of the Dancing Girl”. The subject matter of the *deknni* is wider.

The Goan *kolvont*⁸² who was selected from among the prettiest virgin girls of the Devli caste and was well educated in music, song and dance is the descendant of the *devadasi*, daughter of God, of Ancient India, the temple dancer, the virgin dedicated to the deity. She fanned the deity, carried the sacred lamp, sang and danced before him or her in an ecstasy of adoration. In the *deknni* Fulo mallunum she sings, “The night does not end. I will stay awake. I adore you, oh God. I go round the sacred *tulsi*”⁸³,⁸⁴

The Goan *kolvont*, however, appears in the *deknni* as a creation of the composers. The composers probably confuse her with the *bhavini* of the same caste. These girls of lesser education were associated with the temple, but also with the *mahajans* and *bhattkars* to whom the illegal impregnancies were attributed. The present Konkani language and the *deknnis* wrongly identify the Goan *kolvont* with the attribute of a *fille de joie*. In the *deknni* Kolvontam-i amim one of the girls sings, “The Big Man (lit. master) called us and took us with him.”⁸⁵ Her presence lends distinction to social gatherings, as only the rich men, like the goldsmith (*xett*) and the village chief (*desai*) can afford the luxury of her services. Her

79 Inglezanim bandili reilvei ... ankvar cheddvani garhamorhi, botler bonvtai barabori.”

80 “Aj somaracho disu, Deva y at-panyem pot-ttai-i.”

81 “Bottu melo. Bott’gobor zalo. Bottiny meli. Botinim mati zali.”

82 Singh K.S./ Shirodkar, P.P. (ed.). 1993: 76-80.

83 The *tulsi*, with the botanical name *ocinum sanctum*, is sacred to the Vaishnava Hindus in India. It is commonly cultivated in front of the house, surrounded by a simple white-washed structure and is venerated during the ritual washing of the body every morning.

84 “Soronom rati, ravonom zagem. Nomskar kortam, Deva, tolloxi bountem.

85 “Maxtorra baban y amkam apounum velim.”

performance in the house of a Desai of Ponda is described as follows in the *deknni* Fonddecha Desai-geri, “This is how she dances. This is how she bends (her hips). She lies on the bed. This is how she rolls.”⁸⁶ In the *deknni* Aj somaracho disu someone makes an offer to a Desai, “Which dancing girl do you want?”⁸⁷ One of the dancing girls, Sundorem is her name, says that they are from Siroda. This village with temples and music is commented upon in the *deknni* Xirodechim cheddvam with the attribute, “The girls of Siroda are big flirts.”⁸⁸ The dallying of a *kolvont* with a prospective lover is dramatized at least in two *deknnis* Muzo fulantso porhu and Ge,Ge,Ge,Ge,Ge, the latter ending with, “A kiss from my cheek, please take it, Sir.”⁸⁹ The composers of the *deknni* presume that the Goan *kolvont* likes gaudy clothes and fancy names, as for example in Bottu melo. A *kolvont* sings, “A sari of silk, a bodice of red calico. I am a dancing girl, and my name is Peppermint.”⁹⁰

The most popular *deknni* Anv Saiba polltoli voitam was published by its composer, Carlos Eugenio Ferreira, in 1926 and printed by Casa (Tip.) Rangel in Bastorá. It was introduced at a wedding many years earlier. The credit for popularising this *deknni* goes to Mestre Lourenço Henrique Dias, leader of the Banda Nacional de Salcete, who died at about 1930.⁹¹

The fascination of the *deknni* lies to some extent in the haunting music with the syncopated rhythm of the *tabla* and the *mridanga* and the clang of the *kansollim* (cymbals) enhanced by the sound of the anklets of the dancing girls.

Lucio Rodrigues subtitles the *deknni* as “The Song of the Dancing Girl”. I would rather call it “The Song of the Lost Past”, referring to the rich Hindu culture which the Portuguese tried to suppress in Bardez, Ilhas and Salcete. “The intensive missionary effort ... produced many converts who, it was believed, needed to be protected from Hindu cultural influences, which included traditional Indian music. Consequently, the Third Provincial Council (of the Archdiocese) of Goa, held in 1585, decreed that women were not to learn to dance, play or sing *deqhanins* or other festive dances and courtly songs of native origin.”⁹²

3. Dulpod

The word *dulpod* is derived probably from the Sanskrit word “*druta-pad*” meaning “fast song”.⁹³ The *dulpod* is a folk song, anonymous, freely improvised and sometimes lacking in thematic unity as for example in Ghoru nam daru nam. “*Dulpod dorunk*” is a Konkani

86 “Ox´m ox´m nachota, ... ox´m ox´m moddota, ... Polngari nideta, .. ox´m ox´m lollota.”

87 “Tuka kolvont fuinchem zai-i?”

88 “Xirodechim cheddvam mottinch pamprelam.”

89 “E muja poleacho beiju, ge ga Saiba.”

90 “Seda´ kapoddo, cholie tambddem chito. Kolvonto nanv mujem Pipirmitto.”

91 Pereira, José. 1967: 8.

92 Pereira, José/ Martins, Micael. 2000: 20

93 Pereira, José/ Martins, Micael. 2000: 9.

idiom which means “to follow up something” (with a series of refrains). The *dulpod* is usually sung in sequence with a *mando*.

The tunes of the *dulpod* are usually in the six-eight measure, though the two-fourths are not uncommon.⁹⁴

The subject matter of the *dulpod* is the daily life of the people of Goa. Beggars, as a class of destitute persons, did not exist in Goa and were not compatible with the village social system. The beggars in the *dulpod* Ami bikari are chronic drunkards who claim, “The beggar gets his food without doing any work.”⁹⁵ The fishermen are mentioned in Arê veller rampon, the carpenter in Moddgonvam tovoiaguer, the grandmother who reared a pigling, hoping to finance her snuff in Chicú eôî, the old village *belle*, who has passed her prime and still hopes to attract attention with a gaudy red blouse, a suggestive walk and a fair complexion with rice flour on the face in Mattari xamãî and the essential nagging mother-in-law in Sassu mãi. An uninvited guest is mentioned in E’de ratricho. The maid servant, who also had the status of a *bhavini* of the *battkar*, appears in Fulola fulacho mollo and Fullu anv jardinintulem. The last verse of Ago chedva needs to be identified in the social context. Except for the sophisticated girl belonging to the *battkar* strata, who has enough of leisure time to sit at the window and display her hair in Arso dantonim gheunum, the girl of the *dulpod* is a woman of Goan soil, sensual and homely.

Fugar zata cazra vocuncheaco is an obvious parody on the quasi-feudal structure of the *battkar* (landlord) and *mundkar* system. Dona Piedade dancing the *polka*, a status symbol of the aristocracy, on the dance floor, contrasts with João and Jacquin (a female name in Konkani), common names among the *mundkar* (tenants), enjoying life in their own manner outside that floor, beyond the symbolically dividing fence.

Farar-far zatai ranantu is one of the best known *dulpods*, a masterpiece of its genre. It was composed at a time when even the slightest sign of sympathy with the Ranes and the Bhonsule would have led to brutal repressions by the Portuguese in Goa. My opinion is that the simple formula of Portuguese rule in Goa from 1510-1961 was: “There is peace if there is no resistance.” The composer of this *dulpod* has achieved the sheer impossible in two sentences, without getting into direct conflict with the rulers: The Rane are equal to the white soldier in sentence No. 2. The composer sings: “The white soldiers are shooting at the Rane. The Rane are shooting at the white soldiers.”⁹⁶

The Rane-Clan were Kshatriyas who had immigrated to Goa. They were the feudal lords of Satari, the province with seventy villages, known in Konkani as *Sattar-vadi*. The dense forests with teak, eucalyptus and ebony and the hills with pasture land for grazing the cattle and goats yielded sufficient revenue for an independent living. The Rane who lived in conflict with their overlords, the Bhonsule of Sawantwadi, were utilised by the Portuguese in Goa against the Bhonsule and also against the Marathas who fought for an

⁹⁴ Rodrigues, Lucio. 1959: 48.

⁹⁵ “Bikareanko jevon meuta aitem.”

⁹⁶ “Pakle mat’tai ranneank(u). Ranne mat’tai pakleank(u).

Independent India. A treaty was signed between the Portuguese and the Rane on October the 21st, 1746 whereby 800 soldiers of the Portuguese Army in India were to be posted in Satari. The Rane soon realised that the Portuguese administration permitted them less autonomy than the Sawants of Wadi. They revolted and overthrew the Portuguese domination in Satari in 1781. They, however, signed a second treaty on January the 29th, 1788 but rebelled again on at least 14 occasions between 1782 and 1825. The revolt of Bapu Rane in 1845 is characterised by attacks on military posts, kidnappings and looting of churches and homes. This was followed by the revolt of Dipu Rane on January the 26th, 1852 harassing the Portuguese in Goa for a period of over three-and-a-half years. The immediate reason for this revolt were the heavy taxes which the Portuguese administration in Satari levied, the decrease of feudal rights and privileges, but also the Portuguese contempt for the customs and religious practices of the people of Satari. They forbade the *tilak* (red dot) on the forehead and they did not permit the people to grow the *tulsi* (*ocinum sanctum*), which is sacred to the Vaishnava Hindus, in their *angana* (inner courtyards). A law was passed which forbade men to wear the traditional lower garment called *doti* or *langotti* and forced them to wear pants. Likewise women were compulsorily asked to wear a *choli* (blouse) under the sari which led to atrocities when the Portuguese administration checked up the implementation. The capture of the strategic Fort Nanuz by Dipu Rane is sung in a variation of the *dulpod* Farar far:

Velha ranantum,
Nanuz khotantum,
Pakle martai Ranneakun,
*Rane martai Pakleankun*⁹⁷.

The support of the people for the Dipu Rane Revolt is recorded in the song Sath Sattar Gavamadhem of which I have only the English translation⁹⁸ at the moment. I have neither the original Konkani text nor the staff-notation.

After a long struggle Dipu Rane saw his demands fulfilled and signed a formal treaty of non-violence with the Portuguese Government in Goa on December the 20th, 1855. Dada Rane, however, revolted from 1895-1897 but all resistance from the Rane of Satari came to an end by 1912.

Lucio Rodrigues inspired by a poetic inspiration, describes the diversity and the irregularities of the *dulpod* in a touching manner: “The atmosphere of the *dulpod* is that of an open meadow in the countryside where the flowers grow in natural profusion at their

⁹⁷ In the old forest, in the Nanuz Fort, the Portuguese are killing the Ranes, The Ranes are killing the Portuguese. (Kamat, Pratima. 1999: 169 and 187).

⁹⁸ Who is the man of might and prowess, in the sixty-seventy villages? Who is the man of might and prowess, in the line of the Ranes, Dipu is the man! He gathered sixty and three hundred muskets, and only with sixty and three hundred muskets, took the Sankle Fort! Who is the man of might and prowess? The white soldiers fled for their lives. O, they fled for their lives! The white soldiers heaved a sigh, as they fled and jumped into their boats! Who is the man of might and prowess? (Sukhthanker, V.S. 1974. Tales and Tellers of Goa. Bangalore: Asia Trading Corp. p. 90).

own sweet will, flowers of native hue and scent. The breath of spring blows cheerfully through the *dulpod*.”⁹⁹

4. Mando

The *mando* is a dance song from Goa in Konkani. Although it is popular among all the social strata of the Konkani-speaking peoples and many of the composers have remained anonymous, it should not be classified as a folk song. It is an art song. There have been many attempts to explain the origin of the word *mando*. One of them refers to the *mand* which was traditionally an open space of about 100 sq.m. where religious ceremonies were held and folk dances were performed.¹⁰⁰ The text form of the *mando* is based on that of the traditional Konkani song *ovi*, which was usually sung at weddings and the form of which was adopted by the early Christian missionaries for church hymns.

Father Nascimento Mascarenhas (born on September the 8th, 1940) of Saligão whom I interviewed while he was Chaplain in the Church of Moira in February 1998 spoke of three schools of *mandos* which are influenced by the environment: Benaulim, Curtorim and Loutulim.

The sand and the sea, the coconut palms, the rich vegetation and the blue sky endow the village of Benaulim with a specific charm which we experience for example in the *mando Doriachea larari*. The village of Curtorim lies in a valley. The *mandos* which were composed here rise to a certain level and descend as is in the case of *Sontos bogta rê jivaco* by Arnaldo de Menezes. The *mandos* composed in Loutulim rise in a crescendo and suddenly descend as in *Adeus korcho vellu paulo* (*Forsan adeus tumcam cortam* in the compilation by J.A.A. Fernandes) by Torquato de Figueiredo. Raimund Baretto of Loutulim (1837-1906), who married Maria Adelina Cecilia de Silvera of San Mathias on Divar Island in 1850, composed the music of one of the most popular Konkani hymns *Sam Fransisku Xaviera*.¹⁰¹

The period of the traditional *mando*, which gained the term “classical”, starts in about 1830 and ends up with the death of Toquato de Figueiredo in 1948. The *mando* came into existence in about 1830 after ballroom dancing (*ballo nobile*) had been introduced into Goa, the most popular being the *minuet* (*menuet*), the *contredanse* (*contradança*), the *polka*¹⁰², the *quadrinha*, *lançeiro*, *valsa clasica* and the *valsavina* (*Vienna Waltz*). The *minuet* is an open-couple dance in three-eight time. The *contredanse* was a choral dance in two-four or six-eight time with two forms, the circle form and the double file form, where women and men face one another. This double file was the one which was adopted for the

⁹⁹ Rodrigues, Lucio. 1959: 26.

¹⁰⁰ Khedkar, Vinayak. 1983. “Rhythm and revelry: the folk dance performances”, in: *Goa: Cultural patterns*. Bombay: Marg Publications. p. 138.

¹⁰¹ Mascarenhas, Nascimento. 1995 (Feb.). “Sam Fransisku Xaviera. Songitacho sad”, in: *Arso*. Khorlim, Goa: Sahyadri Printers. pp. 28-31.

¹⁰² Refer to the footnote of *Fugar zata kazra vochuncheaco*.

mando.¹⁰³ The 19th century *waltz* had a three-four rhythm. The *mando* was originally composed and danced by the Brahmin aristocracy of Goa, mainly of Salcete, whose spacious mansions had one room reserved for playing cards and one big hall for festive occasions. A memorable moment in the history of the family was the bridal *mando*, for example Anju tum arkanju, “Thou Angel, my Archangel”. The *mando* reflects the tranquil and leisurely character of this aristocracy, which in fact is an essential aspect of the Goan way of life at all levels, wherever they may be, in Goa or in the diaspora.

Marriage in the *mando* is sacred as in Bara tera vorsam zalim. The main theme of the *mando* is love, love in all its aspects. One of the saddest *mandos* is Ek dis baguint any guelolim, a literary masterpiece in the art of suggestion. A lady reflects on her youth. One day while walking from the garden to her home with a few *abolim*¹⁰⁴ she met a boy, and, strangely enough, he asked her for the flowers. She reflected: “Why should he want flowers? Who is there in his house to wear them?” She understood the message, but could not utter the “two” words he would have liked to hear from her. She lives now alone and lonely. The *mando* is pre-eminently a song of the Goan woman. The emotional life of a man is rather analytic and less complex than hers. If he does happen to be in love he looks to the heavens seeking for images to express it. In the *mando* Anju tum arkanju, he sings. “You look like a heavenly angel”¹⁰⁵. If all fails he ends up in a philosophical sigh in the *mando* Sonvsar chearuch rê disancho saying “Life covers a span of just four days”.

Nowhere in any *mando* does the belief in destiny, as an adverse power ruling human life, appear. These are songs of a people whose faith in *Devachi Sasai* (Divine Providence) surpasses every obstacle. The wish, “May my *birmot* come upon you”¹⁰⁶ does appear in the *mando* Dôn timer muine zale as a rare deviation from the norm.

The political tensions of that period, however, did not pass by unnoticed by the *mando* composers. This compilation documents five of them: Farrar-Far (dulpod), Konum rê khobor-kitem, Luizinha, mojea Luizinha, Setembrachê choudavê ratri and Setembrachê ekvissavêru.

Apart from the revolts of the Rane, which are mentioned earlier in this essay, the Portuguese Government in Goa was confronted with the mutinies of Volvoi and Marcela in 1870-1871. A decree dated December the 2nd, 1869 by the Overseas Minister of Portugal Augusto da Silva included a clause that sanctioned the transfer of troops to any part of the Portuguese Empire during times of war and emergency¹⁰⁷. There were four battalions in Goa at this time. They were stationed in Margão, Mapusa, Ponda and Bicholim. The two mutinies of March the 1st, 1870 and September the 29th, 1871 were non-violent and had no

¹⁰³ Pereira, José/ Martins, Micael. 2000: 72-76.

¹⁰⁴ Botanical name: *Crossandra undulaefolia*. It is a quasi-national flower of Goa.

¹⁰⁵ “Chouncheac distai sorguincho anjo”.

¹⁰⁶ “Moji birmot futtum tuka”. The term *birmot* which may be translated as “curse”, contains the inevitability of nemesis. This term is rare in common language use.

¹⁰⁷ Kamat, Pratima. 1999. “Mutiny in the Portuguese Army”, in: Govapuri. Panaji: Institute Menezes Bragança. Vol. 2, No. 2, p. 73.

political ambition of liberating Goa from Portuguese rule. The demands of the mutineers were granted.

After these two mutinies the Portuguese Army in India was reorganized into one unit of Artillery, one of the Police and one of European Troops. All the units of the garrison of Panaji were made up exclusively of Maratha Sepoys (*Sipais*).

The *mandos* Setembrachê choudavê ratri, Soglea sonsarak khobor and Eka Setembrachê rati refer to the Maratha Sepoy Mutiny of 1895. The genesis of this mutiny can be traced back to the attempt of the Portuguese to extend their rule from the coastal regions of Mozambique and Angola to the interior, which was controlled by local African rulers. A company of 480 Maratha Sepoys organized in two units was scheduled to leave Goa for Mozambique on September the 30th, 1895. Before these orders could be implemented, the companies of the infantry battalion with about 298 Maratha Sepoys revolted in the early hours of September the 14th, 1895. This revolt is documented in the *mandos* Eka Setembrachê rati¹⁰⁸, Setembrachê choudave ratri, Soglea sovnsarak khobor¹⁰⁹. These *mandos* express the sympathies of the composers for the demands of the Sepoys and the inability of the Portuguese to deal with them. The Sepoys assembled at the Afonso de Albuquerque Square (now Azad Maidan) in Panaji, proceeded to the *Palácio do Governo* and looted arms and ammunition there. The Portuguese soldiers who were following them did not shoot at them nor did the Sepoys do so to the Portuguese. The Sepoys then marched to Fort Nanuz which had been the place of political encounters between the Rane and the Portuguese. One of the songs in which these many encounters were documented is Farar Far (dulpod). The Sepoys captured the fort which then housed about 540 soldiers, of whom 40 were Hindus, 27 Muslims and 25 Christians¹¹⁰. On October the 14th, 1895 the joint forces of the Sepoys and the Rane who had joined them under the command of Dada Rane Advaiakar, proceeded to Panaji marching through Bardez, blowing their cornshells and horns (*shinga*), looting and plundering the villages, which is documented in the *mando* Salea (Sogle?) Sipai ektain zaun. The Portuguese Administration was forced to make a compromise and granted the Sepoys their demands and an amnesty which was signed on May the 27th, 1896.¹¹¹

Political changes in Portugal had an influence on Konkani Song in Goa. Portugal was ruled by a hereditary monarchy from 1143 to 1910, when it was declared a republic. After the French Revolution of 1789 French troops had invaded Portugal in 1807-1810. Their presence there had an influence on the existing political structures. The absolutist monarchy in Portugal became constitutional in 1821, this continued till 1910, with the

¹⁰⁸ Kamat, Pratima. 1999. "Mutiny in the Portuguese Army", in: Govapuri. Panaji: Institute Menezes Bragança. Vol. 2, No. 2, p. 95.

¹⁰⁹ Kamat, Pratima. 1999. "Mutiny in the Portuguese Army", in: Govapuri. Panaji: Institute Menezes Bragança. Vol. 2, No. 2, p. 89.

¹¹⁰ Kamat, Pratima. 1999. "Mutiny in the Portuguese Army", in: Govapuri. Panaji: Institute Menezes Bragança. Vol. 2, No. 2, p. 86.

¹¹¹ Refer to Kamat, Pratima. 1999. "Mutiny in the Portuguese Army", in: Govapuri. Panaji: Institute Menezes Bragança. Vol. 2, No. 2, pp. 71.-102.

exception of a short period (1823-1834) when the absolutists ruled. Goa was accorded the right to elect its representative to the Portuguese Parliament. The first elections were held in Goa on January the 14th, 1822. The existing rivalry between the highly educated Brahmins and Chaddos together with the Roman Catholic priests on one side, and the mestiços, who neither cared for letters nor arts but only military service, on the other side. These mestiços, who were stubborn absolutists, also clashed with the new generation of Portuguese officials who came to serve in Goa and represented the constitutional aspect. When the Goan Bernardo Peres da Silva was elected deputy to the Portuguese Parliament in 1822, and was appointed Governor of Goa in 1835, this caused panic among the mestiços who rebelled, disposed him and started a reign of terror. The Goans replied with violence. They beat to death the mestiço Captain Joaquim Garces Palha on November the 4th, 1854 in the Church Square of Nossa Senhora da Piedade in Divar when he went there to campaign for votes, after his campaign in Merces. This tragedy is documented in the *mando* Luizinha, mojea Luizinha. It sounds like a melancholic love song, but the message conveyed is harsh, the farewell words "... do not cry" spoken by Joaquim to his wife Luizinha being used by the people of Divar are the very apotheosis of irony. The melody of this *mando* and that of Setembrachê ekvissavêru appear to be similar and one may presume that both may have been composed by the same person. During the elections of Salcete the soldiers of Governor Vasco Guedes, who was in office from 1889 to 1891, fired on an unarmed crowd on September the 21st, 1890 in the Church Square of Espírito Santo Church¹¹² in Margão. Twenty-three civilians were killed. This tragedy is documented in the *mando* Setembrachê ekvissavêru. It also praises the Goan leader of the *Partido Indiano* Dr. José Inácio de Loyola¹¹³. The *dulpod* Undir mojea mama also refers to this incident.

The resentment against the Abkary Act of 1878, which had a devastating effect on the economy of Goa, is documented at least in four existing *mandos*¹¹⁴ which agitate against this treaty: Trato feringuean kelo (A treaty has been signed by the foreigners), Soglea sonvsarak khobor (Everybody knows), Chintunleari kaliz fafsota (Even the thought of it upsets us) and Chintlem na re konnem (Nobody thought about it). Three separate events in Goan colonial history of the 19th century are also referred to in the *mando*: The dissolution of the army in 1871, the Anglo-Portuguese treaty of 1878, and the demolition of churches and convents in Old Goa following the suppression of all Religious Orders in Goa in 1834 in the course of secularism. The common factor binding all these three incidents was the element of destruction.

This Act also forced many Goans to emigrate to British India, to British East Africa, to Portuguese East Africa and to Portugal in search of a living. Some of the *mandos* in which this aspect of Goan history is documented are Afrikacho novro, Ghorantulim aum bhair (or bair) sorlim, Ugdas dôtan, Ugdas eta maca Natalamchê ratricho, Vorsam sabar sarlea uprant pordesant and Xitol chondrimanchê ratri.

¹¹² The church was first built in 1564, the present structure dates from 1675.

¹¹³ Refer to: Borges, Charles J. (ed.). Goa's foremost nationalist: José Inácio Candido de Loyola (The man and his writings). New Delhi: Concept Publishers.

¹¹⁴ Kamat, Pratima. 2000. "Peasantry and the colonial state of Goa", in: Borges, Charles J. 2000: 144.

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The Portuguese sometimes termed the Konkani song *ovi* as *versos*. This term has been adopted in Sobit kens moje manir galtam in the words, “*Moje versu cantar cortam*”¹¹⁵. The usual pattern of the *mando* consists of three stanzas of four lines each. Each stanza is held together by the use of one rhyme. Each line of the stanza usually contains eight syllables.¹¹⁶ The refrain consists of two lines with one rhyme. The art of the poetry of the *mando* lies in the simplicity of words, phrase and image, e.g. “*At-paim zorounu feliz kortol’ tuka*”¹¹⁷. The charm of the poetry lies in what remains unsaid, “*Monant tôddinch (donu) uttram goulim, Tedonam ankvar aum aslim.*”¹¹⁸ The poets make use of a play of vowels and consonants to produce melodious phrases, e.g. *doriachea larari*.

The Konkani of the traditional *mandos* includes Portuguese words, as were in use at the time they were composed.^{119 120}

The accent in Konkani is almost always on the last syllable. The dialect used in the classical *mandos* is the *Bambonn Saxtti* of Salcete, particularly as spoken in the villages of Benaulim, Curtorim, Loutulim and Raia, where most of them originated. It is the most musical of the Konkani dialects with its consistent use of elisions. One of the characteristics of this dialect is that words are stretched out in pronunciation with the addition of an extra vowel sound either in the middle of the words or at the end. Thus the word *dista* is lengthened to *disota* and *sanddlear* into *sanddilear*. The suffixes –i and –o are commonly used to add an extra syllable to a line. Thus *larar* becomes *larari* and *neketr* becomes *neketro*¹²¹. The full sound -o- is softened in this dialect. Thus *roddonk* becomes *roddunk*, *mozo* becomes *muzo*. The possessive pronouns in the *mando* have the Salcete form, as *tugel’lem* for *tujem*, *mugel’lem* for *mujem* or *mojem*. Shorter forms are derived when the music needs to cut off a syllable, e.g. *tuj’koddem* (*koddem*) instead of *tuje koddem* and *mak’ naka* instead of *maka naka*. Not only the phonetics correspond to the Salcete dialect but also words like *masoli* (*masli*) for “fish” instead of *nishtem*, e.g. “*Dongrari fulo nam, dorient masli pun nam*”¹²². The Brahmins address a girl or a woman with “*rê*” instead of “*gô*” and use the pronoun “*ti*” instead of “*tem*”. This has been retained by the “classical” *mandos*, but to some extent eliminated by André Xett, since it has a discriminating effect today. André Xett has also partly adapted the Salcete dialect to that of Ilhas, his own home district, in this compilation, e.g. *Papach’ licens as’ rê maka* has become *Papachem licença assa rê maca*.

115 “I am singing my song.”

116 This form is found in popular Portuguese poetry and also in the *utenzi* in Kiswahili.

117 “I will (work and even) rub hands and feet sore to make you happy.”

118 “Some (two words) went through my mind. I was then a maiden.”

119 Sardessai, Manohar L. 1978. “Portuguese influence on the Konkani language”, in: International Seminar on Indo-Portuguese History, Mumbai: St. Xavier’s College.

120 For the present way of writing Konkani in the Roman script refer to: Pereira, José. 1992: 62-64.

121 In words like *amizado*, *amigo*, *neketro* etc. the –o is pronounced as –u in b-u-sh.

122 “On the hill there is no flower, not even fish in the sea.”

The *mando* is mostly a monologue, in the first person singular or plural, except for the historical narratives. In some *mandos*, however, one person addresses another, who in turn replies.

As a dance the *mando* is a square type, men facing the women. When the partners come face to face in the centre, they retreat to the starting point, then move forward again crossing to the opposite side. The men then flick their handkerchiefs while the women open their fans. All in all, it is a stately and leisurely dance. The melody of the *mando* is slow in movement, with a soft and languishing atmosphere.

The music of the *mando* is studied in some detail by José Pereira and Micael Martins.¹²³

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Paradoxically, the Konkani song gained depth, balance and repose during this turbulent period of Goan history with the elections of 1854, the military mutinies of 1870-1871, the Rane revolts and guerrilla warfare.¹²⁴

One of the significant moments in modern Goan history is November the 25th, 1510 when the Portuguese entered Goa. During the four and half centuries of Portuguese presence the Goans maintained their identity while they shared with the Portuguese their language and culture. The Goans became Christians, but remained Hindus by culture. They spoke Portuguese, but sang in Konkani.

The *deknnis*, *dulpods* and *mandos* which reflect the tranquillity of the human mind have not lost their charm even in this fast changing world. While at home or in the diaspora Goans shed a hidden tear when they sing Doriachea larari and bid one another farewell with Adeus korcho vellu paulo (Forsan adeus tumcam kortam).

Goans created the *mando*, Goa's message of tranquillity to a disturbed world in a hurry.

¹²³ Pereira, José/ Martins, Micael. 2000: 53-61 and Boletim do Instituto Menezes Bragança, Nr. 153, pp. 89-98.

¹²⁴ 1845 Bapu Rane Revolt, 1852-1855 Dipu Rane Revolt, 1869-1871 Kuxttoba Uprising, 1895-1897 Dada Rane Revolt, 1901 Revolt.

André Fernandes / António de Noronha
1953
Songs from Goa in Konkani
Original title
Album Cantarancho
Chorão, Goa 403 102, India

First line of Dulpods and Mandos in alphabetical order.

This compilation does not include Deknnis. I have, however, added Hanv Saiba poltoddi vetam from another source as a specimen.

Dulpods

Ago chedua
Ago fulambai
Aguê nari
Amim bicari
Arrê veller rampon
Arso dantonim gueunum
Cecilia mojem naum
Chedua go chedua
Chicú eôî, eôî, eôî
Daranto champo
E´de ratricho
Fa-rar far zatai ranantum
Farar far zatai ranantu
Fugar zata cazra vochuncheaco
Fulu aum jardintulem
Fulola fulancho mollo
Ghoru nam daru nam
Mataréa mojea pai
Mattari xamãî môji corta mod´di
Morgovam tovoiaguer
Santaninchea dongrar
Sassu mãî anim sunum mogan choltalim
Undir mojea mama

Mandos

Ai dispidir corunc tuca anjea
Angoun amim kelea
Anju tum arcanju
Aramita mojem naum
Aurora sobina mojem naum
Bara orsam cobar zalim
Bara tera orsam zalim

Bara tera orsam zalim
Baravem sorun teravem laglem
Bhaguinto bossun aum rhortalim
Bhett amchi zali kolvean kinarer
Bolandun iscolacho velli
Bolcavantum aum bossotam
Calzacho gondo aslolo
Calzeache mid´midmeãmchea perla
Cazracho tempo zalo passaru
Chedvanchi amizad corcheac
Chinchoneachea xarula suka
Chintun fuddar Deva mojo
Chondrimã porim rupcar gô tujo
Chondrimanchea uzvaddari
Chounum tuje volvolle
Coração mid´mideanchem
Curtorêantu fulolam fullu
Derrepento taru amcam ailo
Desembrachê tistrê torekêr
Dissu cadle amim sukanum
Dogaim bhountaleanv moganum
Dõnn tin muinem zale
Donum tinn orsam zallim
Doriachea larari
Dove rozericho collo
Ek diss baguint aum guelolim
Ek ozar nôuxim 28er orsa
Estrelo fanteavelem
Forsan adeus tumcam cortam
Garantulim bair aum sorlim
Gupit môg burgeaponacho
Gupit nirmoll môg amcho
Itle ullas galtam tujeri
Janot bountam Divadeantum
Jardininto fulolam fullu
Jasmin porim mujea fulla
Kalliz lobdun sounsaracho
Keddinch chintlem naim monanto
Keddinch chintlem nam rê moga
Kitem conn fotoiloi maca
Kitulo sundor amcho gaum (Ilha Divar)
Konum rê khobor – kitem rê zata Xastichea gavant
Kossole zall volvole
Luizinha, mojea Luizinha
Maiachê 29-veri 1910
Maimguer paiguer aum echlich choli

Mainnechim sallkam
Mamam sangon maka dile
Midmiddeãnim aum rodtam
Môgu aum cortalim rê tujo
Mojem nãum sattam letrachem
Mottint sopnanto naslolem
Mozo tempo cobar zatta
Negar zalem suka
Neketranchea uzvaddanum
Novo tratu mum rê amcho
Otreotalim rê sodanch moga
Pai mojo kitulea fortunancho
Pôdvi assa rê Devacho
Pondraxim ekvischallissvea orsa (Chodna / Chorão)
Rat diss dukanim aum roddtam
Sangat cortam manca tuzo
Sangato moga tuzo
Sanquallê paddunc guelari
Setembrachê choudavê ratri
Setembrachê choudavê torkeri
Setembrachê ekivissavêru
Setembracho muinom cobar zait ailo
Sôbit bela minha formosa (1)
Sôbit bela minha formosa (2)
Sôbit kens moje manir galtam
Sodanch amguêr tum etalo
Soglea sovnsara bitori
Soglem vidu murê mhujem (Goenchim Gitam)
Soglem vidu mum rê mojem
Sontap distat teã cazareãchê
Sontos bogta rê jivaco
Sorgar dipoutat tim neketram
Sorgar uzvadd neketrancho
Sôvnsar chearuch rê dissancho
Sôvnsarant novi amizade
Sôvnsarant rê dekilom
Suria moga podlo
Suria noketrancho porim porzolta
Tambdde rubim tuje pole
Tea zolmanchea mujea dissa
Thoddo tempo zalo passar
Toddea tempachea moga
Toddoch tempo zalo
Tuca decnam fuddem avem
Tuje mamam sangololem maca
Tujea mogaco lagunum

Tujea utrar rê patieuno
Tujea utar rê patino
Tujem calliz mojem munnum
Tum moga amguer etalôi tea tempa
Tum môji eclich mun mogachi
Tum veta mun viagic moga
Ugdas dotâm
Ugddas eta maca Natalamchê ratricho
Utton zago zatrech
Vinchun cadilolea suka
Vorsam satar sarlea uprant pordesant
Xitol choudrimanche ratri
Zaitea tempache baé
Zaitea tempachea moga
Zaitim dukam rê goloilem
Zaito tempo bõuleão mogan
Zaito tempo raulim
Zaito tempo zalo

Deknni¹²⁵

¹²⁵ J.A.A. Fernandes did not include any *Deknnis* in his Album Cantarancho. I have taken this from another source and added it here as a specimen of this type of song. (L. Noronha)

Hanv Saiba poltoddi vetam¹²⁶

● *I am going to the other side of the river*

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 8

Lyrics and Music: Carlos Eugenia Ferreira

Date: 1926

Musical form: Binary

Literary form: Ethnological Narrataive

Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji

Translated by Romano Abreu

Hanv saiba poltoddi vetam,

Sir, I'm going to the other side of the river bank,

Damulea lognak(u) vetam;

I am going for Damu's wedding.

Mhaka saiba vatt(u) dakoi,

Show me the way please,

Mhaka saiba vatt(u) kollona.

I do not know the way.

Damulea matt(u) vant(u)

In Damu's wedding pendal,

Kolvontacho khell(u)

Dancing girls are having a skit.

Damulea matt(u) vant(u)

In Damu's wedding pendal.

Kolvontacho khell(u)

Dancing girls are having a skit.

¹²⁶

The *deknni* Aum Saiba Pelthori Vetam was composed by Carlos Eugenio Ferreira and published in 1926 by Casa Rangel, Bastora. (Pereira, José/ Martins, Micael. 1967: Song Nr. 8). *Pelê toddi* or *peltorhy* means “the other shore”. The river Zuari separates the districts Salcete and Ponda. The subject matter of the *deknnis* is in general the Hindu life in the area “across the river”. The *peltorhy* is a symbolical nostalgia for the lost Hindu past which survived in Goa outside Bardez, Ilhas (Tiswadi) and Salcete. (L. Noronha). The dancing girl (*bailadeiras*), known in Konkani as *kolvont*, fascinated the imagination of the composers of the *deknnis* in their search for the lost Hindu past. The word *kolvont*, *kalavant* is derived from the Sanskrit word *kala* meaning “art”. These beautiful and intelligent girls were trained as singers and dancers. They claim that they are *asparas*, the dancing girls of heaven and *gandharvas*, the singers of heaven. (L. Noronha)

Dulpods

Agô chedua¹²⁷

● Oh you girl

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 105. Chorão, Goa

Lyrics and Music: Anonymus

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, Goa, July 1981

Agô chedua,

Oh you girl!

Cattea laun uzó di gô maca.

Give me a torch of coconut husk/fibre.

Cattea laun uzó di gô maca.

Give me a torch of coconut hush/fibre.

Môguéli mãim martôli maca.

My mother will punish me.

Uzó dilear tuca,

If I give you a torch,

Môguéli mãim martôli maca.

My mother will punish me.

Mãin marlear tuca

If your mother punishes you,

Chedua tum cainch bieunaca.

Do not be afraid, my girl.

Mãin marlear tuca,

If your mother punishes you,

Chedua tum cainch bieunaca.

Do not be afraid, my girl.

Itulem borem dista,

You are so pretty,

Amguêr aum possunc vortolom tuca.

I shall adopt you and care for you.

Itulem borem dista,

You are so pretty,

Amguêr aum possunc vortolom tuca.

I shall adopt you and care for you.

¹²⁷

This song refers to a *Battkar* (Landlord) making approaches to a daughter of a *Mundkar* (Tiller). The *Mundkar* lived on the land of the *Battkar*, worked for him. It was no bondage but their legal status was vague. (L. Noronha)

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Agô Fulambai

● *O my Flower-Girl!*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 106. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Agô 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 tuje 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 pôlkist fulambai,

Well known dancers, my Flower-Girl,

Tuca mod´tat dollé.

Are making signs to you with their eyes.

+

Ami bicari¹²⁸

● *We are real beggars*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 108. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Amim 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 choddí.
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.

+

Arrê¹²⁹ veller rampon

Arrê! The fishing net on the shore

¹²⁸ Generally speaking there were no beggars, neither before nor during the presence of the Portuguese in Goa since the communal welfare was well organized. This *dulpod* is a satire on drunkards and parasites. I had never seen children begging on the streets of Goa before 19th December, 1961. (L. Noronha)

¹²⁹ *Arrê* is an exclamation which means "Look here!" (L. Noronha)

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 109. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, 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! rãmpnim pod'leai, xettucãm gantonim.

Arre! A small fish has been caught in the fishing net.

Arrê! rãmpnim pod'leai, Xettucãm 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 (1884-1980). Album Cantarancho, Song No. 105. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Arso dantonim gueunum,

Taking a mirror and a comb,

Jonelaru (jonelari) ugoitam kensu.

I comb my hair sitting at the window.

Arso dantonim gueunum,

Taking a mirror and a comb,

Jonelaru (jonelari) ugoitam kensu.

I comb my hair sitting at the window.

Mainco apôunc dad gô¹³⁰,
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.
+

Cecilia mojem naum

● Cecilia is my name

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 113. Chorão, Goa

Lyrics and Music: Anonymus

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, Goa, 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,¹³¹
If you are smart enough,

¹³⁰ A Brahmin girl of the *Battkar* (Landlord) sector who has enough of leisure time to sit at the window and comb her hair ist giving orders to a servant girl using the sociolect “go” instead of “rê”. (L. Noronha)

¹³¹ The virtues of a bride were measured on her ability to care for a family. (L. Noronha).

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 ré 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 ré 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 quero¹³².
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.
+

Chedua gô chedua

● *Oh my girl, my girl!*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 111. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Dialogue

¹³² An example of Portuguese intrusions. (L. Noronha)

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

Chedua gô chedua,
Oh my girl, my girl!
Hortant cuxic kitem cortalêim thinga.
What were you doing there at the corner of the garden.
Chedua gô chedua,
Oh my girl, my girl!
Hortant cuxic kitem cortalêim thinga.
What were you doing there at the corner of the garden.

Chusmo/ Refrain
Maca môguguê fulancho,
I only love flowers,
Dubau dôr(i) naca localeã chedeancho.
Do not suspect (anything bad) about the village boys.
Maca môguguê fulancho,
I only love flowers,
Dubau dóri naca localeã chedeãcho.
Do not suspect (anything bad) about the village boys.

Mãim guê moje mãi,
Mother, my mother,
Hortantulim fulam punzaitalim aum.
I had been collecting flowers from the garden.
Mãim guê moje mãi (Mãie guê moje maie),
Mother, my mother,
Hortantulim fulam punzaitalim aum.
I had been collecting flowers from the garden.
+

Chicú eôî, eôî, eôî
Oh my pigling! eoi! eoi! eoi!

Type: Dulpod
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 112. Chorão, Goa
Lyrics and Music: Anonymus
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), Chorão, Goa, July 1981

Chicú¹³³ eôî, eôî, eôî,
Oh my pigling! eôî! eôî! eôî!
Chicuc mojea vaganum vôilo guê,
My pigling has been taken away by the tiger.
Chicú eôî, eôî, eôî,
Oh my pigling! eôî! eôî! eôî!
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 mojê ducôr pôslolo.
My grandmother was rearing this pigling.

+

Daranto champo¹³⁴

● *In front of our house there stands a champak-tree*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 114. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

¹³³ 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. The *dulpod* which intends to portray daily life in Goa could not have ignored the pigling. (L. Noronha)

¹³⁴ 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).

Literary form: Narrative

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

Translated by António Vicente de Noronha (1895-1982), Chorão, Goa, 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 fulãnchi 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,
Bai¹³⁵ 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.*

+

E´dê ratricho

● So late in the night

Type: Dulpod

¹³⁵ Bai (My Lady) is a form of respect. (L. Noronha).

Source: J.A.A. Fernandes (1844-1980). Album Cantarancho, Song No. 116. Chorão, Goa
Lyrics and Music: Anonymus
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, Goa, July 1981

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

Aum guê cumar¹³⁶ sodanch cumpar,
I am your daily (usual) lover,
Dar' r maca cad'di.
Kindly open the door.
Aum guê cumar sodanch cumpar,
I am your daily (usual) lover,
Dar' r maca cad'di.
Kindly open the door.

Dar' r tuca cadtim ga cumpar,
I would have opened the door for you, lover,
Maim assa bitôri.
But my mother is at home.
Dar' r tuca cadtim ga cumpar,
I would have opened the door for you, lover,
Maim assa bitôri.
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.
Our love is more important.
Mãim aslear assum guê cumar,
Let you mother be inside or not, my dear,
Amcho môg chodd vod'di.

¹³⁶ 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).

Our love is more important.

+

Fa-rar far zatai ranantum (1)

● *Shots after shots are roaring in the forest*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 118. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Historical narrative

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

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

Fá-rar fár zatai ranantum,

Shots after shots are roaring in the forest.

Fá-rár fár zatai ranantum.

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.

Bõunsulé¹³⁷ 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.

Having heard the noise,

The villagers have run away leaving their houses.

Aváz ho aicunum-guelé garam sandunum.

Having heard the noise,

The villagers have run away leaving their houses.

Toddé dāun guelé rananim, toddé podlé teã táncanim.

Some of them ran into the forest,

Some of them fell into the tanks.¹³⁸

¹³⁷ “The Forestmen” of Satari, known in Konkani as “Rano” in the singular and “Rane” in the plural, who opposed Portuguese rule, 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 Bhonsoles 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).

¹³⁸ Excavations left behind after hewing stones for construction of houses. These excavations accumulate rain water. (L. Noronha).

Toddé dāun guelé rananim, toddé podlé teã táncanim.
*Some of them ran into the forest,
Some of them fell into the tanks.*
Ganttar ganttou marunc laglé sogleam Igôrzanim. (bis)
They started ringing bells in all churches.
+

Fugar zata cazra vohuncheaco

● *You are so anxious to go to the wedding*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 119. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Fugar zata cazra vohuncheaco;
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,
Môdléa bat´tanto Dona Piédad polka¹³⁹ nachota oh!
Dona Piédad is dancing polka on the middle floor.

Matwa bailean-hortachê cuxico,
Outside the matto¹⁴⁰, near the garden wall,
João lagla Joaquinanco poxeunco,
João started caressing his girl Jacquin.
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.
+

¹³⁹ *Polka* of 16th century Polish origin became a ballroom dance at the beginning of the 19th century, reaching France and England. 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 satire 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).

¹⁴⁰ An open-air dance floor with a tatched roof. (L.Noronha).

Fulu aum jardinintulem¹⁴¹

I am a flower from a garden.

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 120. Chorão

Lyrics and Music: Anonymus

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, Goa, July 1981

Fulu ãum jardinintulem, votan bavolem votan bavolem.

I am a flower from a garden,

Fading in the sun.

Fulu ãum jardinintulem, votan bavolem votan bavolem.

I am a flower from a garden,

Fading in the sun.

Neketro ãum fanteavelem¹⁴², cupan dampolem.

I am a star of the dawn,

Covered by a cloud.

Neketro ãum fanteavelem, cupan dampolem.

I am a star of the dawn,

Covered by a cloud.

Borem dista mun, bakra-baban ravunc dovôrlem.

Because you are so beautiful,

The landlord invited you to live in his house.

Borem dista mun, bakra-baban ravunc dovôrlem.

Because you are so beautiful,

The landlord invited you to live in his house.

+

Fulola fulancho mollo

● *A bunch of flowers has blossomed*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 121. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

¹⁴¹ This song is a satire on the Landlords wanting the daughters of their tillers. (L. Noronha)

¹⁴² “Star of the Morning” (*Stella Matutina*) is an attribute given by Catholics to the Blessed Virgin Mary in the Litany. Since many of the *dulpods* and *mandos* were composed by priests and the *mestre* (who remained anonymus) this attribute might have been transferred to the girl of this *dulpod*. (L. Noronha).

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, Goa, July 1981

Fulola fulancho molló¹⁴³,
A bunch of flowers has blossomed,
Fulola fulancho molló,
A bunch of flowers has blossomed,

Tachê vello cad' dunezo dolló,
We cannot remove our eyes from it,
Tachê vello cad' dunezo dolló,
We cannot remove our eyes from it,

Caiborelo bamunãlo choló,¹⁴⁴
What a nice Brahmin boy,
Batantulea Joaquinac buloló,
Who fell in love with Jacquin from the fields.
Caiborelo bamunãlo choló,
What a nice Brahmin boy,
Batantulea Joaquinac buloló,
Who fell in love with Jacquin from the fields.

+

Ghoru nam daru nam¹⁴⁵
We have no house, no door

Type: Durpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 117. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Ghoru nam daru nam,
We have no house, no door,
Bongló bandila.
We have built a bungalow.

¹⁴³ The line of thought in the three verses is not evident, as is the also case with some other *dulpods*.

¹⁴⁴ 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).

¹⁴⁵ This phrase usually means “We have nothing” (L. Noronha)

Ghoru nam daru nam,
We have no house, no door,
Bongló bandila.
We have built a bungalow.

Ghôu gara nam, nid poddonã,
My husband is not at home, I cannot sleep.
Eclim rauonam.
I do not want to stay alone.
Ghôu gara nam, nid poddonã,
My husband is not at home, I cannot sleep.
Eclim rauonam.
I do not want to stay alone.

Caiborelo bamnaló choló,
What a nice boy-lover from a Brahmin family,
Randêc buloló.
He fell in love with a widow.
Caiborelo bamnaló choló,
What a nice boy-lover from a Brahmin family,
Randêc¹⁴⁶ buloló.
He fell in love with a widow.

+

Mataréa mojea Pai

● *My dear old father*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 122. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

¹⁴⁶ In pre-Portuguese Goa it was not customary for Hindu widows to re-marry. However, among some ethnic groups like the *maadhar* widow re-marriage termed *udki* existed. In such cases the widow visited the houses in her village keeping the end of her sari in the form of a basket. The women put in a little rice into it. The consent of marriage was expressed by the couple by exchanging garlands in the presence of the village elders. The *sati* which was widespread in some parts of India existed to some extent in Goa. A widow became a *sati* (*sati saha gamana* means “the journey of the wife along with the deceased husband”) if she let herself be burnt alive with her deceased husband on the funeral pyre. She had to sit down holding the head of her husband in her lap. There is a case when the Brahmins of Chorão Island requested Governor Constantino de Bragança (1558-1561) to allow them to take their widows with their deceased husbands and burn them on the mainland. Their request was rejected. It had been banned by Afonso de Albuquerque in 1510 and a strict law prohibiting *sati* was promulgated on the 30th June 1560. A Royal Decree of King João III of Portugal dated 22nd March 1557 entitled the widows of Hindu husbands to re-marry and get a definite share of the inheritance if they agreed to be baptized into the Catholic Church (Information collected by L. Noronha from Xavier, P.D. 1993. Goa: A social history. Ph. D. Thesis. Panaji: Pranhakar Bhide, Publisher and Shirodkar, P.P./ Mandal, H.K. 1993. People of India: Goa. Anthropological Survey of India.).

Literary form: Dialogue

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

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

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

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

Dusman amigo zaunum,
Friend having become enemy,
Putá maca gaila tentessavanum.
My son, he has put me into temptation.
Dusman amigo zaunum,
Friend having become enemy,
Putá maca gaila tentessavanum.
My son, he has put me into temptation.
Demananco lagunum,
On account of the (demananco?)

Putá zôtím guelim zôrunum.
My son, my slippers got worn out.
Demananco lagunum,
On account of the (demananco?)
Putá zôtím guelim zôrunum.
My son, my slippers got worn out.
+

Mattari xamãî môji corta mod'di

● *My old grandmother is putting on style*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 123. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethnological aspect

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

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

Matari xamãî 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 côi,
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 côiun 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.

+

Morgovam tovoiaguer

At the house of the carpenter in Margão.

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 124. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Morgovam tovoiaguêr, tovoiaguêr,
At the house of the carpenter in Margão,
Mezu galam redondo.
A round table has been placed.
Morgovam tovoiaguêr, tovoiaguêr,
At the house of the carpenter in Margão,
Mezu galam redondo.
A round table has been placed.

Tachêr ek cheddun nachota,
A girl is dancing on it.

Chedum nachota ôirxem côrun bendu.
A girl is dancing bending her hips like this.
Tachêr êk cheddun nachota,
A girl is dancing on it.
Chedum nachota ôirxem côrun bendu.
A girl is dancing bending her hips like this.

Bailean êco dad'lo (*original: paklo*¹⁴⁷) choita,
A man (a Portuguese soldier) is peeping from outside.
Dad'lo (paklo) choita, burcam gallun tonddu.
A man is peeping by putting his eyes (lit. face) at a hole.
Bailean êco dad'lo (paklo) choita,
A man (a Portuguese soldier) is peeping from outside.
Dad'lo (paklo) choita, burcam gallun tonddu.
A man (a Portuguese soldier) 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.
What are you looking at.
Go away and take you eyes (lit. face) with you.
Dad'lea tum kitem choita rê,
You fellow, what are you looking at.
Kitem choita rê, voss tum gueuno tujem tonddu.
What are you looking at.
Go away and take you eyes (lit. face) with you.
+

Santaninchéa dongrar¹⁴⁸

● *On the hills of Santani*

Type: Dulpod

Source: J.A.A. Fernandes (1880-1980). Album Cantarancho, Song No. 125. Chorão, Goa

Lyrics and Music: Anonymus

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, 1981

Santaninchéa dongrar,
On the hills of Santani,

¹⁴⁷ The Portuguese white soldier, called *paklo* in Konkani, was looked upon with disgust by the women of Goa. (L. Noronha).

¹⁴⁸ The hill of St. Anne near Panaji. (L.Noronha).

Dadlé (*original: Pakle*) chavouléat.
The men (original: Portuguese soldiers) are excited.
Vattôn 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 khadaché¹⁴⁹.
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 pôun, biéun ani campun,
Looking at the beards and moustaches,
Pollá-pôll tim cadtat. (Chusmo)
Fearing and trembling they (the women) flee fast. (Refrain)
+

Sassu mǎi anim súnium mogan choltalim

● Mother-in-law and daughter-in-law lived peacefully in love

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 126. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

¹⁴⁹

They used to disguise themselves with false beards on such occasions. (L. Noronha).

Sassu mǎi anim súnium 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 mǎinum 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 mǎndilem.
The daughter-in-law has prepared the grinding stone with much labour,
Baram poddinchem piit randlam bôr-bór 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 zallem.
The relatives and neighbours laughed heartily.

+

Undir¹⁵⁰ mojea mama

● *You rat, my Uncle*

Type: Dulpod

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 127. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Satire

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

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

Undir mojéa mǎmã,
You rat, my Uncle,
Anim ãum sangtam tuca.
Listen to what I am telling you,
Tum mazrichea pilea laguim khêlu mandunaca.
With the kitten of our (lit. the) cat,

¹⁵⁰ This song is a satire. The rat are the Portuguese and the cat are the Goans resisting Portuguese hegemony. During the elections of Salcete the soldiers of Governor Vasco Guedes, who was in office from 1889 to 1891, fired on an unarmed crowd on September the 21st, 1890 in the Church Square of Espírito Santo Church in Margão. Twenty-three civilians were killed. This tragedy is documented in the *mando Setembrachê ekvissavêru*. It also praises the Goan leader of the *Partido Indiano* Dr. José Inácio de Loyola. The *dulpod Undir mojea mama* also refers to this incident.

Do not play the fool.

Cõnddó mum to catrun,
*Having cut a condo*¹⁵¹*-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.

+

¹⁵¹ Botanical name: *Bambusa Bambose* (Romano Abreu).

Mandos

Ai dispidir corunc tuca anjea¹⁵²

● While wishing you farewell, my Angel

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 17. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Ai dispidir corunc tuca anjea,
While wishing you farewell, my Angel,
Sangu nozo calzac bocta tem mojea.
I cannot tell you what I feel in my heart.
Soglem vid betoilem mogac tujea,
I have devoted my whole life for your love,
Punn atin podlim môg naslolêachea.
But now I have fallen into the hands of a loveless person.

Chusmo/ Refrain

Borvanso dovôr tum mojeam utrancho,
Have confidence in my words,
Novean êcôtât zatolo mun amcho.
There will be a fresh union of ours.

Tum moga zaloloi zalear concordar,
If you have had agreed with me,
Tujea vinem kedinch zatim nam cazar.
I would not have married anyone except you.
Paen mojo jiu passun cad'lolo zalear,
Even if my father would have had even killed me,
Punn atam soglench zalem rê mudar. (Chusmo)
But now everything has changed. (Refrain)

Amchim calzam mogan godsololim,
Our hearts are joined together in love,
Dongrar khodpam godsotta tôxim.
Like rocks which have clung to one another on the hill.
Aiz con'nem dusmananim kêlim dôxim,
Today some enemy has cast us apart,

¹⁵²

The Mandos originated in the upper strata of the Christians in Goa. This explains the tendency to use religious terms like “angel” and Portuguese words like “*dispidir*”. The Portuguese words were a status symbol.

Surungam gallum khodpam foddtat tôxim. (Chusmo)
Like dynamite which burst the rocks. (Refrain)

Fôxe bair Sacramento avem zoddun,
Reluctantly I agreed to the (marriage) Sacramento,
Vetam moga aichean tuca aum soddun.
I am going away, my love, leaving you alone from today onwards.
Coslem zait amchem nostem furtun,
How unfortunate has been our broken luck,
Juramento dilolo uddonc moddun. (Chusmo)
To have broken the promise (oath) we had given. (Refrain)

Ful tum mojea mogan ugormoulolem,
You are the flower which blossomed in my love,
Decun rogtan mojea avem ximplelem,
Therefore I had sprinkled it with my blood,
Vóch munn tondd corun anstem,
Leave with a smiling face,
Gué ho beijo caliz corun ugem. (Chusmo)
Take this kiss with an open heart. (Refrain)

+

Angoun amim kelea (Khoxi cararachi)

● We made a vow

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 2. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009), University of Goa

Angoun amim kelea ti rê dogainim,
Both of us made that solemn vow,
Gofant dorun rhorleaum ami ducanim,
We wept our sorrows in each other's lap,
Kalzam amchim gutlailelim chintnanim,
Our hearts were wrapped up in thought,
Duspot amchi keli kota amcheam gorcheanim.
But, alas! We were wrecked by our dear ones.

Chusmo/ Refrain

Koxi cazarachi nidducai gorcheanchi,
Our desire for love, envy of our dear ones,

Birmot fut'toli tumcam amchea mogachi.
You will suffer the ill-effects of our love.

Amchim chintnam azon ublimnam,
Our thoughts did not yet vanish into thin air,
Rogtachim dukam amchim con'nem puslimnam,
None wiped our tears of blood,
Ekamecac segred amcho gomblo nam,
We did not fathom the secret in our hearts,
Devan amche churchure math pun kele nam.
God did not take pity on us at all.

Siolo Sant Antoninchea mazar,
In Siolim, in St. Anthony's Square,
Bass amim diloli zauncheac cazar,
We had pledged our troth to marry,
Donian Devac korun nomoscar,
Bowing in adoration to God, the Almighty,
Xirap gallun dorieachea larar sodtaumsuscar.
We curse the waves of the sea and sigh with pity.

+

Anju tum Arcanju

● *You are an angel, an archangel*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 10. Chorão, Goa

Lyrics and Music: Eduardo Menezes (1862-1922)¹⁵³

Date: About 1896

Musical Form: Ternary

Literary form: Dialogue

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

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

Ocol / *Bride:*

Anju tum Arcanju

You are an angel, an archangel,

Querobim adorardo.

An adorable cherubim.

Eam mojea kensanchê pan(ti)êru (*or pantieri*)¹⁵⁴,

¹⁵³

The composer conceived this mando as a wedding love song. (Pereira, José/ Martins, Micael. 2000: 112). Agapito da Miranda claims that its music is based on the *Ecce Panis Angelorum* of Giovanni Batista Pollery. (He refers to Marg Vol. 11, No. 1, 1954).

¹⁵⁴

The Indian woman, so too the Thai woman, considers her hair to be sacred. It is impolite to touch their head. (L. Noronha).

*On the pleath of these my hair,
Jurar zal'lim Deva mucari.
I have taken an oath in the presence of God.*

*Chusmo / Refrain:
Itlo tempo raulim âum,
For such a long time I have waited,
Tujech laguim cazar zatolim munum.
Hoping to get married only to you.*

*Nouro / Bridegroom:
Chondrimam sarkem rupu,
Your features resemble that of the moon,
Chouncheac distai sorguincho anjo.
You look like a heavenly angel.
Teã tujeam gunanco lagunum,
For the love of those your virtues,
Sacrificar kellem mojem viddu.
I sacrificed my life.*

*Chusmo / Refrain:
Devan moga nirmilem maca,
God, oh my Love, has destined me,
Tujêch laguim cazaru zauncheaco.
Just with you only to get married.*

*Somesto / All:
Caiborim tumchim utram,
How sweet are your words,
Sobit porzollit neketram.
Lovely like the beautiful, shining stars.
Devan bensão¹⁵⁵ tumcher galchem,
May God bless you both,
Sodanch tumim sovostcaiên cholchem.
That you may always live in peace (without worries).*

*Chusmo/ Refrain:
Devalaguim magtãum amim,
We pray to God,
Borcheac tumcam sorguincheam deneanim.
To bless you with the abundance of his heavenly blessings.
(Sodanch sovostcaên cholcheac tumi.)
That you may always live (lit. walk) in peace.*

¹⁵⁵ After the Portuguese left Goa on 19th December, 1961 Portuguese words in Konkani were replaced by those of Sanskrit origins. Instead of *bensão* Goans now use the word *axirvad*.

+

Aramita mojem nãum

● *Aramita is my name*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 74. Chorão, Goa

Lyrics and music: Anonymus

Date: Probably after 1910

Musical form:

Literary form: Dialogue

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

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

Aramita mojem naum,
Aramita is my name,
Chedan bitôr famad ãum,
I am a popular girl,
Saligão colegint rahonum,
While studying in Saligão College,
Pirder kelem Papa-mamanchem naum.
I spoilt the name of my father and mother.

Chusmo/ *Refrain:*

Kitem zatta tem zãum,
Happen what may,
Guttan sangtam ãum,
I am telling you secretly,
Pidder cor naca mojem nãum.
Don't you spoil my name.

Ernest bamnaló choló,
Ernest, son of a brahmin family,
Amigo zallo go tugueló,
Became your friend,
Sodanch amrêchea vellaró,
Always at Angelus time,
Aramita, visitac tuca etalo.
Aramita, he used to come to visit you.

Chusmo/ *Refrain:*

Visit corchem côrun,
Having visited you,
Abrás beijo diuno,
Embrassing and kissing you,
Vetalo kuxalbôrit zauno.

Was leaving (returning) happy.

+

Aurora Sobina mojem naum ¹⁵⁶

● *Aurora Sobina (Sabina) is my name*

Type: Mando

Source: J.A.A. Fernandes (1884-1980. Album Cantarancho, Song No. 18. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue

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

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

Aurora Sobina mojem nãum,
Aurora Sobina is my name,
Cõungôti mestanchea vaddear famad ãum.
I am well known in Calangute Mestavaddo.
Africac vossunc bairo sorlim ãum,
I left home and went on a voyage to Africa,
Abgotir mestac bulolim ãum.
I got crazy about a cook on the ship.

Chusmo/ Refrain:

Naca, naca, naca,
Don't, don't, don't,
Mojea pôtic sangum naca.
Don't tell it to my husband.

Africachea carantinanto,
In a canteen in Africa,
Goincaranim dilo iôco danso.
The Goans organized a dance.
August cumparichea mogac lagunum,
Because of my love for August, my lover (cumpar),
Main maca dadlem nam nachunco. (Chusmo)
My mother refused to let me go for the dance. (Refrain)

Aurora Sobina mojea manca,
Aurora Sobina, my love (lit. gem),
Tum mojea calzachea gondea.
You, the bud (unblossomed flower) of my heart.

¹⁵⁶ This *mando* and Aurora Sobina mojem naum are one of the few references of Goan migration to Portuguese or British East Africa in search of work. (L. Noronha)

Põtin sandlear tuca, cainch tum bieunaca.

If your husband does happen to leave you, don't be afraid.

Republican¹⁵⁷ pôtin cortolom tuca. (Chusmo)

I shall marry you in the Republic (Portugal?) (Refrain)

+

Bara orsam cobar zallim

Twelve years of age have been completed

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 22. Chorão, Goa

Lyrics and music: Anonymus

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), Chorão, Goa, July 1981

Bara orsam cobaru zalim,

Twelve years have been completed,

Teravem¹⁵⁸ lagulam maca,

I have entered the thirteenth,

Hèa mojea sucachea tempa,

At this my time of happiness,

Papa assa Devalea gara.

Papa is in heaven (lit. God's house).

Papan maca soiric keloli,

Papa got me engaged,

Mamã môji cazaru zalli,

My Mama got married (to my fiancé),

Hem tuca sobulem vôi guê,

Is this appropriate for you,

Oculê mamã moguelê.

My bride-Mama?

Sorgavelleam Anjeambodveanum,

Oh you, Guardian Angels from heaven,

Tumim matre sôvsarant eiatu,

Come down on this earth for a while,

Papac mojea fobor diatú,

Convey the news to my father,

Mamã môji zali mun cazarú.

¹⁵⁷ Portugal became a Republic on 5.10.1910. (L. Noronha)

¹⁵⁸ Early marriages were common in traditional Goa. (L. Noronha).

That my mother got married.

+

Bara tera orsam zalim

Twelve thirteen years passed by

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 4. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa.

Bara tera orsam zalim,
Twelve thirteen years passed by,
Tera disso nuim rê disle,
They appeared like just thirteen days!
Ate vite cadle,
We passed through great hardships,
Martir legun bogle,
Even suffering the pains of martyrs,
Devan churchure amche kele.
But God did not take pity on us at all.

Chusmo/ Refrain

Ai ieo, ieo, ieo, ieo rê moga,
Oh, do come, come, come my love,
Oregueleam tuca.
I yearn/pine for you.
Ai ieo, ieo, ieo, ieo rê moga,
Oh, do come, come, come my love,
Oregueleam tuca.
I yearn/pine for you.

Tujea utrar rê patieuno,
Counting on your promised word,
Aiz passun ankuar raulim hanv,
I have remained a spinster up to now,
Tum boro rê decunum,
As you are a good person,
Môji fôxi tuvem corunum,
You responded to my desire,
Aiz feliz zalim hanv.
That's how I am happy today.

+

Bara tera orsam zalim

● *Twelve thirteen years rolled by*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 5. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa.

Bara tera orsam zalim,

Twelve thirteen years rolled by,

Zaitim amim dukam rê gôlôilim,

We have shed many a tear during that time,

Unem ponum gueunum bonvolim,

We moved about wrapped in embarrassment,

Cazar zauncheac aum axelim,

We desired for long to get married,

Aiz amim ektaim rê zalim.

But we have joined in marriage today.

Amcho Sacrament cazaracho,

Our sacrament of marriage,

Devan feliz kelea puro.

We pray that God may make it happy,

Amcho Sacrament cazaracho,

Our sacrament of marriage,

Devan feliz kelea puro.

We pray that God may make it happy.

Amchem utor rê sagrado,

Our word (of troth) is sacred,

Kedinch amim zaunchem nuim negaro,

We will never go back on it,

Aiz zalem amchem cazaro,

We have been married today,

Disgras zalem amchem cobarô,

It has put an end to our misery,

Sanduea aiz sovnsarachi koboro.

Let's drop the gossip of the world.

+

Baravem sorun teravem laglem

● *I finished the twelfth year and entered the thirteenth*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Cantarancho Album. Song No. 21. Chorão, Goa

Lyrics and music: Anonymus

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). Chorão, Goa, July 1981

Baravem sorun teravem laglem,

I finished the twelfth and entered the thirteenth,

Cazarach rodnem ailem.

Weeping for marriage.

Papa soiric cõri mamã soiric môddi,

Papa used to arrange engagements, Mama used to break them,

Mõt môji pixi cõri.

And thereby making me mad.

Soiric kelli munn sangtali maca,

She was telling me that an engagement has been arranged for me,

Nouro naim rê gara.

But the fiancé is not at home.

Mamã nouro aila,

Mama, the fiancé has come.

Mamã nouro aila,

Mama, the fiancé has come

Tachelaguim cazar cõra.

You (plural), marry me with him.

Derrepento aninc sair zalo,

Suddenly another boy came into my sight,

Monant mojea guello.

And he captured my mind.

Fottê motticho vancdêvatêcho,

He being cheating minded and of crooked ways,

Dispidir taca kello.

I wished him goodbye.

+

Bhaguinto bossun aum rhortalim (Rozerichem Ful)

I wept sitting in the garden (The rose flower)

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 6. Chorão, Goa
Lyrics and Music: (mentioned but illegible)

Date:

Musical form: Binary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa.

Bhaguinto bossun aum rortalim,
I was weeping sitting in the garden,
Eksurponum mojem ulastalim,
Sighing with sorrow at my loneliness,
Roz(e)richem ful tuvem diunum,
By giving a rose flower into my hands,
Nodor mojer gatloli moganu.
You have looked at me with love.

Utor mojea ailem nam tonddako,
No word issued from your mouth
Môg tuzo assa mhun sangcheako.
To say that I was in love with you,
Utor mojea ailem nam tonddako,
No word issued from your mouth
Môg tuzo assa mhun sangcheako.
To say that I was in love with you.

Tuum votrichi mum rê mannika,
After you left, you know, my Jewel,
Volvolle bogle mojea kallzac,
My heart began to writhe in pain,
Rozerichem fulam hatan chounum,
By looking at the rose flower in my hand,
Kallzak mojea ditam hanv buzvonnum.
I try to give some comfort to my heart.

Kalliz mojem betouncheac tuka.
To dedicate/ gift my heart to you,
Papan maman lisens dil'rê maka.
My parents have granted me the permission.

Nanv tujem sanguilem nam rê maka,
You have not told me your name,
Kuim munn sodu(n)cho atam tuka.
Where at all shall I seek you now?
Sonsar soglo sorlear passunum,
Even if the whole world ends,

Rabtol' tuka bhaguint hanv bolsunum.
I will await your arrival sitting in the garden.

Anjea pôrini udun punnum eunum,
Come flying like an angel, at least,
Sasnank maka gue rê tuj' gopantum.
Take me into your embrace for ever.
+

Bhett amchi zali Kolveam Kinarer (Kolvenche Kinarer)

● *On the beach of Colva*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 29. Chorão, Goa

Lyrics and Music: F.X. de Mello

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa.

Bhett amchi zali Kolveam Kinarer,
We met each other on the Colva beach,
Dogaim bhounvtana dove renver.
While we strolled along the white sands,
Dolle amche asle mekacher,
Our eyes were riveted on each other,
Punn nodor fuddaracher.
But our sights were set on the future.

Chusmo/ Refrain

Utor diun dhovrun govai,
I swore my troth on a witness,
Môgho bhettoina tujea xivai.
That I should not love anyone but you.

Don tin orsam bollandilim,
Two three years passed by,
Diss ami sarle atteam-vitteamnim,
Spending our days in distress and hardship,
Laram pôrim moddam upraslim,
We were tossed about on stormy waves,
Xekim aichean ami zhoit zalim.
At last we emerged victorious.

Pôrzollit kirnnam sôbit suriachim,

*Resplendent waves of the beautiful sun,
Bhorsun tim môtiã chônðrimanchim,
Into which merged the pearls of the moon,
Bizoitat kallzam amchim dogainchim,
Bathed the hearts of the two of us,
Khuxal jievunk suknneã pôrim.
So that we could live happily like birds.*

+

Bolandun iscolacho vellu

● After school hours

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 20. Chorão, Goa

Lyrics and music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Bolandun Iscolacho vellu,
After school hours,
Tuzo sangat kelogo gôddu.
I made friendship with you, a sweet one.
Kandar tujea galun hatu,
Putting my hand on your shoulder,
Xenddeacho êcu cadilo kensu.
I plucked a hair from your pleath (xenddo)

Chusmo/ Refrain:

Iscolacho vêl zatôch manca,
After school hours, my Love (lit. gem),
Ugdas tujo eta gô maca,
I remember you (I think of you),
Kaim sarkem disota.
Then nothing seems to work (lit. looks alright).

Calliz iscottalem gô mojem.
My feelings (lit.heart) are there in the school.
Amrêchea¹⁵⁹ vellar lição guetalom tujem¹⁶⁰.

¹⁵⁹ The Angelus time in Goa corresponds with the sunset at about 6 p.m. Most of the family members used to return home before it gets dark. (L. Noronha).

I (male) used to take your (female) lessons at Angelus-time.
Partilho benso assa mun gorchem,
Because of the inheritance of the home property,
Ingratpon guetlem mãinchem-paichem. (Chusmo)
I got into enmity with your father and mother. (Refrain)

Todoch temp zalo gô maca,
It's just a short time ago,
Tumguer aum euno guelear.
That I visited your place and left,
Ugdas tujo eta gô maca manca.
I remember, my Love,
Chimtte cadtalom té liçãvnanchea vella. (Chusmo)
Of pinching you while teaching you. (Refrain)
+

Bolcavantum aum bossotam
● *I am sitting in the balcony*

Type: Mando
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 19. Chorão, Goa
Lyrics and Music: Sebastião Costa-Fernandes.¹⁶¹
Date: Composed about 1888
Musical form: Ternary
Literary form: Monologue
Published 28.04.1953. Printed by Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, Goa, July 1981

Bolcavanto ãum bosotam (boisotam),
I am sitting in the balcony,
Amchem cantar ãum muntam,
I am singing our song,
Ducãchêu zôri ãum roddtam,
I am weeping streams of tears,
Kedonam étolo to chintam.
I am thinking: 'When will he return.'

Chusmo/ Refrain:
Axênum rabotam,
I am waiting anxiously,

¹⁶⁰ Some of the *mando* composers were music teachers (*mestre*). In traditional Goa music was an essential subject in the education of a girl of the upper strata. They were instructed individually in their residence as a matter of prestige. (L. Noronha).

¹⁶¹ The composer dedicated this *mando* to Pulquerinha Pimenta who later married a Miranda of Lotlli (Pereira, José/ Martins, Micael. 2000: 57-58).

Kedonam étolo to chintam.
And thinking: 'When will he return.'

Tea Instruzachea dissa,
On that Carnival-Day,
Avem kitem sanglolem tuca.
What did I tell you?
Tednam cōuvun ailolem maca,
At that time I came to know,
Mozo affecto assa munn tuca. (Chusmo)
That you had affection for me. (Refrain)

Tujo môgu aslolo munum,
On account of your love for me,
Sōvsar gatlo avem moddun?.
I disregarded the world.
Atam videa eco corunum,
Now uniting our lives,
Mogacho abras di rê punnum.
Give me at least one embrace of love.
+

Calzacho gondo aslolo

● *You have been the "centre piece" of my heart*

Type: Mando

Source: J.A.A. Fernandes, Album Cantarancho, Song No. 23. Bogtavaddo, Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Calzacho gondo aslolo,
You have been the "centre piece" of my heart,
Ingrat kiteak zalo
Why have you (male) become unfaithful (lit. ungrateful),
Sōvnsar chearuch rê dissancho,
This world is "just for four days" (i.e. our life here is short),
Moga mojea kitem corun visruncho.
Oh my love, how can I forget you?

Hò amcho môgu don dissancho,
This our love is of just two days,
Sōvnsarac fotouncho.

*To fool people (lit. cheat the world),
Hò rosto chodda fotteaponancho,
This road is very threacherous,
Odic borem atanch amim visruncho.
It is better that we forget it (our love) immediately.*

Sovnsarantule dissu cad'cheaco,
*To pass my days in this world,
Zabor sonkesto.
It is most difficult.
Adar maguia amim Devacho,
Let us pray for God's help,
Patt corunc fottéa sōvnsaraco.
To turn our back to this threacherous world.*
+

Calzachea mid'mideãmchea perla

● *Sweet (sympathetic) Pearl of my Heart*

Type: Mando

Source: J.A. Fernandes (1884-1980). Album Cantarancho, Song No. 24. Chorão, Goa

Lyrics and music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Calzachea midmideãchea Perla,
*Sweet Pearl of my Heart,
Sodanch môji nodor tujêr podta.
My eyes are always on you.
Sogloch mojea gofant assaisó dista.
I feel that you are always in my embrace.
Mogacheã utranim felôitam.
I say kind words of love to you.*

Chusmo/ Refrain:

Rodtam rodtam mogachea vista,
*I am weeping and weeping, my loving friend,
Mogan tujea caliz fapsota.
My heart is being pierced with your love.*

Darant(u)lean passar tum zatanam,
*When you used to pass by my door,
Lençanim cortalôî maca sinalam.*

You used to give me signs with your kerchief.
Veguim-veguim paianc(o) galun chinelam,
Quickly, quickly putting on my slippers,
Bair sôrun meztalim tujim pãulam. (Chusmo)
I used to go out and count your steps. (Refrain)

Vorun maca bossoitalôï salant(o),
You used to take me to the hall and make me sit down,
Mogan sangtalôï sogli gozal.
You used to give me all the news.
Atam moga kiteak zaloi rê negar,
Now, my Love, why have you rejected me,
Moje laguim zainam mun cazar.
Saying that you don't want to marry me.

Chusmo/ Refrain:
Cazar zôruï tum zainam zalear,
If you do not marry me,
Môji birmôt futtoli tuca¹⁶².
My curse will come on you.
+

Cazracho tempo zalo passaru
● *The time for me to marry has passed*

Type: Mando
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 104. Chorão, Goa
Lyrics and music: Anonymus
Date:
Musical form: Ternary
Literary form: Monologue
Published 28.04.1953. Published by Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Cazrach(o) temp(o) zalo mojo passaru¹⁶³.
The time for me to marry has passed.
Pai Mãï corinam môji coboru.
My father and my mother are not bothered about me.
Môt Mãï zali perturbaru.

¹⁶² “Môji birmôt futtoli tuca” is a very harsh term and is seldom heard in Goa, although it also appears in the *mandos* Donn tin muinem zale, Rat diss dukanim aum roddtam, Tuca decnam fuddem avem (L. Noronha)

¹⁶³ The daughters of an aristocratic family, who had no provision for a prestigious dowry, remained spinsters. In some cases the landlord class married only one daughter and one son, with the intention of avoiding division of property. (L. Noronha).

*My mind is disturbed, my mother.
Aninc raunezo ancvaru.
I cannot remain a spinster any longer.*

*Midmideamchim ducam aum rodtam.
I am shedding sorrowful tears.
Mamanc xirap aum galtam.
I am cursing my mother.*

+

Chedvanchi amizad corcheac
● To arrange love with a girl

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 25. Chorão, Goa

Lyrics and music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

*Chedvāchi amizad corcheac,
To arrange love with a girl,
Sōvnsarant ecdom sompi vosto,
It is the easiest thing in this world.
Parcel corun lenço, postant dadun chiti,
By sending handkerchiefs by parcel and letters by post,
Cheduanchi amizad corchi datti.
A firm friendship of a girl can be made.*

Chusmo/ Refrain:

*Ai, ai, lilifiti, lilifiti, lilifiti.
Ai, ai, li-li-fi-ti, li-li-fi-ti, li-li-fi-ti.
Iêc pun boroun dad gô chiti.
Write to me at least one letter.*

*Tujê laguim zatolom mun cazar,
In order to marry you,
Aiz passun rauolom ãum ancvar.
Up to today I have remained a bachelor.
Atam oguénch kiteac raulã mattva bairi,
Why are you standing in silence outside the dance floor (matto),
Boróssó vistido galun sor gô bitori. (Chusmo)
Wear a pretty dress and come inside. (Refrain)*

Juramento avem dilolo,
I gave an oath,
Zodduncheac Sacramento cazaracho,
That I would take the sacrament of marriage.
Môg visrun tum mojea calzantlo,
Forgetting my heartfelt love,
Dusro nouro pôti corun guetlo. (Chusmo)
You took another bridegroom to be your husband. (Refrain)

Tujea cazarachi cobor gomonom fuddem,
The moment I heard the news of your marriage,
Zobor sentimento avem dorlo,
I was struck by a deep sorrow,
Sentid virar zalo, rogot mojem suklem,
My mind got upset, my blood turned dry,
Suri gueun topum tuca, dislem. (Chusmo)
I felt like piercing you with a knife. (Refrain)
+

Chinchoneachea Xarula (Xêrula) suka

● Xarula (name of a Person) from Chinchoni, Oh happy one

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 27. Chorão, Goa

Lyrics and music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Chinchôneãchéa Xarulá suka,
Oh happy one, Xarula from Chinchoni,
Derepent sentiment diun kiteac vetai,
Why are you leaving all of a sudden, leaving me in sorrow,
Empregade astaná ãum Inglaterrac,
While I was an employee in England,
Trahição boglem maca.
I was having difficulties there.

Chusmo/ Refrain:

Pagament toddo meuta mun maca,

That I was getting a small salary,

Connem sanguilolem tuca,

Who told you that?

Declaração dhi gô maca.

Give me a statement.

Dar' salam vetanam manca,
When (before) going to Dar es Salaam, my love (lit.gem),
Fulancho raminho daddlolo tuca,
I sent a garland of flowers to you.
Raminhãcho ugdas etoch maca,
When I think of that garland,
Suk sontos bogta jivac.
Joy and bliss enrich my life.

Chusmo/ Refrain:
Estrela mojea manca,
Estrela, my love,
Ek punn beijo dhi gô maca,
Give me at least one kiss,
Mojea mogachea Xêrula.
My dear Xerula.
+

Chintun fuddar Deva mojo
● Thinking, o God, of my future

Type: Mando
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 26. Chorão, Goa
Lyrics and Music: Anonymus
Date:
Musical form: Ternary
Literary form: Monologue
Published 28.04.1953. Printed at the Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, Goa, July 1981

Chintun fuddar Deva mojo,
Thinking, o God, of my future,
Rorhtam ãum zalolea disaco.
I am crying over the day I was born.
Boucorn vella, mojea gunanco,
(Boucorn vella) of my virtues,
Hiea mojea nistur neketraco.
On account of these my cruel stars.

Chusmo/ Refrain:
Sovnsrantt sandili maca,
If you leave me alone in this world ?
Mojem vid melonam rê tuca.
You will not get me alive.

Rordun ducanché cortam vave,
I am weeping streams of tears,
Sucego Deva naim mojea jivaco,
O God, I have no peace in my life,
Fatt avem kelli sōvnsaraco,
I turned my back to this world,
Paunc Anjeam Bodveanchea sangataco. (Chusmo)
To gain the friendship of the Guardian Angels. (Refrain)

Vol-volle midmide mojea jivaché,
Sorrows and sufferings of my life,
Avem Deva conanco sangunche,
Whom should I tell, o God,
Viz-a-viz zattai moje gaié,
My wounds are opening up,
Hiea mojea gangorlolea calzache (calzacho). (Chusmo)
Of this my bleeding heart. (Refrain)

Hiea mojeam dukanchea tempa,
During this time of my sorrow,
Vellan kelli rê molbotti,
The days became cloudy,
Infeliz dekun sorti,
On account of my ill-luck,
Deva Saiba côr môji cacutti. (Chusmo)
Lord God, have mercy on me. (Refrain)
+

Chondrimã porim rupcar gô tujo
●*Like the moon is your appearance*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 29. Chorão, Goa

Lyrics and music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Chondrimã porim rupcar gô tujo,
Like the moon is your appearance,
To mojean chintun cobar corinezo.
I just can't stop thinking about it.
Maca ugdas éta tujo jiu fugar zata mojo.

I remember you, my heart (lit. life) gets suffocated.
Mojean rabnezo êcosuro.
I cannot live without you.

Chusmo/ Refrain:

Ai ai Flori,
Oh, oh, Flori,
Maca amizad tuji.
I love you (lit. you are my friend).
Malun xiumteäch panti,
Wearing a pleath with chrysanthemum,
Beij diun cor maca dadôxi.
Give me a kiss and satisfy me.

Molba pôrim delicado tuji chall,
Like the movement of the clouds is your delicate walk,
Ti ãum sodanch côrim niall.
I was always pondering on it.
Xiumtim abôlim guntun, moddem jasmin galun,
A garland of chrysanthemum and abolim-flowers, putting jasmin in the middle,
Falleam jello dadtam mallunc. (Chusmo)
I shall send you the garland for wearing. (Refrain)

Cheduam bhitôr tum bemfeito cheddum,
Among all the girls you are the most pretty,
Flori eclench tum mojea mogachem.
Flori you alone are my beloved one,
Dusman passun entrar zalea, revoltanim marun far,
Even if an enemy enters, and shoots with a revolver,
Dolfar assam gô aum toiar. (Chusmo)
(Dolfar assam=?) I am ready, I tell you. (Refrain)

+

Chondrimanchea uzvaddari

● *In the glow of moonlight*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 28. Chorão, Goa

Lyrics and Music: Annonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Chondrimanchea uzvadari,

*In the glow of moonlight,
Avem declolem nuim gô tuca,
I first saw you (female),
Suréa porim benfeito moga,
Beautiful like the sun, my Love,
Sarkem tujem dislem nuim gô maca.
(Exactly like that) Your features seemed to be (to me).*

Chusmo/ Refrain:

*Coslea vellar mãi, coslea vellar mãi,
At what peculiar time, Oh Mother, at what particular time, Oh Mother,
Podlom ãum ducanchea condanto.
Did I (male) fall into a pond of tears.*

*Tujea ossolem maninco,
A pearl like you,
Sovnsarant naim gô aninco.
There is no other in this world.
Magnem côruea Devaco,
Let us offer prayers to God,
Ho amcho êcot zauncheaco. (Chusmo)
That this union of ours may take place. (Refrain)*

*Tujea mogaco lagunum,
For the sake of your love,
Sogleanco sanditam gô ãum,
I am leaving everyone else.
Viddu cobar zalear zãum,
Even if my life ends,
Tujo môg sandinam gô ãum. (Chusmo)
I shall not end (leave) my love for you. (Refrain)*
+

Chounum tuje volvole

● Looking at your sufferings

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 30. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternaary

Literary form: Monologue

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

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

Chounum tuje volvole,

*Looking at your sufferings,
Ducanim borlea (dukan borle) moje dolle,
My eyes are full of tears,
Papa tum pun atam polle,
Papa, look now at least,
Cossle (Kossol aum) bogtam midmidde.
At what sufferings I am undergoing.*

Chusmo/ Refrain:

*Ai ai ai mojea nimancã vela (niman vellar),
Oh, oh, oh, even to the (very) last moment,
Caliz mojem tuca dissan dis rabotam.
My heart is waiting for you day by day.*

*Keddem vodd disgras hem tujem,
How great is this your misfortune,
Tujeach tonddan tuvem maguilem,
Which you asked for with your own mouth,
Bassailolem uttor tujem,
Your promised word,
Connam pôrim negar tum zalem. (Chusmo)
On account of whom did you (female) forsake me? (Refrain)*

*He guneãum nuim gô tujo,
This fault is not yours,
Pun team tujeam fotteam amigancho.
But it is of your false friends.
Tuvem conselho aicun tancho,
By listening to their advice,
Ibarlôï fuddar tujo. (Chusmo)
You ruined your future. (Refrain)*
+

Coração mid'mideanchem
A sorrowful heart

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 31. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Coração mid'mideanchem,

*A sorrowful heart,
Moga mojea kitem corun sandunchem,
My beloved one, how should I forget it,
Oslo amôr mum rê (go)amcho,
How wonderful is our love,
Sorgar Devan sagrar corcho.
May God sanctify it in heaven.*

*Tum maninc uzvaddachem,
You being a bright pearl (lit. a pearl of light),
Dêkun tuca vidd mojem bettoilolem,
I therefore dedicated my life to you,
Utor amim dogainuim uloilolem,
The word which we gave to one another,
Kednanch negar nuim gô voichem.
We should never deny.*

*Zattoch êkôt amcho dogaincho,
After celebrating our union,
Calzac amchea pet'tolo uzó,
Our hearts will be set on fire.
Ho môg chintunc naslolo,
This love, unthought of,
Sontos bogunc sasnâncho.
Enjoying happiness for ever.*
+

Curtorêantu fulolam fullu

● *In (Courtolim ?) a flower has blossomed*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 32. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue

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

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

*Curtorêanto fulolã fulu,
In (Courtolim?) a flower has blossomed,
Mainam tolea bandar goru,
In the house of Maina,
Bai tuca nouro soduncheaco,
My daughter to arrange a proposal for you,
Pain tujea madoilea dongoru.*

Your father made tracks on the hills.

Chusmo/ Refrain:

Mãim ãum zainam cazaru,
Mother, I do not want to get married,
Amiga bogoru.
With that friend.

Anton Bostião launum bõuta-maca dollé,
Anton Bostião is going up and down with an eye on me,
Cazar zatolom munta “tuje codde”,
Saying, “I will get married with you”,
Aum zainam rê tuje coddem,
I shall not marry you,
Morgovam baddeac tuca polle.
Look for a substitute at Margão.

Chusmo/ Refrain:

Bettó tum fugar zainaca,
Don't exert yourself in vain,
Aum meonam tuca.
You will not get me.

Chôli môtti Dompoldina,
The (motti = fat, proud?) girl Dompoldina,

João Anton munta apli sunum,
João Anton calls her his daughter-in-law,
Amim ur'êa ré vanchunum,
May we live (lit. Let us keep alive),
Nouró gara hé passunum.
Until the bridegroom returns.

Chusmo/ Refrain:

Maguri iéc mottem funcção corchem,
We shall then celebrate a grand occasion,
Muzgo launum.
By engaging musicians.

+

Derrepento taru amcam ailo (Persia agboticho)¹⁶⁴
Suddenly we received a telegramme

Type: Mando

¹⁶⁴

I have not yet been able to trace the historical background of this *mando*. (L. Noronha)

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 84. Chorão, Goa
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Historical narrative
Published 28.04.1953. Printed at the Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, Goa, July 1981

Derrepento taru amcam ailo,
Suddenly we received a telegramme,
Persiachi dukêst diun coboru.
Giving us sad news from Persia.
Vôddu sentment amcam bogló amchea calzant,
We felt a great sorrow in our hearts,
Poleun Goencarãchim mornam.
Hearing about the death of Goans.
Roddunch éta dukam.
We are shedding tears.
Acantac con' nã ternam,
There was no one there at the time of the shock,
Favo zalim mun birancull mornam.
When they were destined to face that fearful death.

Attechallis Goencar bhau urlle,
Forty-eight Goans survived,
Oixim-tin moron cobar zalle.
Eighty-three having died.
Zaite côixtto bôgle, midmidde zallu tanche.
They suffered a lot, much sympathy is felt for them.
Devan salvar kelle.
God saved them.
Dôria laravele, monvaran vincheun cad'le,
From the waves of the sea, a man-o-war rescued them,
Satt horanchêr ratrice.
At seven in the night.

Monvar ancantac paunn,
The man-o-war came to the rescue,
Panch bôtti gueuno, guelo bandun,
With five boats.
Udentêchea vodlea dorient, calzam guenno atant.
We went to the high sea (ocean) of the east, with anxiety (lit. taking our hearts in our hands).
Vellé amcam Egipt xarant.
It took us to the Empire of Egypt.
Pianâncho Agent euno, dilo amcam roupo gueun,

*The P&O agent having come, gave us clothes to wear,
Sentir zalo amcam polloun.
He felt sad on seeing us.*

Medinãcher pautoch amim Bombôï,
*After having reached Bombay on the steamer Medina,
Soglo doko borlo Goencaranim.
The whole dock was full of Goans.
Dockear deuntoch amim, bailburguim rod´dunc laglin.
When we disembarked, wives and children started crying.
Uscar suscar sod´dun dukanim.
Sorrow and sympathy were expressed in tears.
Dukam dectoch tanchim, calzam bielim amchim,
On seeing their tears, our hearts were full of fear,
Auchit pulim mun Bombaim.
We suddenly realised that we had arrived in Bombay.*
+

Desembrachê tistrê torkêr

● *On the third of December*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 33. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Monologue

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

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

Dezembrachê tistrê torkêr,
*On the third of December,
Auchit mor´no ailem gô tujêr.
Suddenly death approached you.
Tuca salvar corchéa vellar,
At the time of rescuing you,
Derrepent dusmano zalo gó metêr,
Suddenly an enemy interfered,
Camp eun môjêr jiu zalo tujo pirder.
I was caught by fear and you lost your life.*

Ful´la piraêr manca tum,
*At a tender age (lit. a tender flower), you, my Beloved,
Dogam boininc guelem sandun.
Departed leaving both sisters.
Boinim rodtat ducam goloun,*

*Both sisters are weeping bitterly,
Auchit mornam guiraslem munn,
Because death suddenly devoured you,
Odic chintun sobit tuje segunn.
Thinking of your beautiful and precious life.*

*Manca ugdas etoch tujo,
My Beloved, when I remember you,
Moga mojea calzac petta uzó,
My heart gets set on fire.
Mortificação sonsuncheac nozo, (bis)
I cannot bear this suffering,
Sorgar passun môg visrunacai mojo.
Even while in heaven do not forget my love.
(Only four lines?)*

*Rodtam, rodtam manca chintun,
I am weeping, weeping, my Beloved, thinking of you,
Auchit guelem mun maca sandun.
That you left me all of a sudden.
Sorgar anjeam moddem tum raun,
In heaven you are in the midst of angels,
Feliz côr Devalaguim magun,
Make us happy by praying to God,
Orar zá tum manca mojea passun.
Pray, my beloved, for me.*

*Ossoch astanam aum ducant,
While I was in sorrow,
Manca tujea gô sentimentant,
My beloved, because of my feelings for you,
Ugdas urcheac tujo iéa sôvnsarant,
In order to maintain your remembrance in this world,
Cantar godlam tujem panch versan,
I composed a song for you in five verses.
Revoddêcheaan.
(Revoddeachea ... an ?)*

+

Dissu cadle amim sukanum
We passed our days in happiness

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 35. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Dissu cadle amim sukanum,
We passed our days in happiness,
Amigam laguim bõunum,
Moving around with our friends,
Bazêr tencun boisunum,
Sitting close to one another on the bed,
Locachi illi punn nastanã lozu,
Not ashamed of the of the people (at home).
Cortai naca zalolo bessu.
You are now making an unnecessary fuss.

Mãim tuvem sandunc zai aslem sogotu,
Mother, you should have left everything,
Maca veló mun Devanu.
Since God has taken me.
Amiganc garant adunu,
Having brought friends into the house,
Mãim tum vancde cortai bessu.
Mother, you are making crooked things.
Mãim maca unem-ponn Sorga-rajeantu.
Mother, I feel humble in heaven.

Dispidiru tuca côrunum,
Having wished you good-bye,
Guelom aum sasnãchi suat soddunum.
I went in search of my eternal rest.
Sorgar anjeam moddem raunum,
Having lived in heaven in the midst of angels,
Mãim tujea magtam guê santacu.
Mother, I pray to the saints on your behalf,
Mãim tuvem sodduncheac amigancu.
Mother, that you may leave your friends.

+

Dogaim bhountaleany moganum

● Both moved about in love

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 1. Chorão, Goa

Lyrics and Music: Mohan Krishna Arondekar

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009), University of Goa

Dogaim bhountaleanv moganum,
Both of us moved about in love,
Murgavam soglo borlolo ganvu;
In Murgamão to the gaze of all the people,
Kallzacho ekvott ami korunu,
In an union of hearts accomplished,
Atam moga morunk pavlom hanvu.
Now I have become dead to that love.

Ai, ai, ghao mojea ontos kornanche (or kornnacho),
Ah, ah, the wounds on my conscience,
Ai, ai, konnak hanvem san(g)che.
Ah, ah, to whom shall I disclose.

Chintun, chintun zalom pisso,
On thinking over them, I have turned mad,
Axea tuvem keli mog korunk dusreacho,
You satisfied your desires by loving one another,
Kallzak ghalun mujea ghavo,
By inflicting a wound on my heart,
Ekvottacher visor ghatloi sasnacho.
You have forgotten our union for ever.

Ai, ai, sentiment atam, kallzache mujea,
Ah, ah, the aggrieved feelings of my heart,
Ai, ai, konnak he sangum-ea.
To whom shall I communicate them.

Kedinch chintunk naslem monant,
I have never even thought for a moment,
Oxem goddot mhonn tujea ontosh kornant;
That such a thing would happen to me,
Fuddar kelo dusreachea hatant,
You have built your future in another's hands,
Dhovrun maka kallukachea kupant.
By keeping me amidst dark clouds.

Ai, ai, kuddiche atam volvolle muje,
Ah, ah, the pangs of my suffering,
Ai, ai konnank havem sangchem.
Ah, ah, to whom shall I reveal.

+

Dônn tin muinem zale

● *Two, three months have passed*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 40. Chorão, Goa

Lyrics and music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Dônn tin muinem zale,
Two, three months have passed,
Pôtic dominar corcheac laglim,
Since I have started dominating my husband.
Cosloch upau maca nam zaunum,
Having no other means at my disposal,
Soglim perturbado bôutam.
I am going about totally desperate.

Chusmo/ *Refrain:*

Borem bogunaca,
You shall not enjoy life,
Dogdanc lailem maca,
You have led me to sufferings,
Môji birmot futtum tuca.
May my curse fall on you.

Cosli felicidade môji,
What a luck has come my way,
Eco sorte maca sampodli,
(?)
Dispidir avem tica keloli,
I wished her good-bye,
Florensachea kensachi. (Chusmo)
(On the hair of Florence?) (Refrain)

Eco Anjo maca meulo,
I met an angel,
Taca recado daddun dilo,
I sent a message to him,
Conservaro avem taca kelolo,
I protected him,

Atté vitte cad'talo. (Chusmo)
In his problems and sufferings. (Refrain)

Chondrimachea uzvaddari,
In the glow of the moon,
Zóg-zóg podlé vestidari,
Bright rays fell on her dress,
Sassumãï converso marta, (Zãuim viol vazta),
Mother-in-law is gossiping, (the son-in-law is playing the violin),
Bail cumparic guenno nachta. (Chusmo)
Wife is dancing with her lover outside. (Refrain)
+

Donum tinn orsam zallim

● Two or three years have passed

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 15. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Lourenço de Noronha, Vienna, 22.04.2001

Donum tinn orsam zallim,
Two or three years have passed,
Avem môgo (môgu) kellear tuzo.
Since I fell in love with you.
Devalaguim cortã magnem,
I am offering prayers to God,
Ho môg samballuncheac tuvem.
That you may preserve this love.

Chusmo/ Refrain:

Mogach moga sandunaca,
My beloved, do not forsake your loved one,
Mogacho môgo visrunaca.
Do not forget my sincere love.

Ratricho nidden aum sopnetam,
At night I dream while sleeping,
Tujo retrato aum dekotam,
I see your image.
Utton beijo diuncheac vettam,
I stand up and go to kiss you,

Zago zatrech bestoch aum fotoutam. (Chusmo)
And when I wake up I find myself deceived. (Refrain)

Sattam somdiram bair atum vettam,
I am now going to sail into the Seven Seas,
Maca chitt borunc visrunaca,
Do not forget to write a letter to me,
Atanch tuca poleunc etim moga,
At this very moment I (female) would have come to see you,
Papachem liçenço nãim rê maca.
I do not have my father's permission.

Chusmo/ Refrain:
Mogacho moga fuim tum bõnta,
My love, where are you wandering,
Rat diss maca sopnant disti podta.
Night and day I see you in my dreams.
+

Doriachea larari¹⁶⁵

● Upon the waves of the sea

Type: Mando

Source: J.A.A. Fernandes, (1884-1980). Album Cantarancho, Song No. 38. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Dôriéachea larari,
Upon the waves of the sea,
Chondrimãncea uzvaddari,
In the light of the moon,
Heam mojeã kensanchê pantiêru (pantieri)¹⁶⁶,
Upon this the pleath of my hair,
Jurar zatam tujeach rê mucaru (*another version: tujeach rê mucaru = Devache mucari*).

¹⁶⁵ The sand and the sea, the coconut palms, the rich vegetation and the blue sky endow the village of Benaulim with a specific charm which we experience for example in the *mando* Doriachea larari. The village of Curtorim lies in a valley. The *mandos* which were composed here rise to a certain level and descend as is in the case of Sontos bogta rê jivaco by Arnaldo de Menezes. The *mandos* composed in Loutulim rise in a crescendo and suddenly descend as in Adeus korcho vellu paulo (Forsan adeus tumcam cortam in the compilation by J.A.A. Fernandes) by Torquato de Figueiredo.

¹⁶⁶ An Indian woman, so too the Thai woman, considers the hair on her head to be a sacred. It is impolite to touch her head. (L. Noronha)

I give an oath in your presence (in the presence of God).

Chusmo/ Refrain

Eu rê moga chôi rê, choi re maca,
Come my Love, look at me,
Mogache dolle lai rê maca.
Look at me with your loving eyes.

Anjo tum Arcanjo,
An angel, an Archangel,
Querobim adoraru,
An adorable Cherubim,
Ho ecuch amcho pacto,
This our union is unique,
Juramento zait rê sagrado. (Chusmo)
Our oath will be sacred. (Refrain)

Ratrich nidênt ãum sopnetam,
At night I dream during my sleep,
Utton abras diuncheac vettam,
Getting up I go to embrace you,
Zaguim zaun ãum fottoutam,
When I wake up I feel deceived,
He martir tucach té bettoitam. (Chusmo)
These my sufferings I offer to you. (Refrain)

+

Dove rozericho collo

● *A bud of a white rose*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 36. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue

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

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

Dovê rozêricho col'ló,
A bud of a white rose,
Tujea mogan rê fulolo,
Had blossomed with your love,
Moddench dusman entrad zaunum,
An enemy entered unexpected,
Mojea gofantulo vello.

And snatched it away from my bosom.

Chusmo/ Refrain

Biénaca, ai mojea moga,
Do not be afraid, you my Love,
Tujea vinem sôvnsar maca naca.
This world is meaningless to me without you.

Maichea muineant chintitalim aum,
I (female) was thinking that in the month of May,
Suka bôrit jietelim munum,
I would live in happiness.
Ekach escand' lac lagunum,
On account of just one scandal,
Gofantlo dilo rê soddunum.
I let you go away from my embrace.

Chusmo/ Refrain:

Anjea pôrim tum sarkeacho,
You are (exactly like an angel) a true angel,
Devan maca favo nam rê kello.
God did not destine you (male) for me.

Soglem sandun môg cortam tujo,
I devoted my love to you leaving everything,
Caliz gonddo diuno mojo,
Giving you my whole heart,
Mojean cazar zauncheac nezo,
I cannot get married,
Tum bai fuddar pollé gô tujo.
Take care of your future, my Lady.

Chusmo/ Refrain:

Ordeant mojea fugar zatta.
I am feeling suffocated in my breast.
Tujeam kensancho dumvôr dhi gô maca.
Kindly give me the scent of your hair.

+

Ek diss baguint aum guelolim¹⁶⁷
One day I went to the garden

¹⁶⁷ This *mando* is a literary masterpiece in the art of suggestion. A lady reflects on her youth. “Why should he want flowers? Who is there in his house to wear them?” She understood the message but could not utter the “two” words he would have loved to hear. She now lives alone and lonely. (L. Noronha)

Type: Mando

Source: J.A.A. Fernandes (1844-1980). Album Cantarancho, Song No. 42. Chorão, Goa

Lyrics and Music: Anonymus

Musical form: Ternary

Literary form: Monologue

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

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

Ek diss baguint ãum guelolim,

One day I (female) went to the garden,

Etanam dônum adtalim abôlim¹⁶⁸,

On my way back I was carrying a few (lit. two) abolim-flowers,

Tim gueunum ãum étanam,

Whilst I was returning with them,

Eka cholean magun guetlim.

One boy asked me for them and took them (from me).

Chusmo/ Refrain

Abôlim ãum sodanch adtolim,

I shall bring abolim-flowers every day,

Tucach ditolim,

I shall give them only to you,

Tumguelea garant conn assai rê,

Who is there in your home,

Fullam mautolim.

To wear these flowers?

Abôlim ditanam aum rod'lim,

Whilst handing over these flowers I wept,

Maca maunc zai mun ad'lolim,

I had brought them because I wanted to wear them,

Monant tôddinch uttram goulim,

Some words went through my mind,

Tedonam ankvar aum aslim. (Chusmo)

I was then a maiden. (Refrain)

Deva tujêlaguim magtam,

Oh God, I pray to you,

Feliz côr mun tum maca atam.

To make me happy now.

Cazarachê ãude vite cad'tam,

I am longing to get married,

Dukâchim dukam golloun rod'tam. (Chusmo)

¹⁶⁸

The *abolem* (pl. *abolim*), a flower so dear to a Goan heart, is a symbol of love. It is known in Latin as *Crossandra Undulaefolia*. (L. Noronha)

I am crying tears after tears. (Refrain)

+

Ek ozar nôuxin 28er orsa

1928th year

Type: Mando

Source: J.A.A. Fernandes (1844-1980). Album Cantarancho, Song No. 19. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Ek ozar nôuxim attavisvea orsa,
In the year nineteen hundred and twenty-eight,
Solavêr Janerachê manca,
On the sixteenth of January, my jewel,
Poilich bhett amchi zatokuch anjea,
After our first meeting, my angel,
Môg tuzo riglo hiea calzant mojea.
Your love was enshrined in my heart.

Chusmo/ *Refrain*

Gott ugdas dhor tujea monant,
Keep the memory alive in your mind,
Asso pasun hiea sonvsarant,
As long as we live in this world,
Môg mojo visronacai moro porian.
Do not forget my love until death.

Chintunc nam avem sopnant legun,
I never even thought in my dream,
Môg tujo callzant mujea rigott munn,
That your love would lodge in my heart,
Poiloch tunguer ailolom to diss passun,
Since the day I first visited your house,
Calliz mojem laglem tujea mogan lassunc.
My heart began to burn with love.

Dhorun tuca mojea gopant,
Holding you in my embrace,
Beijo guetalom ghalun tondd-tonddant,
I used to kiss you on your mouth,
Bençao ghalchem amcher Doniam Devan,

*May God Almighty bestow His Blessings on us,
Asso passun amim hiea sovnsarant.
Till we continue to live in this world.*

+

Estrelo fanteavelem

● *Star of the Dawn*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No 41. Chorão, Goa

Lyrics and Music: Inácio Fernandes (1872-1927)

Date: Composed between 1895-1897.¹⁶⁹

Musical form: Ternary

Literary form: Monologue

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

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

Estrelo fanteavelem,
Star of the dawn,
Moga tuca zonelar gô dekilem.
My Love, I (male) saw you at the window,
Coração mojem gangurelem.
My heart got upset.
Tednã avem utor tuca dilem.
It was then that I gave you my promise.

Chusmo/ Refrain

Sandum tum vosnaca maca.

Don't go away leaving me alone.

Sandun tum guelear moga,

If you go away leaving me alone,

Aum xirap galtolim tuca.

I (female) shall curse you.

Sarkeanum tum maninco,

You are really like a pearl,

Cunvôr coslench naslolem khoto.

Princess without a stain.

Santam boctanc corun votto,

Having made a vow to the saints,

Cazar amim zauéa utta-utto. (Chusmo)

¹⁶⁹

Dedicated to the composer's future wife, whom he married in 1906. He probably had a chance to meet her after he became her tutor in music. Music was part of a girl's education in traditional Goa. He also composed Dony Tiny Vorsam and Aitrach' y Aum-um Missa' Votalim. (Pereira, José/ Martins, Micael. 2000: 194.)

Let us get married immediately. (Refrain)

Cazarachi foxu dacoun maca,
Having shown me your desire for marriage,
Moga tum kiteac rabota.
My love, why are you still waiting?
Gaiar gaié bogta calzac,
Wounds after wounds are piercing my heart,
Vorun pavoileim emcondachea margac. (Chusmo)
Having left me at the brink of (emconda) disaster. (Refrain)

Sentimento maca tuzo,
I am feeling (sorry) for you,
Ibadd tuvem kello munn mojea otmeãncho.
Since you have ruined my soul.
Patcanchem bogsonem magtam Saiba,
Oh Lord, I am praying for forgiveness of sins,
Pavôuncheac sorguinchea rajeac. (Chusmo)
To reach me to the kingdom of heaven. (Refrain)
+

Forsan adeus tumcam cortam (Ocol garantli bairsortanam)¹⁷⁰
With reluctance I say farewell to you (While the bride leaves the home of her parents)

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 4. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue

Published 28.04.1953. Printed by Codialbail Press, Mangalore, Karnataka

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

Ocol munta / *The bride sings:*
Forsan adeus tumcã cortam,
With reluctance I say farewell to you,
Fugar zauunum dukanim rod'tam.
Suffocated I am crying bitterly.
Itulé martir hãum bogtam.

¹⁷⁰ The sand and the sea, the coconut palms, the rich vegetation and the blue sky endow the village of Benaulim with a specific charm which we experience for example in the *mando Doriachea larari*. The village of Curtorim lies in a valley. The *mandos* which were composed here rise to a certain level and descend as is in the case of *Sontos bogta rê jivaco* by Arnaldo de Menezes. The *mandos* composed in Loutulim rise in a crescendo and suddenly descend as in *Adeus korcho vellu paulo* (Forsan adeus tumcam cortam in the compilation by J.A.A. Fernandes) by Torquato de Figueiredo.

*I am suffering many tortures.
Him mômjim ducã tumcã bettoitã.
These my tears I am dedicating to you.*

Gorchim muntat / *The family members sing:*
Adeus corcho vellu paulo.
The time to bid farewell has come.
Calliz fugar amchem zatta.
Our hearts are being suffocated.
Dispidir corchem muilear,
When the talk of farewell comes,
Ho sôvsar naca ré (só) dissota.
We feel that we wouldn't like to live in this world anymore.

Chusmo / *Refrain:*
Vochu vochu rod' du naca,
Go, go, don't weep,
Dêu feliz cortolo tuca.
God will lead you to a happy life.

Gorchim muntat / *The family members sing:*
Sangat cobar zalear zãum,
Although our togetherness comes to an end,
Déu feliz tuca corum,
May God lead you to a happy life.
Tuji felicidade choucheac,
To witness your happiness,
Oregun rautam mum rê (gô) amim. (Chusmo)
We are waiting anxiously. (Refrain)

+

Garantulim bair aum sorlim
I left my house

Type: Mando
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 43. Chorão, Goa
Lyrics and Music: Anonymus
Date: Narrative monologue
Musical form: Ternary
Literary form: Narrative
Published 28.04.1953. Printed by the Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, Goa, July 1981

Garantulim bair ãum sorlim.
I (female) left my house.

Janot nessun vaporar bosolim.
I went on board (lit. sat on a steamer) well dressed.
Hetea pilota babaco lagun,
Because of that pilot (?),
Tanchea (anchea?) toddant ãum podlim.
I was subject to their i.e. these people's gossip (lit. I fell into their mouth).

Chusmo/ *Refrain*
Naca maca guê zaiê,
No, no, you sister-in-law,
Vodlea mojea dérac sangonaca.
Don't tell that to my elder brother-in-law.

Baric chinelanchi chali,
Because of the steady (thin) sound (walk) of my slippers,
Pilôt baban marli môjêr mitti.
The pilot looked with desire at me.
Soglo lôc cortat vachi (viji).
Everyone is trying to keep a watch on me.
Soglo lôc cortat vachi (viji).
Everyone is trying to keep a watch on me.
Locac fôttoun éo gô ekuch ratti. (Chusmo)
Dodge the people and come (female) at least for one night. (Refrain)

Filomena mojem nãum.
Philomena is my name.
Thôuéachi bail mum rê ãum.
I am a carpenter's wife.
Hem mojem address guê rê tuca,
Take this address of mine for you,
Hem mojem address guê rê tuca,
Take this address of mine for you,
Zanzibar mellonc yéo rê maca. (Chusmo)
And come to meet me in Zanzibar. (Refrain)
+

Gupit môg burgeaponacho
Secret love of our childhood

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 44. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Gupit môg burgeaponãcho,
Secret love of (our) childhood,
Devan amcam nirmilolo.
Which God had destined for us.
Atam zalom ãum eklo,
I am now alone,
Êkôt zaun tujo, môg doxim zalo.
Let your engagement (ekot) take place, our love is separated.
Ugdas eta maka tujeam utrancho.
I remember your words.

Chusmo/ *Refrain*

Burguea ponnãnceha suka,
The joy of my youth,
Ekloch dovorloi maca,
You have left me (male) alone,
Coxem putvolem tuca,
How did you deem it worthy,
Sandunc maca.
To forsake me.

Cazar zaunchê adim moga,
Before getting married, my dear,
Dônuim chitti darleleô maca.
You sent two letters to me.
Chitti vachunchea vella,
While reading those letters,
Rod' dunc eta, calliz fapsota.
I feel to weep, my heart suffocates.
Aichean sôvnsar naca dista. (Chusmo)
From now on I do not feel like living in this world. (Refrain)

Eksurponn mojêr ailem,
Lonliness has come upon me,
Devan maca nirmilolem.
Destined to me by God.
Dogam parveanchem zoddem,
Like a pair of doves,
Mogan bountalem, calliz gô amchem,
Our heart was (hearts were) moving about in love,
Aiz thann separaru zallem. (Chusmo)
From today onwards they are separated. (Refrain)

+

Gupit nirmoll môg amcho

● Our secret unblemished love

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 21. Chorão, Goa

Lyrics and Music: Probably from Divar, Ilhas

Date: Before 1967

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Gupit nirmol mô(o)g amcho,
Our secret unblemished love
Gutan amim sambaulolo,
We should safeguard with care,
Suspeit naslo amcho rê conanco,
Nobody suspected our relationship,
Derepent porgoto zalo.
Of a sudden it came to public notice.

Chusmo/ Refrain
Atam upai nam rê coslo,
I could not get an opportunity,
Kiteac soglo sounsar porgot zalo.
For the news had been made public.

Oportunidade meonastanam maca,
I could not get an opportunity,
Mojea gopant geuncheac tuca,
To take you into my embrace,
Paimaim ossoi geulolim tea dissa,
When my parents had gone for an outing,
Amcho môg selar kelo manca.
We sealed our love, my Jewel.

Chusmo/ Refrain
Chintunc naslolem goddot mun oslem,
We never thought it would happen this way,
Rocdench Devan porgott kelem amchem.
Soon God proclaimed our love to everyone.

Vaddeant dusrem tujem ghoro,
In the village ward, yours is the second house,
Divadêchea dondra socolo,
At the base of the Divar hills,

Atam coxem dacoitoloi tonddo,
What face will you show now,
Tuje soirik kelole okleco.
To the bride who has been arranged for you.

Chusmo/ *Refrain*

Gorvidad mainchi, suberbai paichi,
Mother's pride, father's ignorance,
Devan tuca adinch re dacoili.
God has demonstrated to you in advance.

+

Itle ullas galtam tujeri

● *So many sobs I am shedding on/for you*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No .45. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue

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

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

Itlé ulas galtam gô tujêri,
So many sobs I am shedding on/for you (female),
Sentimento bôgun amrêch vellari.
Feeling sad at Angelus-time.
Ratrich punnum soru gô bairi,
Come out at least at night,
Melun maca suçegado côri.
Meet me and appease me.

Chusmo/ *Refrain*

Kitemcônn âvem sorchem rê bairi,
How shall I (female) leave at night,
Sentinelac dôg astana sipai.
There being two sepoy's on duty.

Contraband zaite amchêr ailé,
Lot of troubles came upon us,
Sôrbôuntim dusman uprasile.
On every side enemies cropped up.
Chôriam abras diuno kobar kelé.
Secretly I embraced you.

Sogle dusman suçegado zale.
All enemies got appeased.

Chusmo/ Refrain

Zata toxem zãunnim gô moga,
Let anything happen as it wants,
Sezrachea locac maguir dacóuéa.
We shall later on show it to our neighbours.

Mid´midde bogta tuje maca,
I feel pity for you,
Kitem có´nn avem sancho rê tuca.
How can I forsake you.
Fugar zaunum rod´tam rê vista,
Suffocated I cry for you (male), my friend,
Nimanno vello paulo só dissota.
I feel that my last moment has come.

Chusmo/ Refrain

Oxem zatolem mun sanglolem tuca,
I said that this matter would come to pass,
Amrêchea vellar meutanam maca.
When you were meeting me at Angelus-time.
+

Janot bountam Divadeantum

● *I am walking about in Divar well-dressed*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 47. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue

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

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

Janot bōuntam Divadeantum,
I am walking about in Divar well-dressed,
Escrituram galun bolsantum.
With documents in my pocket.
Sogleanc desprezar corunum,
Dispising everybody,
Vôdvic aplê mãmanchi sangunum.
Boasting about how great my mother is.

Chusmo/ Refrain

Naca naca sangunaca,
No, no, don't tell us,
Volcotam amim tica.
We know her.

Mamã missac veta tuji,
Your mother goes to Mass,
Vôllu gal'lunum pinzlôli.
Wearing a torn sari.
Hi gôrbidad rê tuji,
Is that what you are proud about?
Mam-tio munta Rán-pinum amchi.
Your father's brother says that she is their cook.

Chusmo/ Refrain

Kuim pauli gorbidade tuji,
Where has your pride gone to,
Dusreanc kentai ti.
While you mock others.

Ti randdú nôuri tuzi,
That widow bride of yours,

Sunum lanem familichi,
Daughter-in-law of a poor family,
Conductanam nuim rê tosli,
Her behaviour is not of a high standard,
Dêcun minddea tuca rê sampodli.
That's why, you loafer, got her.

Chusmo/ Refrain

Dotú tuca meula tituli,
You received lot of dowry,
Nôuri dekun tosli.
Because the bride is of that character.

+

Jardininto fulolam fullu

● A flower is blooming in the garden

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 46. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Jardininto fulolam fulu,

A flower is blooming in the garden,

Tolea bandacodem.

On the banks of the pond.

Maino tujê nouro sôdila rê (ocol),

Your mother looked for a bridegroom for you,

Téa mottéa talléa baixacoddem.

Having a strong (lit. fat) voice.

Chusmo/ *Refrain*

Arê tuji cobor maca naca.

Look, I do not want to know anything about you.

Tuven dilam tem puro maca.

What you have given me is enough.

Arê tuji cobor maca naca.

Look here, I do not want to hear about you.

Tuven dilam tem puro maca.

What you have given me is enough.

Sumanac satto dissu.

A week has seven days.

Aitar aicotam aum misso,

On Sundays I hear Mass,

Tum cantar cortaimun baxú,

Since you sing with a bass voice,

Ankuar chôliêo côrtai tuzo môgo (môgu). (Chusmo)

The young girls are falling in love with you. (Refrain)

+

Jasmin porim mujea fulla

● *My Jasmine-like Flower*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 23. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Jasmin porim mujea fulla,

My Jasmine-like Flower,
Ekach calzachea mujea suka,
My joy of hearts in unison,
Eka Anjea pôrim manca,
Like an angel, my Jewel,
Adoraro kelem tuca.
I worshipped you.

Chusmo/ Refrain
Ugdas ailear sovnsar naca,
I do not want to live in this world
When I recall the event,
Nimno beijo di gô maca.
Give me the last kiss, my Darling.

Manca kitem avem corchem,
My jewel, what should I do,
Kitem conn visron tuca vechem,
How shall I get on to forget you,
Uloilolem utor amchem,
The word of troth we had spoken,
Manca cumprir anim corchem.
My Jewel, we should have fulfilled.

Nittol nirmol sarkem tujem,
Your being was so unblemished and clean,
Kitem conn visron tuca vechem,
How can anyone forget you,
Kensachi panti dhi gô maca,
Give me a lock of your hair,
Mojo retrato gue gô tuca.
Take my portrait for your safe-keeping.
+

Kalliz lobdun sounsarako

● Wedded to the world

Type: Mando

Source: J.A.A. Fernandes. vulgo: André Xett. (1884-1980). Song No. 25. Bogtavaddo, Chorão

Lyrics and Music: Simplicio Viegas

Date: Probably between 1953 and 1971

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Kalliz lobdun sounsarako,
With heart wedded to the world,
Volkunk visorlim Devaco,
I forgot to take cognizance of God,
Xanti nam dekun jivako,
That is why I have no peace of mind,
Chintam zolmanchea disako.
I think of the day I was born.

Chusmo/ *Refrain*
Xirxireta ango,
My body trembles with pain,
Fuddar makanattak zalo.
My future has been destroyed.

Sato vorsanche moujêko,
To the pleasure-ful joy of seven years,
Sor nam disachea dukhako,
One cannot compare a day's suffering,
Sonvsarant kortam pirachito,
I am suffering the penance for it in this world,
Sasnnak punn aundetam sukho.
I yearn for happiness at least in eternity.

Jivit borem ankuarachem,
The life of the unmarried is good,
Nirmolponnan rautoleanchem,
As also of those who live in virginity,
Aikunk nam mhonn voddilanchem.
As they have not listened to the elder's advice,
(No line Nr. 4 is mentioned in the manuscript)
+

Keddinch chintlem naim monanto

● *I did not ever think*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 50. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Keddinch chintlem nam gô monant,
I did not ever think (in my mind),
Môg tujo rigot munn mojea calzant.
That love for you would enter my heart.
Auchit tujo rupcar polelea uprant,
On just seeing your face,
Rocdoch pod'lom tujea mogan.
I at once fell in love with you.

Chusmo/ Refrain

Estimaçãochea fulagô mogrea,
My Jasmin-Flower, I appreciate you,
Rôsrôxit dovéa rongachea,
With a bright, white colour,
Baié Julian mojea mogachea.
Lady Juliana, my Love.

Darantlean passar zatanam,
When you used to pass by my house,
Guptim lensan côrim sinalam,
I used to secretly greet you with my kerchief,
Veguim veguim paianc galun chinelam,
Wearing my slippers quickly,
Bhair sorun mejim tujim pãulam. (Chusmo)
I used to go out and count your steps. (Refrain)

Rat diss ugdas eta gô maca tujo.
I think of you day and night.
Mortificação sônsum nozo.
I cannot bear these sufferings.
Atam tôr adar maguia Devacho,
Let us at least now seek help from God,
Veguim ekôtt zauncheac amcho. (Chusmo)
To get united soon. (Refrain)
+

Keddinch chintlem nam rê moga

● Never did I think of it, my Love

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 49. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Ked´dinch chintlem nam rê moga,
Never did I ever think of it, my Love,
Mojo affecto assa mun tuca.
That you have affection for me.
Ekech chiti modém sogloch amôr moga,
In one letter all this love, my Love,
Dacôun dilo rê tuca.
You gave me to understand.

Chusmo/ Refrain
Moga bieunaca.
My love, do not be afraid.
Sand´nam tuca.
I shall not forsake you.
Ekleach mojea manca.
You are my only pearl.

Hó môgo (môgu) tujea calzacho,
This the love of your heart,
Mojea calzant dipoutalo,
Which was dazzling in my heart,
Tuca dacoun diuncheac,
To show it to you,
Pattim fuddem sorlo,
I (male) moved back and forward,
Respeito tujea papacho. (Chusmo)
Out of respect for your father. (Refrain)

Atam sor´ttam aum mucari,
Now I am coming forward,
Môji foxi dacoun uggti.
Showing my desire openly.

Kitench adcôu aileari,
If any obstacles come,
Devac mucar galli,
I shall forward them to God,
Magun tachi mozotti. (Chusmo)
Asking him for his help. (Refrain)

+

Kitem conn fotoiloi maca
How did you disappoint me? (How much you disappointed me)

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 51. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Kitem cor´n fotoiloi maca.

How much you made me sad.

Auchit morun guelem gô cot´ta.

Suddenly you (female) died, poor girl.

Zaddar suknim rodtat tuka.

Birds are crying for you on the trees.

Hêu gô ecloach mojea manca.

Come back, my only pearl.

Chusmo/ Refrain

Naca, naca, sovnsar naca,

No, no, I do not want this world,

Adlo ugdas kelear gô manca.

If I think of the past, my Pearl.

Sõvnsaranto dekilem,

In this world I have seen,

Zaitem disgras avem boguilem.

(And) I have suffered a lot of troubles.

Dusmananim maca dãundailo,

My enemies drove me away,

Tujem dolleam mucavello. (Chusmo)

From your sight. (Refrain)

Adeus, adeus, adeus,

Farewell, farewell, farewell,

Itlean dispidir tuca cortam.

I now say farewell to you.

Aimórchea vellar tuca sodditam.

I look for you at Angelus-time.

Gopant geunchea passun rautam.

I am waiting to embrace you.

Chusmo/ Refrain

Rozarant punum, cór mojo môgo (môgu),

At least in your prayers keep me in your love,

Patlean magun dad´ suçego.

And pray for my peace of mind.

+

Kitulo sundor amcho gaum (Ilha Divar)

● *How beautiful is our village*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 28. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Praise Song

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Kitulo sundor amcho gaum,
How beautiful is our village,
Ilha Divar¹⁷¹ tachem nãum.
Its name is the Island of Divar,
Choxiim daunta xitoll laram.
Cool waves lap around its sides,
Bhaguint pormoltat sobit fullam.
Its gardens are perfumed with flowers.

Chusmo/ Refrain

Aninc gãum nam dusro, nam dusro,
There is no other village, none,
Maim tujea oslo.
Mother such as yours.

Sundor kunvor tum Tisdvaddechi¹⁷²,
You are the lovely princess of Tiswadi,
Matear mundoi chondrimanchi,
On your head is the red core of the moon,
Hatant mudi sat motianchi,
On your hand is the rind of seven pearls,
Sogleancuch apurbai tuji.
Everyone looks to you with affection.

¹⁷¹ The word “Divar” may have been derived from *Dipavati* or *Divadd* which is interpreted as “Village of Lights”, *deepa* meaning “light”. A legend relates that one of the Kadamba kings, who had their royal seat in Goa Vela, Ilhas, offered it to the residents of this settlement with the obligation of placing lamps before the deity. The Shri Santa Koteswar Saptakoteshwar, now venerated at Narve in Bicholim, was the patron deity of the Kadamba kings. It was formerly venerated in a temple near to or on the Island of Divar. (L. Noronha).

¹⁷² *Tisvadd*, which means thirty wards or villages, includes the Islands of Chorão and Divar. It is also known as Ilhas, the District of Islands. (L. Noronha).

+

Konum rê khobor - kitem rê zata Xastichea Gavant

● *What's the news in Salcette?*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 30. Chorão, Goa

Lyrics and Music: Anonymus

Date: About 1890¹⁷³

Musical form:

Literary form: Historical narrative

Manuscript 1971..

Translated by Olivinho Gomes (1943-2009). University of Goa

Konum rê khobor, kitem rê zata Xastichea gavant?

What's the news? What's happening in Salcette?

Escolt addunum Modgovam,

By bringing an armed escort into Margão,

Forçan kelim Eleçavam.

Elections were forced on the people.

Ai, hai, ai, kelim Eleçavam.

Oh, Oh, elections were held.

Xi, xi Raja Povo suzear cortoli tuca,

What a shame, oh King, people will rubbish you,

Anim jiu dilear povecho voto melonam tuca.

And if you kill the people, you will get no vote.

Naco catream ximreamnim tumcam,

Unabashed, shamless creatures, all of you,

Konem dileam cartam.

Who has given you certificates to practise?

Naco catreãm xim re anim tumcam

Nose-cutters, character-less, all of you,

Hatant dorunk colnam penam¹⁷⁴.

You are unable to hold your pens in hand.

Choi? Choi? Choi, Choi.

Look at them, oh, look, look.

¹⁷³ During the election of Saxtty/Salcete of 1890 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 also to the comments to the *mandos* Luizinha, mojea Luizinha and Setembrachê Ektivissavêru. (L. Noronha).

¹⁷⁴ The mestizos in Goa, whose main profession was the army, had a low standard of education and distinguished themselves through brutality. They were despised by Goans.

+

Kossole zall volvole

● *What agony and suffering*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 31. Chorão, Goa

Lyrics and Music: Annonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Kosle zall volvole Saiba,
What agony and suffering this is mine, oh Lord,
Bogtai gagur mhojea kallza.
That tears at my broken heart.
Bim, bim, paus podta.
The rain falls pitter-patter,
Eclo jiv'mozo midd'mideta.
My lonely self of a life is a-tremble, scared.

Babdeponum kossolem Saiba,
What a pity of orphanhood, my Lord
Nistur disfapsitai maca.
Distress is tearing me to shreds.

Kedinch visronaka maka,
Never ever forget me,
Gopantulea manna,
My jewel in my embrace,
Hea tujea mogan, rê anjea,
In this your love, my angel,
Kalliz mojem fotkoteta.
My heart is on the boil.

Sonvsarant na maca sukho,
I have no happiness in this world,
Tuka choilea rê bogoro,
Until I am able to see you,
Pordesponnant podla jiv mhozo,
I have been condemned to exile,
Eksurponn mhojean sonsunk nozo.
I am unable to bear this loneliness.

+

Luizinha, mojea Luizinha (Eleição-Divade-Garcez-1854)

● Luizinha, my Luizinha

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 52. Chorão, Goa

Lyrics and Music: Anonymus¹⁷⁵.

Date: Composed about 1854¹⁷⁶

Musical form: Binary

Literary form: Historical narrative in a dialogue form

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

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

Luizinha mojea Luizinha,
Luizinha, my Luizinha,
Luizinha mojea mogachéa,
Luizinha, my Beloved (my loving one),
Mêrcê Calafura sanu Divadê vetam,
I am going from Merce Calfura to Divar,
Rôdunaca.
Do not weep (cry).

Divadêchê mum tê taric,
At the ferry of Divar,
Ponguereache gallea vollé.
They have put oars of the pongero¹⁷⁷-tree.
Tujea pôttiche fodleai polle Luizinha,
They have wounded the cheeks of your beloved, Luizinha,
Rôddunaca.
Do not weep (cry).

¹⁷⁵

Fr Nascimento Mascarenhas, a priest of the Archdiocese of Goa, mentioned to me in 1994 in Moira that he finds the tune of this mando similar to that of Setembrachê ekvissavêru. Both may have been composed by the same composer. (L. Noronha)

¹⁷⁶

Following the French Revolution of 1789 and the invasion of Portugal by the French in 1807-1808 the monarchy became constitutional. Elections were introduced in Portugal and Goa. The elections in Goa were a welcome opportunity for the highly educated *Brahmin* aristocracy to settle accounts with the *mestizos* whose only profession was the army and who had established a reign of terror. The *Chardos*, the Goan version of the *Kshatriyas*, also stood in opposition to them. In 1854 a Goan deputy was to be elected to be sent to the Portuguese parliament. The government candidate did not have favour with the people. Joaquim Garcês Palha, a *mestizo* army captain was sent to Divar to campaign in favour of the government candidate after having carried out a successful campaign in Mercês and Calafur. On the 4th of November 1854 he was beaten up to death in the Square of Nossa Senhora da Piedade in Divar. The song opens with a farewell to his wife, "Luizinha, my beloved, do not weep." At a later stage she pleads among the villagers asking them if they have seen her husband. The villagers repeat the same farewell words, but the echo "Do not weep" is the very apotheosis of irony. Addenda: The word for *mestizo* in Konkani is *sankirna jati*. (L. Noronha).

¹⁷⁷

Botanical name: *Erythrina Indica*. (Romano Abreu).

Divadêchea mum tea dongrar,
On the (that very) hill of Divar,
Zaite assa cantte.
There are plenty of thorns.
Tujea Joaquinche kelleai vantte Luizinha,
They have cut (sliced) your husband into pieces, Luizinha,
Rôddunaca.
Do not weep (cry).

Divadêchea mum tea dongrar,
On the (that very) hill of Divar,
Zaittem assa caço.
There is lot of game for shooting.
Tujea pôttichem kellam masso, Luizinha,
They have minced your husband, Luizinha,
Roddunaca.
Do not weep (cry).

Vattê-chean vatsuranim,
Those of you travelling along the road,
Zannar nenaranim,
Knowing or not knowing,
Mojea Joaquinchi cobor assa zaleari,
If you have any information (news) about my Joaquim,
Sangai tumim.
Please let me know.

+

Maiachê 29-veri 1910 (Dôriac modd Africachê viajic)
On the 29th of May, 1910

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 53. Chorão, Goa

Lyrics and Music: Jaime Rebello¹⁷⁸

Date: about 1910

Musical form: Ternary

Literary form: Historical narrative

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

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

Maiachê êcontisavêri,
On the 29th of May,
Orsachê mil novecent davêri,

¹⁷⁸

This ship was on the way to Lourenço Marques. (Antsher Lobo." Early Reminiscenes of Goan Music." In: Souvenir. Third Mando Festival. 1967).

*In the year 1910,
Bosleão Margraf pakêtiri,
We embarked on the Mar(k)graf-Steamer,
Mormgão portant dha horari.
From Murmurgão port at 10 a.m.*

*Chusmo/ Refrain
Caiborem udoc nirmôl dôriéa,
How calm was the water of the clean sea,
Rocdoch keddo ôdló zalôî badéa.
Suddenly how big did you become, my (badéa).*

*Moçambique sinal começo zallem,
Signals came from Mozambique,
Blue-black dôriachem udoc dislem.
Blue-black sea water was in sight.
Coptan sangun amcam dadlem,
The Captain sent us a message,
Chear horari tuffan zatolem.
That at four o'clock there would be a tempest.*

*Chusmo/ Refrain
Caiborem udoc nirmôl dôri(é)a,
How calm was the water of the clean sea,
Rocdench keddem xencrem fuloilem badhia.
How did you (badhiéa) suddenly flare up the “xencrem” (crown on the head of a cock)*

*Tadiêu midiêu amchêu zallêu,
We started tossing around,
Chicram piriôu amchêu futtlêu.
Even our cups and saucers broke.
Laranim zaite' amchêu fatti fodlêu.
The waves hurt (broke) many of our backs.
Soglê rati cornetti vaztalêu.
The whole night the bugles were blowing.*

*Chusmo/ Refrain
Caiborem udoc nirmôl dôri(é)a,
How calm was the water of the clean sea,
Vaga bassen oddlo zalôî baddiéa.¹⁷⁹
You (baddiéa) became mighty like a lion.*

+

¹⁷⁹ The spellings *badéa*, *badhia* and *baddiéa* have been retained as in the original text. (L.Noronha)

Maimguer paiguer aum eclich choli

● *I am the only daughter*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Manuscript 1971. Song No. 32. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Monologue

Translated by Olivinho Gomes (1943-2009). University of Goa

Maimguer Paiguer aum eclich choli,
I am the only daughter of my parents,
Main Pain sukan maca vadoili,
Brought up in happiness by them,
Amizad côrun tea loforachi,
By my act of befriending that loafer,
Rinnca zalim aum Devachi.
I have become a debtor before God.

Chusmo/ Refrain

Mun'lem yeo moga yeo mojea fud' deant,
I said, do come, my Love, before me,
Bienaca lojê pasun,
Do not be afraid and ashamed of yourself,
Tuca getam mojea gofant,
I will take you in my embrace,
Beij ditam suk sontosann.
And kiss you with joy and pleasure.

Ek diss passoiek guelim Bagantulean,
One day I strolled along the Baga beach,
Dog teg chedde bountalet rostean,
Two or three boys passed by the road,
Mitto gallinam aum tanchea osleanco,
I do not care for persons of that like,
Eun ubezalle mojea fuddeant.
They came and stood before me.

Aitaracho davean foddun mago,
On a Sunday, I parted my hair on the left,
Hatant Manual gheuno bego,
With a prayer book in hand, and a bag,
Ekich nodor marli corar uncho,
I glanced quickly on the choir above,
Dixtti podlo ek anjo cosso.

And lo and behold, I saw someone like an angel.

+

Mainnechim sallkham

● *The lotuses of Maina*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 33. Chorão, Goa

Lyrics: Rev. M. Lobo, Music: Antoninho Costa

Date: Probably between 1953 and 1971

Musical form: Ternary

Literary form: Praise song

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Mainnechea dongrar aum boisunu,
I was seated on the hill at Maina,
Nodor ghel muji ubunu,
My gaze wandered into the atmosphere,
Tolleantu salkam tim polleunu,
On seeing the lotuses in the lake,
Sukhan dukham guelim sukunum.
By that joy the sorrows evaporated.

Estrilho/ Refrain

Mainna! Sôbit mujea salka,
Maina! Lovely is my lotus,
Dusrem khoinsor mellot maka!
Where shall I get an equal to her!
Mainna sôbit mujea salka,
Maina! Lovely is my lotus!
Dusrem khoinsor melot maka.
Where shall I get an equal to her!

Tollea voir nodichê degeri,
Beyond the lake, near the riverside,
Kuddtorek gheunu manddieri,
Taking Curtorim in its lap,
Fantear sun sanjechea vellari,
From early morning to evening time,
Dudhan posta sôbit Zuari.
The beautiful Zuari(river) nurses it with milk.

Estrilho/ Refrain

Soglech vatten, Devan tuka,
In all your features, God has bestowed

Bhangra fugdor ghalo moga.
On you a golden necklace, my love.

Polletam, polletam, sanjzaunu,
I have been watching till twilight comes,
Monti voir chondrim' mam' udeunu,
When the moon lights up the hill,
Manka! tum kitu mhonn porzollu,
My jewel! How bright did you shine!
Sorgincho fantto tum distali!
You looked like an offshoot of heaven!

Estrilho/ Refrain
Kalliz mujem rund kor, Deva,
Expand my heart, o God,
Ho ganv ekloch ghalcheak tinga!
That I can place this village solely into it!
+

Maman sangon maka dile (Kongottichim laram)

● Mom told me about you

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 34. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Maman sangon maka dile,
Mom told me about you,
Bhangrache gunnu mun rê tuje.
That you had some golden qualities,
Tednach kollem mure maka,
It was then itself that I came to know
Maman vinchun kadlo mhon tuka.
That mom has chosen you for me.

Kens muje manir hanv soddtalim¹⁸⁰,
I would let my hair flow down the nape of my neck,
Tuji vatt hanv polletalim,
And await your arrival,

¹⁸⁰ An Indian woman expresses her state of love by unfolding her hair. (L. Noronha).

Amcho destin hanv chintalim,
I would ponder on my future destiny,
Rat dis tukach otrektalim.
Yearning day and night for you alone.

Soglim/ All
Tujem sarkem bogor anjechem,
Your being is like an angel,
Devan maka nirmilolem.
Destined by God for me.

Mamank dispidir cortanam,
While bidding farewell to my mom,
Dukhanchim kelim hanvem konddam.
I shed tears by the puddle-ful,
Chovda-pondra vorsam zalim,
For fourteen fifteen years have passed by
Mamanchea uskear hanv vhaddlolim.
That I spent growing up in mom's lap.

Soglim/ All
Adeus, adeus, korun ailim,
I bid goodbye to her and came back
Atam tujea gopant hanv pavolim.
Reaching into your embrace.

+

Midmiddeãnim aum rodtam
● *I am weeping sorrowfully*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 54. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Midmiddeãnim ãum rodtam,
I am weeping sorrowfully,
Mãim tujo estado guê chintunum.
Thinking about your state of life, Oh Mother.
Itlo tempo fankean gueun maca,
For such a long time you kept me in your bosom,
Atam maca distai guê vicunum.

Now it looks as if you are giving me away.

Chusmo/ Refrain

Midmiddetam, fugar zatãm.

I am suffering and suffocating.

Mãi tuvem kelolim urlim guê notam.

Mother, the mistakes (faults) you have made have remained.

Atam mojea calzac podleam fottam.

Now there are stains on my heart.

Hó mojo bau gutt zanom aslo.

This my brother knew my secrets.

Conem dusmananim taca nadlo.

Some enemy cheated him.

Devano dilolo oficio mozó cadló.

The (oficio?) which God had given me is taken away,

Atam mojea calzac boslo bhalo. (Chusmo)

Now an arrow has pierced my heart. (Refrain)

Hea mojea ocolponachea tempa,

Now at this time of my bridal period,

Devan kitem nirmilem maca.

What has God destined for me.

Amim feliz zalolim mojea moga,

We were happy, my dear,

Hé-tea mojea nistur mãi paic naca. (Chusmo)

This my cruel parents do not want. (Refrain)

+

Môgu aum cortalim rê tujo

I have been loving you

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 58. Chorão, Goa

Lyrics and Music: Anonymus. Probably from Divar, Ilhas

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Môg ãum cortalim rê tuzo,

I (female) have been loving you,

Pôti tum zatolôî munn mojo,

Thinking that you would be my husband,

Dôtú nam mun zainaca tum poiçu,

*Don't remain at a distance because I have no dowry,
Dêu amcam cortolo felizu.
God will make us happy.*

*Chusmo/ Refrain
Devalaguim adorar zattam,
I pray to God,
Ekôt zãunchea passun magtam.
That we may be united.*

*Tujêlaguim zauncheac rê cazaru,
Hoping to marry you,
Meleleanc cortam aum rozaru,
I am praying to our departed souls,
Sôtiê ratim Devan boroilam tem certo,
What God has clearly written on the 6th night,
Ho-vui amcho ekôtt zauncheaco. (Chusmo)
Is that our union should take place. (Refrain)*

*Divadêche Igorjento,
In the church of Divar,
Zoddilo Sacramento cazaracho.
I received the sacrament of marriage.
Upkar attoitam Devacho,
I offer my thanks to God,
Tum pôti zalôî munn mojo.
That you have become my husband.*

*Chusmo/ Refrain
Kedem vodlem nãum gô tujem,
How great is your name,
Estrele maninc fanteavelem.
(Bright) Star of the dawn.
+*

Mojem naum sattam letrachem
My name consists of seven letters

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 35. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Monologue

Manuscript 1971.

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

Mojem nãum sat'tam lettranchem,
My name consists of seven letters,
Maninc tiku uzvaddachem,
Bright as diamonds and precious stones,
Xiumtem¹⁸¹ mogrem¹⁸² pormolachem,
Fragrant as chysanthemum and jasmin flowers,
Maninc tujeach rê mogachem.
A diamond of your love indeed.

Tum cazar zatrech moga,
After you get married, my Love,
Mojo môgo visrunaca.
Do not forget my affection.
Oxem tuvem kelear moga,
If you do so, my Love,
Dêu feliz cortolo tuca.
God will make you happy.

Aum motrêch mu rê moga,
After my death, my Love,
Mojo ugdass etolo tuka.
You will remember me.
Fonddu ustun choilear moga,
Should you open the grave and look, my love,
Môjim addam meutolim tuka.
You will find my bones there.

+

Mottint sopnanto naslolem

●*I had it neither in my mind nor in my dreams*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 56. Chorão, Goa

Lyrics and Music: Adolfo Costa

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Môttint sopnantto naslolem.

I had it neither in my mind nor in my dreams.

181 Botanical name: *Dendranthema Species*. (Romano Abreu).

182 Botanical name: *Jasminum Species*. (Romano Abreu).

Aundum Deva disgras amchêr ailem.
This year, Oh God, disgrace has come upon us.
Hem mojam bangar uncha molachem,
This my gold is of high value (price),
Sompeponim uddonum guelem.
It easily got lost (lit. went, flew off).

Chusmo/ *Refrain*
Sõvnsrach asséa sandlii rê moga,
I have given up all desires of this world,
Sorgar iec punn zabbu dhi rê maca.
But in heaven give me at least one word (lit. reply).

Sangun cobar corinezo,
I cannot finish narrating,
Hea mojea calzaché dogdого,
The misery of this my heart,
Umalear euno umalo.
Troubles after troubles.
Hem deman zallem disolvero. (Chusmo)
This case has been dismissed. (Refrain)

Caliz betoilolea Anjea.
I have offered you my heart, angel.
Dispidir cortam aum tuca.
I am saying farewell to you.
Ganttanchô far zatta tea vella,
When the bells peel,
Mojem vido melonam rê tuca.
You will not get my life,

Chusmo/ *Refrain*
Itulean sõunsar somplo rê moga.
Thus the world has come to an end.
Adeus, adeus ekleach mojea Anjea.
Farewell, farewell, my only Angel.
+

Mozo tempo cobar zatta
● My time is getting over

Type: Mando
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 57. Chorão, Goa
Lyrics and Music: Anonymus
Date:
Musical form: Ternary

Literary form: Monologue

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

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

Mozo tempo cobar zatta.

My time is getting over.

Kitem tem certo utor di rê maca.

Give me your clear word.

Tuzea vinem raunezo ixtta,

I cannot live without you, my friend,

Aitara missac meu rê maca.

Meet me on Sunday at (the) Mass.

Chusmo/ *Refrain*

Cotta cotta conam tempa,

Please, please, when

Amcho êkôt zait saiba.

will our union take place, Oh Lord?

Golleant perlam galn aum bountam,

I go about wearing pearls on my neck,

Chondrimanchem sarkem aum nialtam,

I am pondering over the face of the moon,

Ratrich nidden aum tuca sopnetam,

At night in my sleep I dream of you,

Zaguim zattôch aum fottoutam.

When I wake up I am deceived.

Chusmo/ *Refrain*

Ossem zatoch rabunezo,

When it so happens I cannot live on,

Dôniam conn fuddar mojo.

O my God, what is my future.

+

Negar zalem suka

● *You have denied me, my happiness*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 59. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Cazarachem utor maca diunum,
Having given me the promise of marriage,
Caliz gatlolem bandunum.
You kept my heart close to you (lit. tied up with you).
Derepent dusreachem aicunum,
Suddenly having listened to other people,
Maca dilôî gô soddunum.
You deserted me.

Chusmo/ *Refrain*
Dilolem utor gô maca,
You had given me your word,
Utor gô maca.
Your word to me.
Negar zalem suka.
You ignore me now, you my happiness.

Rat ani diss caddtam khontinum,
I am passing my nights and days in sorrow,
Moga tujem calliz, aum chintunum.
Thinking about your love (lit. heart), my Love.
Dôriéachê dêguer aum bossunum,
Sitting down on the sea-shore,
Calzan thaun, ulastam dukinum. (Chusmo)
I am sobbing with heartfelt pain. (Refrain)

Nimanom diss pautoch cazarac,
When the last day before marriage arrives,
Manca tuem vossunc zai cumsarac.
My dear, you should go for confession.
Borem cumsar côr tujea fuddarac,
Make a good confession for your future,
Tossenç mojem nãu sang confessorac. (Chusmo)
And also tell my name to your confessor. (Refrain)

+

Neketrachea uzvaddanum

● *In the light of the stars*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 60. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue

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

Neketranchea uzvadanum,
In the light of the stars,
Tujea sangatan aum bōuolim.
I (female) walked about in your company.
Tuum cazar zatolo munnum,
Thinking that you would marry me,
Aiz passun ankvar aum rabolim.
I remained a spinster up to now.

Chusmo/ Refrain
Chintun sang maka,
Think well and let me know,
Cazar zauncheac rabtam tuka.
I am waiting to marry you.

Utor certo dilem nam tuka.
I did not give you a sure promise.
Borvançeano tum raunaca.
Do not wait depending on my word (lit. trusting me).
Devan sorto dilear maka,
If God gives me a lottery,
Môoji potin cortolom tuka.
I shall make you my wife.

Hetéa Janerachê ratri,
On that night in January,
Matteac xiunteanchi mauloli pantti,
Wearing a garland of chrysanthemum,
Tum bai sodita tossolo poti.
My Lady, you were looking for that kind of husband.
Papachean diuncheac nezo dôti. (Chusmo)
You father cannot afford to give you a dowry¹⁸³. (Refrain)

Adeus, adeus, adeus.
Farwell, farewell, farewell.
Aichean dispidir tuca cortam.
From today onwards I wish you good-bye.
Aichê torkêcho ugdas tuca dad'tam.

¹⁸³ The dowry, a sign of respect, is known in Konkani as *dennem* (gift). It originally consisted of ornaments and clothes for the bride and money as a contingent fund. It was her share of the inheritance and gave her a feeling of equality with her brothers. It was sometimes subject to abuses and could ruin the family of the bride financially. (L. Noronha).

I am sending you a reminder of today's date.
Itlean tuji amizade aum sanditam. (Chusmo)
I am breaking up with your friendship from today onwards. (Refrain)
+

Novo tratu mum rê amcho
● *A new friendship is ours*

Type: Mando
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 64. Chorão, Goa
Lyrics and Music: Anonymus
Date:
Musical form: Ternary
Literary form: Monologue (?)
Published 28.04.1953. Printed at the Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, Goa, July 1981

Novo trato mum rê amcho,
A new friendship is ours,
Mojea calzac pettla uzó,
My heart is on fire,
Conselho aicun dusmanancho,
Listening to the advice of the enemy,
Môgo (môgu) visrunacai mojo.
Do not forget my love.

Chusmo/ *Refrain*
Ingrat tum zattai khoró,
You are really being unfaithful,
Devan tuka feliz keleapuro.
May God make you happy.

Fat'rach calzacho rê dêkunum,
Your heart is hard like a stone,
Guêlôî tum maca sanddunum,
You went away leaving me alone,
Atam roddtam dukam golounum,
I am now shedding tears,
Tujem traição chintunum.
Thinking about your treachery.

Chusmo/ *Refrain*
Adeus tuca corta aum,
I say farewell to you,
Gaat gueteleac borem zaum.
May God make the one who cheated me happy.

Tujo ugdas maca eta,
I often remember you,
Mojem caliz rê fapsota,
My heart is beating fast,
Kitem conn putvolem tuca,
How did it please you,
Abandonar corchrac maca.
To abandon me.

Chusmo/ *Refrain*
Nisturea gatkea ixttá,
You cruel friend,
Héa sôvnsarant connem rochlolo tuca.
Who created you (in this world).
+

Pai mojo kitulea fortunanho

● *My father is so fortunate*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 62. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Pai mojo kitlea fortunãcho,
My father is so rich,
Tandêl dônn tinum voddeamcho.
Owner of two or three boats (lit. oars).
Mornãñch vellar sangun guelo,
At the time of death he left asking (the people),
Sambal côr munnum burgueãcho.
To take care of the children.

Chusmo/ *Refrain*
Cotta, cotta.
Poor, poor man.
Otmõ salvar cornum.
Save his soul.
Paic mujea sorgar vor ga saiba.
Take my father to heaven, Oh Lord.

Pai patlean aslo ti-Tio amcho.
After father's death our uncle was with us.
Tanem amcho zaito sambal kelo.
He took good care of us.
Falto-unem tem-amcam ditalo.
All that we needed he used to give us.
Doniam Devan tacai velo. (Chusmo)
The Lord took him also away. (Refrain)

Mãim amchi borea noxibachi.
Our mother was of good luck.
Devan cacutt kêli tichi.
God had mercy on her.
Churchurtali famil sôgli.
The whole family sympathized with her.
Paino tica sandloli mun eksuri. (Chusmo)
Because our father had left her alone. (Refrain)
+

Pôdvi assa rê Devaco

● God has power

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 63. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Monologue

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

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

Pôdvi assa rê Devaco,
God has power,
Adar amcam diuncheac fuddaraco,
To give us help for the future,
Amchi felicidade vadcheaco,
(In order) That our happiness may grow,
Devachem benção amchêr podcheaco.
That God's blessing come (lit. fall) upon us.
Argam diumhea Dòniam Devaco.
Let us thank the Lord God.

Aiz zalle amchem cazaru.
We celebrated our wedding today.
Disgras amchem zalle rê cobaru.
Our waiting (lit. disgrace) has come to an end.

Chintuia borem amim corcheaco,
Let us think to do something good,
Côrun fuddarachi cobhoru,
Thinking about our future,
Magun benção amchem chintnamchêru.
Asking for blessing on our plans (lit. thoughts).

Soglea sôvnsara bitori,
In the whole world,
Ekuch ãum famad sunum khori.
I am the only well known and authentic daughter-in-law.
Maca khotto assa gunum.
I have faulty habits.
Cazrac muinem zaunc nam dônum,
It is not yet two months since I got married,
Dissac aum zogdim cortam tinum.
(And yet) I fight three times a day.
+

Pondraixim ekvischallisvea orsa (Chorninchea Gavant)¹⁸⁴

● Year Fifteen hundred and forty-one

Type: Varia

Source: J.A.A. Fernandes, (1884-1980). Manuscript 1971, Song No. 41. Chorão, Goa

Lyrics and Music: J.A.A. Fernandes

Date: Probably between 1953 and 1971

Musical form: Ternary

Literary form: Historical narrative

Translated by Olivinho Gomes (1943-2009), University of Goa

Pondraixim ekvischallisvea orsant,

¹⁸⁴ The Island of Chorão covering 93 km² lies 10.50 km away from the capital Panaji. In the 16th century the Portuguese called it *Ilhas dos Fidalgos*. In 1570, 1675 (as in Old Goa) and 1878 an epidemic, which was probably due to contaminated drinking water, devastated the population of the island. The traditional Hindu deities of Chorão are *Ravalnath* and *Dadd-Sancol*. When the Portuguese started their missionary work in 1541 in Chorão these deities were transferred to Mahem of Bicholim Taluka and from there to Marcela of Ponda, where they are presently venerated. The Convention of 28.06.1541 between the Vedor da Fazenda Francisco Rodrigues and the villagers Male Probu and Gondu Probu made arrangements for the construction of a small *Ermida* in Chorão. Some sources claim that it was built there where the present *Nossa Senhora de Saude* Chapel stands. In 1542 the Jesuits arrived in Chorão. The ruins of their Seminary, known as *Compro*, built from 1558 to 1560, still exist in Maddel. It was also a place for research of the Konkani language. In 1544 King Dom João III wrote a letter to the Viceroy of Goa sanctioning the erection of a church in Chorão, which was built in Maddel and received the name *Nossa Senhora da Graça*. The Viceroy Dom Affonso de Noronha (1550-1554) personally encouraged the spread of the Gospel in Chorão and even gave his family name to some neophytes. The parish church of St. Bartholomeu was built in 1569. (Information taken by L. Noronha from Gomes Catão, F.X. 1966. Subsídios Para A Historia De Chorão. Lisboa: Centro De Estudos Históricos Ultramarinos).

*In the year fifteen hundred and forty-one,
Poili kuru keli Chorninchea gavant,
The first Sign (of the Cross) was made in Chorão village,
Bandun Capel Saude Saibininchea mananc,
By building a chapel in honour of our Lady of Health,
Magun benção gal mun lanam vod'dank.
Praying for blessing on young and old.*

Chusmo/ Refrain

*Suk ani sontos adleam amcheam odillancho,
Our elders of old lived in joy and contentment,
Foxe monan ansun nachun diss passar corcho.
They passed their days cheerfully, laughing and dancing.*

*Sotravea tea xec deant(o) poitam,
In the seventeenth century we notice
Vaddun ankdo bavis ozar Kristaum,
Their number increased to twenty-two thousand Christians,
Zodlem nãum munun Fidalgos de Chorão,
They won fame as the noblemen of Chorão,
Assun jardim anim cha merendam.
With garden tea-parties where varied snacks were served.*

Chusmo/ Refrain

*Suk ani sontos adleam amchem fidalgancho,
Our nobility of old lived in joy and contentment,
Jonelar bosun violar modinham cantar corcho.
They would sit at the window playing violins and singing.*

*Solavea tea xecdeantt,
In the sixteenth century
Kristaopon suru zalem Chodnichea gavant,
Christianity reached Chorão
Bandun Capel Saude Saibininchea manank,
They built the chapel in honour of our Lady of Health,
Bavart melunc lanam voddank.
So that the faith would reach the young and old.*

Chusmo/ Refrain

*Monn adleam fidalganachem,
The mind of the old generation of the nobility,
Benção Doniam Devachem.
Was blessed by God, the Almighty.*

*Charxim chalis orsam zalim (1940),
Four hundred and forty years have passed by,*

Idalcao (Idalco)¹⁸⁵ uchambol zalo barim,
Since Idalco (Hyder Ali Khan) was agitated overmuch,
Santa Cruz Cott bandtoch militaranim,
After the army built the fortress of the Holy Cross,
Polapoll cadli dusmanannim.
The enemies were put to flight.

Ek ozar soixim 42vea orsa,
In the year sixteen hundred and forty-two,
Ankdo chodlo Kristanvancho dissachea dissa,
The number of Christians went on increasing by the day,
Bandli Igroz manank Sam Bartholomeuechea,
Another church was built in honour of St. Bartlomomeu,
Bandunc satt orsam laglim tea tempa.
That took sixteen years for completion at that time.

Tiss vodleu botti bair sorot sodam,
Thirty big ships used to leave the place always,
Fidalgo empregadanc vorunc Panelim Goeam,
Taking the Government employees to Panelim in the city of Goa,
Portun etalet chear horar sanjecjeam,
They would return at four o'clock in the afternoon,
Taiar assot Chamereant cha-meredam.
The snacks and the tea was readied for them at the chummery.

Sotraixim sotor ani satvea orsa,
In the year seventeen hundred seventy-seven,
Odrust ailem subervaechea forsan,
A disaster descended on them with arrogant force,
Zaun nissonton oist (Sacadanchea) goradaranchea,
Their storyed houses were razed to the ground.
Azun passun ditao faricpon tanchem.
Even today they are paying for their sins.

Chusmo/ Refrain
Ascartaum suscartaum,
I sigh and moan for them,
Hea amchea suksontosachea tempa,
In these times of joy and happiness,
Devan kitem nirmilam assot amcam.
What could God have destined for us!

Doniam atam magtam amim,
Oh Lord, our Master, we pray to you,

¹⁸⁵ *Idalco* is probably the Portuguese version of "Adil Shah".

Di mun uzvad amcheam gorabeanim,
Give us light in our households,
Sudarunk guineanmotte amchi,
To improve our mind and intellect,
Nitt vaat cholunc boreaponanchi.
So that we tread the path of goodness.
+

Rat diss dukanim aum roddtam

● *Night and day I am shedding tears*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 64. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Rat diss dukanim ãum rodtam,
Night and day I weep (lit. weep tears),
Fugar zatam kelôlim nuim gô notam,
I am suffering (lit. suffocating) thinking of my faults,
Atam mojem copolu daddaitam,
Now I am banging my forehead,
Moga pisso zaunum bõuntam.
My dear, I am roaming about like a mad person.

Chusmo/ *Refrain*

Rodtam rodtam mojea tempa,

I am crying, crying on account of this my situation (lit. time),

Devan kitem nirmilam maca.

What has my God destined for me.

Bava boinim pôrim bõutalom,

I (male) was going with you as brother and sister,

Lassot bazot tumguêr aum etalom.

Burning with love I used to visit you.

Juramentan uloitalom,

I spoke sincere words,

Calzaché gutt tuka ãum sangtalam.

And told you the feeling of my heart.

Chusmo/ *Refrain*

Tujea borvansean rabtalam,

*I was waiting, hoping to be with you,
Atam ãum jiu cobar cortolom.
Now I shall end my life.*

*Amchi amizade aslôli gôtti.
Our friendship was strong.
Dusman entrado zaunum zalli gô fôtti.
An enemy entered and frustrated our plan.
Tuvem kellear maca fatti,
If you turn your back to me,
Môji tuka fut'toli birmôtti.
My curse will come on you.*

Chusmo/ Refrain

*Aum cornam tuca fatti,
I shall not turn my back to you,
Devalaguim magotam bolaiki.
I pray to God to give (you) good health.*

*Adeus, adeus mojea manca.
Good-bye, good-bye, my Love (lit. gem),
Deva-laguim borem magtam tuca.
I pray to God for your safety.
Kedinch chintlem naim gô manca,
Never did I think, my Love (lit. gem),
Traição cortolêim mun maca.
That I would desert (lit. betray) you.*

Chusmo/ Refrain

*Nimanom abras gue gô tuka.
I give you my last embrace.
Mortôch rozar côr gô maca.
Pray for me after my death.*

+

Sangat cortam manca tuzo (tujo)

● *I make friendship with you, my Dear*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 65. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Sangat cortam manca tujo,
I make friendship with you, my dear,
Jurament mojea calzacho,
The hope (lit. promise) of my heart,
Aichean amigo nuim gô tuzo,
From now on I am not just your friend,
Pôti tujea fudaracho.
I am your future husband.

Chusmo/ *Refrain*
Mogach ucôd dolé,
My love, open your eyes,
Kitem âu bogtã polé,
And see how I am feeling,
Cazar zãuncheac tujécoddem.
To get married to you.

Att muinem cadle gô moganum,
We spent eight months loving one another,
Môg amcho dôrun calzantum.
Keeping our love in our hearts.
Sezra dusman entrad zaunum,
When the enemy from the neighborhood entered,
Ganjilanc uddoilé chaôunnum.
The honey-bees rose up annoyed.

Chusmo/ *Refrain*
Pois tum vossunaca,
Please do not go far away,
Dusman pattim bõuta.
Our enemies are after us.
Amigo mun tê dacoita.
They are pretending to be friends.

Calzeachea mojea gondéa,
My beloved,
Zaite amigo aslé tuca,
You had many friends,
Cazarachem utor ditoch maca,
After you gave me your promise of marriage,
Amigo dusman zale tuca.
Your friends became your enemies.

Chusmo/ *Refrain*
Ai, ai fugar zatam.

Ai, ai, I am suffocating.
Manca ducanim rodtam.
My dear, I am weeping.
Tuca dectoch foxal zattam.
The moment I see you I feel happy.

Tujea mogac gô lagunum,
On account of your (female) love,
Sem-nada ocman bogtam ãum.
I am suffering insults for no reason at all.
Kitem zatta toxem zãum,
Let whatever happens, happen,
Pirder corinam tujem nãum.
I shall not spoil your name.

Chusmo/ *Refrain*
Cazar amim zauéa.
Let us get married.
Dogaim mogan bõuéa.
Let us live (lit. walk) together in love.
Dusmananc fatt amim coruéa.
Let us turn our back to our enemy.

Adeùs, adeùs mojea manca.
Farewell, farewell, my Love.
Dusmananc dispidir amim coruéa.
Let us say farewell to our enemy.
Aiz amim Sacramento zoddla,
We have received the sacrament of marriage today,
Dogãim amim coxal bõuéa.
Let us both live (lit. walk) happily.

Chusmo/ *Refrain*
Cazar amim zalim,
We got married,
Dusmananc pois kelim,
We kept our enemy at a distance,
Dogãim ectaim amim zalim.
We are now united.

+

Sangato moga tuzo
● Your company

Type: Mando

Source: J.A.A. Fernandes, (1884-1980). Manuscript 1971, Song No. 43. Chorão, Goa

Lyrics and Music: António João Dias¹⁸⁶

Date: Composed in 1914 in Bannali.

Musical form: Ternary

Literary form: Monologue

Translated by Olivinho Gomes (1943-2009). University of Goa

Sangato moga tuzo,
Your company, my Love,
Suk sontos rê jivacho,
It's happiness and joy for my life,
Kuddint otmo astanam mozo,
While my soul lingers in the body,
Môg aum visoronam rê tuzo.
I will not forget your love.

Chusmo/ *Refrain*
Orsachi amizad gô amchi,
Our friendship of a year,
Zaunchi sasnachi.
May it become eternal.

Dispididachea amchea vellar,
At the time of our saying goodbye,
Koslo akant amcher ailo,
What an alarm descended on us,
Kobar zalo amcam dislo,
We felt that it was all over,
Sasnancho otmo cuddintulo. (Chusmo)
Including the soul of our body forever. (Refrain)

Portugalaco vettai rê ixтта,
You are going to Portugal, oh friend,
Mogacheank sandunaca,
Do not desert your loved ones,
Devachem bensão magtam rê tujeri,
I ask for God's blessings on you,
Orassavam corunum. (Chusmo)
With my prayers dedicated to you. (Refrain)

Tum voicheac voita rê ixтта,
You are going, friend, as you have to,
Voitadissot otmo mojê kudentulo,

¹⁸⁶ The composer is a Roman Catholic priest from Bannali (Benaulim) who composed another *mando* entitled Sontap Distat Cazareanche which is included in this collection. (Pereira, José/ Martins, Micael. 2000: 162-163).

*I feel my soul departing from my body,
Choi, choi, choi moje dollé,
Look at me, look into my eyes,
Tujea mogan roddun suzolé.
They have swollen weeping for your love.*
+

Sanquallê paddunc gueleari
When we went to drop coconuts at Sanquellim

Type: Mando
Source: J.A.A. Fernandes (1880-1980). Album Cantarancho, Song No. 66. Chorão, Goa
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Narrative (Landlord and Tenants)
Published 28.04.1953. Printed by the Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, Goa, July 1981

Sanquallê paddunc gueleari,
When we went to drop coconuts at Sanquellim,
Tuim dôn dent sampodlé,
There we found two stems (without coconut bundles?)
Tea ragan manducareanc¹⁸⁷ dôrun madac bandile,
Angry about that I(we?) caught hold of the tenants,
Tea ragan manducareanc dorun madac bandile.
And tied them to the coconut palms.

Bakran¹⁸⁸ amcam vaurac apoilé,
The landlord called us for work,
Máda muam fondunc lailé,
He asked us to dig up the roots of the coconut-palms,
Sat horar soréa tembo nasthanã gara daundaile.
At seven o'clock without a drop of liquor he sent us home.
Sat horar soréa tembo nasthanã gara daundaile.
At seven o'clock without a drop of liquor he sent us home.

Bakra babac zobor boguilem,
The landlord got to feel it very much,
Manducareanim ba'atte sandilem,
The tenants have abandoned the property,
Manducar Bomboi vössun aplem noxibe kelem.
The tenants went to Bombay and made a fortune.

187 *Mundkar* is a tenant.

188 *Battkar* is a landlord.

Manducar Bomboi vòssun aplem nôxibe kelem.
The tenants went to Bombay and made a fortune.

Dactea babac ojeap dissolem,
The younger son was surprised,
Goem suddun Bomboi vohunc chintlem,
He thought of leaving Goa and going to Bombay,
Pôrtun eun soglench tachem monn mudar zalem.
When they returned their mind was changed.
Pôrtun eun soglench tachem monn mudar zalem.
When they returned their mind was changed.

Matrea bakrac zobor rag ailo,
The old-aged propreitor was very much annoyed,
Morgado-ponancho tempe cobar zalo,
The time of heir apprenticeship is over,
Soglé bab cazar zatoch batcar guss' polo.
When all the sons got married the propreitor was puzzled.
Soglé bab cazar zatoch batcar guss' polo.
When all the sons got married the propreitor was puzzled.

+

Setembrachê choudavê ratri. (Revolt of the Hindu Sepoys 1895)¹⁸⁹
On the night of the 14th of September

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantaracho, Song No. 68. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Historical narrative

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

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

Setembrachê choudavê ratri,
On the night of the 14th of September,
Pônjent zalirê bobati.
There had been noise in Panaji.
Soglé ratri vazoun corneti,
Blowing their trumpets all the night,

¹⁸⁹

On the 14th of September 1895 the company of Sepoys on their refusal to move into Mozambique where the Portuguese had established a colony in about 1840 got out of their barracks and camped at Nanuz, Satari. They received the support of the Rane. An expedition under Prince Dom Affonso encountered them on the 24th of November 1895. Refer to Rodrigues, L.A.1977. "The Portuguese Army in India", in: Boletim do Instituto Menezes Bragança. Panaji. No. 114, pp. 99-110. (L.Noronha).

Sepoy sandun guele bainêti.
The sepoy went away leaving their guns (bayonets).
Daram dampun sarjent aslo guardaki.
Having closed the door the sergeant was standing on guard.

Sogle sepoi ectaim zaunum,
All the sepoy getting together,
Bardezantlean guele marche corunum.
Went along marching through Bardez.
Tanim gupit coruu pacto.
Having arranged a secret pact,
Bairo sorun guele Satarico.
They came out and went to Satari,
Dada Raneanc mandun guetle chefo.
Dada Rane taking notice of this gathered his chiefs.

Portugalac khobor diunum,
Having given news to Portugal,
Forçu ailo monvar borunum.
A man-o-war arrived full of soldiers.
Dom Afonso Sataric vossunnum,
Dom Afonso went to Satari,

Bassaunim tancam corunum,
Having given a promise to them,
Sogleam Raneanc adlo (adle?) rê dôrunum.
He caught all the Rane and brought them.

+

Setembrachê choudavê torkeri (Jivit mid'middeanchem: Xeôtt S.S. La Seine)
On the 14th of September

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 48. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form:

Literary form: Historical narrative

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

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

Setembrachê choudavê torkeri,
On the 14th of September,
Singapurchi abgot sôrli bairi.
The steamer sailed off the harbour of Singapore.
La Seine, La Seine agbôt eunn laracheri,

*La Seine, La Seine-Steamer met with a storm,
Geuli rê bitôri.
She sank, a pity.*

*Chusmo/ Refrain
Ai, ai rodrunacat.
Please, please do not cry.
Bob tumim maru nacat.
Do not shout.
Deva laguim magat.
Pray to God.*

*La Seine, La Seine agbôticho,
The Captain of the La Seine-Steamer,
Copit soro pieon nidlolo.
Was sleeping fully drunk.
Passagerancho bobau aikon zago zalo.
Having heard the shouting of the passengers he woke up.
Cabin bond corun mello.
He locked the cabin and died.*

*Chusmo/ Refrain
Ai, ai rod'dunacat.
Please, please, do not cry,
Bob tumim marunacat.
Do not shout.
Bôtti socla devoi-at.
Lower the boats.*

*Boglêc disti podta rê toddi.
We can see the shore very near,
Kalliz amchem fapsota bitôri.
Our hearts are beating fast.
Dôriant und'ki marlear khatta massoli.
If we jump in the sea the fish will devour us.
Deva tum salvar côi.
Oh God, save us.*

*Chusmo/ Refrain
Ai, ai, midmid'deanchem,
Oh, how pitiful,
Jivit tarvottteanchem,
Is the life of a sailor.
Devan salvar corchem.
May God save us.*

+

Setembrachê ekvissavêru (Eleição Modgovam 1890)

On the 21st of September

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 67. Chorão, Goa

Lyrics and Music: Luis Manuel da Costa¹⁹⁰

Date: Perhaps about 1890¹⁹¹

Musical form: Binary

Literary form: Historical narrative

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

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

Setembrachê êkvissavêru,

On the 21st of September,

Camrachim fodlem dáro (dúru).

The door of the municipality was broken open.

Dedxaem soldad adle Modgovam,

Three hundred policemen were brought to Margão,

Ponjê cornum taru.

By sending a wire to Panaji.

Missu zaunchea vellar rê Loiola¹⁹²,

At the time of Holy Mass, Loyola,

Rogtachêu zallêu zôrri,

There were streams of blood,

Atac dôrnn almetto mari,

By catching hold of our hands there were beating on it with rulers,

Otmom salvar côri.

Save our souls.

Pocianamlea garant rê Loiola,

In the house of Pocian, Loyola,

Retrato caddunc lagle,

They started photographing us,

Cornêto vazoun soldado aile,

¹⁹⁰

Mentioned by J.A.A. Fernandes in his manuscript dated 1971. Fr Nascimento Mascarenhas, a priest of the Archdiocese of Goa, mentioned to me in 1994 in Moira that he finds the tune of this mando similar to that of Luizinha Mojea Luizinha. Both may have been composed by the same composer. (L. Noronha)

¹⁹¹ This *mando* 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 Luizinha. Mojea Luizinha. (L. Noronha)

¹⁹² This *mando* praises the leader of the Partido Indiano Dr. José Inancio de Loyola: 1834-1902. (Refer to: Borges, Charles. Goa's Foremost Nationalist: José Candido de Loyola. New Delhi: Concept Publishing Co.) (L. Noronha).

*The policemen arrived blowing bugles,
Battêri corunc lagle.
They started firing.
Additional text from the manuscript of André Xett dated 1971.
Setembrache ekvissaveri,
On the 21st of September,
Duk vignum ailem re Saxttiri,
A calamity struck the territory of Salcette,
Morhgoun igorje mollari,
On the precincts of the Church of Margão,
Povan jivu dilo re farari,
The people gave their lives at gunpoint,
Vasco Guedichea fapre¹⁹³ ponnanko,
Due to stupidity of Vasco Guedes.
Bettoitam Saiba Saxttichea povako.
I dedicate this to the people of Salcette.*
+

Setembracho muinom cobar zait ailo
● *The month of September is nearly ending*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 69. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Setembracho muinom cobar zait ailo,
The month of September is nearly ending,
Outubr lagolso dissolo.
October seems to have started.
Novembranto punn éu rê moga,
Come at least in the month of November, my Dear,
Ãu rabotam rê tuca.
I am waiting for you.
Tujea vinem sôvnsar maca naca.

¹⁹³

Fapre (singular *fapro*) stands for African soldiers recruited probably from Mozambique. *Fapre* or *khapri* is a term for Africans used by some Konkani speakers. A similar word also exists in Cap Verde, a former Portuguese colony in West Africa and is probably derived from *Kafir*, a term which was used for “unbelievers” by Muslims. I received this information from M/s Beatrice Gomes-Abreu from Brazil while she was my student in Kiswahili Literature in Vienna. Her field of research is Portuguese-Creole in Cap Verde. (L. Noronha).

Without you I feel that I do not want to live in this world.

Chusmo/ Refain

Ai, rabunezo marta uzo,
Ai, I cannot wait, I am feeling hot (lit. fire is burning me),
Maca ugdas éta tujo.
I am remembering you.

Zaito tempo zalo tum guelear moga,
It is a long time since you went away, my Dear,
Rat diss ugdas eta maca.
Night and day I remember you,
Ek punn chitto nam tuji moga.
Not even one letter have I received from you.
Chintun soglem calliz fapsota.
Thinking of it my whole heart trembles.
Fugação zobor jivac bogta. (Chusmo)
I feel that my life is being strongly suffocated. (Refrain)

Kitem cor'n atam mojea mogachea anjea.
What shall I now do my Beloved Angel.
Ud'don éu tum gofant mojea.
Flying, please come into my embrace.
Môjim dukam puss lençan tujea,
Dry my tears with your handkerchief,
Diun êk beijo tujo maca,
Giving me your one kiss,
Titlean satisfação bogcheac jiva. (Chusmo)
Thus giving satisfaction to my life. (Refrain)

+

Sôbit bela minha formosa No. 1

● *Beautiful Bela, my Beautiful Lady*

(Not related to Sôbit bela minha formosa No. 2)

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 72. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Sôbit Bela minha formosa,
Beautiful Bela, my beautiful lady,

Distai lindaflôr corderosa.
You look like a slender (thin) rose flower,
Sôbit rupest anjea mojea,
Your countenance is beautiful like that of an angel,
Toddô tempo zalo mogaco amchea,
It is long (some time) since we love one another,
Sorguincho anjo sangtolo tuca.
The heavenly angel will tell you.

Chusmo/ *Refrain*

Hortantulim fullam hatanto guetam,
The flowers from the garden I take into my hands,
Moga tujo ugdas corun rod'tam,
My dear, thinking of you I shed tears,
Him mojim rogtachim ducam.
These my tears of blood.

Estrela môg amcho midmiddeancho,
Estrela, our love is of sorrows,
Codinch nuim amim to vissorcho,
Never should we forget it,
Calzac légun gavé galear ispadiché,
Even if I have wounds from a sword in my heart,
Kelear lêgun xiôr mojea rogtaché,
Even if you let my blood flow (in streams),
Zatolom a?m amigo tujea mogacho. (Chusmo)
I shall remain faithful to your love. (Refrain)

Amcho verso cantar aum cortam,
I am singing our song,
Violar thom-thim corun vazoitam,
I am pulling (playing) the strings of my viola-cello,
Caliz gonddo hatante guetam,
I am taking my heart in my hands,
Kedonam-kal etolo munn chintitam,
Thinking when you shall return,
Mogacho abras diuncheac rautam. (Chusmo)
I am waiting to give you my loving embrace. (Refrain)
+

Sobit bela minha formosa No. 2

● *My beautiful Bela*

(*Not related to Sobit bela minha formosa No. 1*)

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 46. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Sôbit bela minha formosa,
You are beautiful, my Bela,
Kiteak sentiment ditai gô maca.
Why do you cause distress to me?
Tea tujea sarkeac bulon moga,
Having fallen for your appearance,
Utor certo dilolem tuca.
I have pledged my word of troth to you.

Chusmo/ *Refrain*

Tujem sarkem anjeachem,
Your appearance was of an angel,
Fulu champeachem¹⁹⁴,
A flower of the champak,
Maninc pormolachem.
A pearl wafting perfume.

Suria porim tum gô burgeum,
You are a girl like the sun,
Estrela maninco uzvaddachem,
A star and a pearl of light,
Uloilolem utor gô tuvem,
The word that you spoke
Atam negar kiteaco gô guelem. (Chusmo)
Why did you go back on it now. (Refrain)

Môg amcho selar dekunum,
As our love was sealed in union,
Aiz passun ankvar raulon aum,
I continued to be a bachelor to-date,
Hem tujem traiçao chintunum,
Pondering over your betrayal,
Atam rhortam fugar zaunum.
I weep now in suffocation.

Chusmo/ *Refrain*

Tujem sarkem anjeachem,
Your appearance was an angel's

¹⁹⁴

Botanical name: *Pulmeria Acutifolia*. (Romano Abreu).

Fullu champeachem,
A *flower of the champak*,
Cortub deuncharachem.
But your deeds were of the devil's.

+

Sôbit kens moje manir galtam¹⁹⁵

● *I am throwing my beautiful hair on my shoulders*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 82. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue.

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

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

Sôbit kens môje manir galtam,¹⁹⁶

I am throwing my beautiful hair on my shoulders,

Moje versu¹⁹⁷ cantar cortam.

I am singing my song.

Tuzo ugdas etoch parar zatam.

When I remember you I stop singing.

Lençan ducam mojim pustam.

I wipe my tears with a handkerchief.

Chusmo/ Refrain

Sukh sontôssú boglo jivac,

I felt happiness in my life,

Abras beijo dilolea vella.

When you embraced and kissed me.

Amim ectaim zaleaum tea dissa,

On that day when we got together,

Sukh sontos boglo mojea jivac.

I felt happiness in my life.

¹⁹⁵

My father António Vicente de Noronha sang this *mando* as a farewell song for me when I left Goa in September 1981 after spending three months with him. During these three months he dictated to me the translation into English of the songs in this compilation. He died in January 1982. It was his wish that I live in Goa. I wanted to do so but the Indian Embassy in Vienna rejected my application for Indian Citizenship in 1974. (L. Noronha).

¹⁹⁶

An Indian woman expresses her state of love by unfolding her hair i.e. throwing it on her shoulders. (L. Noronha).

¹⁹⁷

Ovi which were called *versos* by the Portuguese are traditional Konkani songs. (L. Noronha).

Ho sentimento con pun curar corit cotta,
Who will heal this feeling of mine,
Hea mojea ecurponanchea tempa. (Chusmo)
In this my lonely life. (Refrain)

Kiteac sandun vetai rê maca,
Why are you forsaking me and going away,
Calliz mojem betoilolem tuca.
I dedicated my heart to you.
Sorguincho anjo yeuno rauta maca,
The heavenly angel has come and is waiting for me,
Hea mojea eksurponanchea duka. (Chusmo)
In this my lonely sorrow. (Refrain)
+

Sodanch amguêr tum etalo

● *You used to come to our home always*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 75. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Sodanch amguêr tum etalo,
You used to come to our home always,
Mogachêu fôbrô tum sangtalo.
You used to tell us tales of love.
Atam ingrat kiteac rê zalo,
Why have you now become unfaithful,
Conum dusman tuca sampodlo.
Who is the enemy who spoils you.

Chusmo/ Refrain

Eu rê moga rautam tuca,
Come, my Love, I am waiting for you,
Cobrô sangcheac maca.
And give me all the news.

Tum cazar zatrêch moga,
After your marriage,
Mojo môgu visru naca.
Do not forget my love.

Tuven ossem kelear moga,
If you do so, my Love,
Devo feliz corit tuca. (Chusmo)
May God make you happy. (Refrain)

Adeus, adeus tuca cortam.
I wish you farewell.
Mojem vid tuca betoitam.
I dedicate my life to you.
Tum sandxi zalear maca,
If you forsake me,
Môji birmôt futtôli tuca. (Chusmo)
My curse will be upon you. (Refrain)
+

Soglea sovnsara bitori

● *In the whole world*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 77. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue (?)

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

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

Soglea sōvnsara bhitori,
In the whole world,
Famad êclich sunum ãum.
I am the most notorious daughter-in-law.
Maca fotto assa gunum.
I have bad habits.
Cazrac muinem zãuncna dônum,
It is not yet two months since I got married,
Dissac zogdim cortam tinum.
And yet I fight three times a day.

Chusmo/ Refrain

A, B, C, D, E, F, G, H,

A, B, C, D, E, F, G, H,

Osli bailú melunc cotin maca.

It is difficult to get such a wife.

Tum baba chintita decunum,

My "baba" (pet), because you were thinking,

Soglo loc ansta amcam,
That people are laughing at us,
Tuca bulon cazar zalim moga.
I (female) got excited about you and got married, my dDar.
Môji môtt falhar corinaca.
Do not confuse my mind.
Futkea noxibacho meulai maca.
I got you (male) by bad luck.

Chusmo/ Refrain

I, J, K, L, M, N, O, P, Q,
I, J, K, L, M, N, O, P, Q,
Bailên maca chopkean dorilo guê.
My wife caught me in her cluthes.

Tum maca boro dista munum,
Since you (male) appeared nice to me,
Tujê laguim cazar zalim ãum.
I (female) got married to you.
Tum bestoch zainaca kiumarú,
Do not trouble yourself in vain,
Tujea mananc coruncheaco cazaru.
To get your elder sister married.
Taca raunli ankvarú.
Let her remain a spinster.

Chusmo/ Refrain

R, S, T, U, V, X, Y, Z,
R, S, T, U, V, X, Y, Z,
Bailên maca bolsant gallo guê.
My wife has made me her slave (lit. put me in her pocket)
+

Soglem vidu mum rê mojem (Forench uttor dilear maca)

● *My whole life*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 76. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Soglem vidu mum rê mojem,

My whole life,
Tujê passun sambaulolem.
I had devoted it to you.
Doleani sanglolem utor amchem,
The word which we expressed with our eyes,
Sodanch môntinto dovôrchem.
We should always keep in mind.

Chusmo/ *Refrain*

Forench utor dilear maca,
If you give me your true word,
Hat paim zor'oun feliz cortolom tuka¹⁹⁸.
I (male) shall work my hands and feet sore and make you happy.

Tuka decloli tedeach vellar,
The moment I saw you (female),
Sôvnsar zai zalo maca.
I felt this world worth living in.
Môji birmot tum gueunaka,
Do not ask for my curse,
Cazarachem utor dilam tuka. (Chusmo)
I have promised to marry you. (Refrain)

Morgovanto mozo gãum.
My home is in Margão.
Simpatizar zattam ãum,
I like you,
Dôti¹⁹⁹ toddi zalear zãum,
It does not matter if the dowry is small,
Tuje laguim cazar zatolom ãum. (Chusmo)
I shall marry you. (Refrain)

+

Sontap distat teã cazareãchê
● *I hate those married people*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 83. Chorão, Goa
Lyrics and Music: António João Dias²⁰⁰

¹⁹⁸ This is a basic traditional attitude of a Goan husband and exists also in the traditional Filipino rite of marriage in the form of *Arrahae*. (L. Noronha)

¹⁹⁹ Refer to the comments on dowry in song No. 85. (L. Noronha)

²⁰⁰ The author and composer is António João Dias, a Roman Catholic priest from Bannali (Benaulim), who also composed another *mando* Sangato moga tuzo, a touching and sentimental expression of love. It is included in this collection. (L.Noronha).

Date: 1914

Musical form: Ternary

Literary form: Monologue

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

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

Sontap distat teã cazareãche,
I hate those married people,
Midmire yetat team randanche,
I have pity on the widows,
Feliz disso ankvaranche,
Happy are the days of the spinsters (bachelors),
Liberdadin kuxalcaien gozar cõrche.
In freedom and happiness they should converse.

Chusmo/ Refrain

Cazar naca, sangat naca,
I do not want to marry, I do not want friendship,
Ankvarponn borem dissota maca.
I like to remain a spinster (bachelor).

Ankvarponanchea mojea suka,
Happiness of my spinster (bachelor) days,
Kiteac sanddun vetai maca.
Why are you forsaking me and going away.
Mojea thaim ingrat tum zaunaca,
Do not be angry with me,
Tujea vinem sõvnsar maca naca. (Chusmo)
I do not want to live in this world without you. (Refrain)

Cazarachi fõxi maca asli,
I had a wish to get married,
Mortificar avem kêli,
I longed for it.

Mãim Paiguêr zaun ekli,
In spite of being the only daughter of my parents,
Torui astam ankvar aum rauli. (Chusmo)
Yet I remained a spinster. (Refrain)

+

Sontos bogta rê jivaco²⁰¹

²⁰¹ The sand and the sea, the coconut palms, the rich vegetation and the blue sky endow the village of Benaulim with a specific charm which we experience for example in the *mando* Doriachea larari. The village of Curtorim lies in a valley. The *mandos* which were composed here rise to a certain level and descend as is

● *I feel the joy of life*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 73. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Sontos bogta rê jivaco,
I feel happiness in my life,
Uzvadd petla éa garaco.
This house is brightened with light,
Dadoscaên boguncheaco,
To enjoy it,
Magnem amim coruéa Devaco.
Let us offer a prayer to God.

Chusmo/ Refrain

Pormôl jazmincho,
The scent of jasmin,
Môgreãcho²⁰²,
Of “mogrim”-flowers,
Devan feliz kelea puro.
May God make us happy.

Ankvar-ponum bolandunum,
Having ended our single life,
Cholleãum éa curpêchea marganum.
Let us walk on this road of grace.
Estolachea rê pontanum,
With the (lit. end of the) stola,
Ectaim kellim amchim coração-ã bandunum. (Chusmo)
Our hearts were joined together. (Refrain)

Sacramento ekvotacho,
The sacrament of union,
Zalear puro uzvaddacho.
May it be of a bright future.

in the case of Sontos bogta rê jivaco by Arnaldo de Menezes. The *mandos* composed in Loutulim rise in a crescendo and suddenly descend as in Adeus korcho vellu paulo (Forsan adeus tumcam cortam in the compilation by J.A.A. Fernandes) by Torquato de Figueiredo.

²⁰² Botanical name: *Jasminum Species*.

Sangat corun ekamecacho,
Living together in friendship,
Sodanch amim feliz cadêa disso.
Let us live in happiness.

+

Sorgar dipoutat tim neketram

● *In heaven the stars are blinking*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 70. Chorão, Goa

Lyrics and Music:

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Sorgar dipoutat tim neketram,
In heaven those stars are blinking,
Suria pôrzôlun voir sortanam.
The sun shining bright is coming up.
Texench mojem caliz dipcaulam,
In the same way my heart is blinking,
Rôsinha aicun tujim utram.
Rosinha, hearing your words.

Chusmo/ Refrain

Xiuntim²⁰³ mogrim²⁰⁴ bai tuca betoitam,
Chrysanthemum and jasmin I offer to you,
Kedonam etoleim mun aum rautam.

I am awaiting your arrival.

Tuzo rupcar bai, Rosinha (Rosinho) nialtam,
Your countenance, my Lady Rosinha, I admire,

Tuca pôloun dadôxi zatam,
Looking at you I feel content.

+

Sorgar uzvadd neketrancho

● *The glow of stars in heaven*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 81. Chorão, Goa

²⁰³

Botanical name: *Dendranthema* Species.

²⁰⁴

Botanical name: *Jasminum* Species.

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Sorgar uzvad neketrancho.

Stars are shining in heaven.

Môgu mojean visrunezo.

I cannot forget my love for you.

Retrat caddun dôvorla tujo,

I have kept your photograph,

Tea amchea sukachea dissacho.

Of that our happy day.

Chusmo/ *Refrain*

Dusmanamchi fóxi cornaca,

Do not fulfill the wish of enemies,

Tujea vinem sôvnsar maca naca.

Without you I do not want to live in this world.

Porzollite tujim utram,

Your words are bright,

Distat sorguinichim neketram.

They resemble stars of heaven.

Tujea mogan fugar zatam,

I am taken by your love,

Sopnant lêgun abrassaru cortam. (Chusmo)

Even in my dreams I embrace you. (Refrain)

Tumi sandsi zalear maca,

If you forsake me,

Jiu ditolom mojo anjea.

I shall give away my life, my Angel.

Korench guttan sangtam tuca,

I am telling you truly in secret,

Tujea vinem sôvnsar maca naca. (Chusmo)

Without you I do not want to live in this world. (Refrain)

+

Sôvnsar (Sôuvnsar) chearuch rê dissancho

● *This world is just of four days*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 78. Chorão, Goa

Lyrics and Music: Luis Manoel Menezes, Divar, Ilhas

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), Chorão, Goa, July 1981

Sõvnsar chearuch rê dissancho,
This world is just of a few (lit. four) days,
Ugdas vosnam motintulo.
The memory does not leave the mind.
Anim keloleam corneãcho Marianinnho,
And of our deeds, Marianinnha,
Coixtam dogdancho.
Of our toils and labour.

Segredan kello trato,
We made a secret agreement,
Moddench paun guetlo rê gatto.
Suddenly some one betrayed us.
Zaitte coixtto tuvem kellêi Marianinnho,
You have suffered a lot of troubles, Marianinha,
Gorzê verito.
Unnecessarily.

Maca vodvodaillo Saiba,
You have made me suffer, my Lord,
Cuddi otmean soi-to.
With my body and soul.
Calzac balle marle satto Marianinnho,
You have pierced my heart with seven arrows, Marianinha,
Sôddia sangato.
Let us go apart.

+

Sovnsarant novi amizade rê (or gô) amchi

●*A new friendship in this world*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 79. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Sõvnsarant novi amizade gõ amchi,
A new friendship of ours in this world,
Sanjêcheã chear horanchêri.
Starting at four in the evening.
Dubau coslo assa zaleari,
If you have any doubts,
Apresentar corchem mucari,
We shall make it known in the future,
Dacõun amchi foxi.
Showing our wish.

Kedinch chintlem naim gõ mojea manca,
Never did I think, my Love (lit.gem),
Mojo affecto assa mun tuca.
That I have affection for you.
Nãum tujem coulear gõ maca,
If I knew your name,
Sinal passar cortolom aslom tuca.
I would have sent signs (signals) to you.
Sentir tum zainaca.
Do not feel sad.

Hó tempo mum rê cazracho,
This is the time of our marriage,
Suk ani sontos amchea jivacho.
Happiness and bliss of our life.
Dubau amcam naim rê conancho,
No one will refuse (lit. we have no doubts about anyone),
Adaruncheac ekõt mogacho,
To help our union of love,
Cõrunk fuddar amcho.
To shape our future.

+

Sõvnsarant rê dekilem

● *We have seen in this world*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 80. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Sõvsarant rê deklilem,
We have seen in this world,
Zaitem disgras amim boguilem,
And we have suffered a lot of misfortunes,
Dusmananim maca dâudailem,
Enemies have driven me away,
Tujeam doleam mucavelem.
From your sight.

Chusmo/ *Refrain*
Naca, naca sõvnsar naca,
No, no, I do not want to live in this world,
Tujo ugdas êtôch rê maca.
When I remember you.

Kitem cor'n sanddun guelo rê maca,
How could you have forsaken me and gone,
Calliz mojem bettoilelea suka.
I had dedicated my heart to you, my happiness.
Zad' dar suknnim rodtat tuca,
Birds are crying for you on the trees,
Arê ecleach mojea anjea. (Chusmo)
You, my only angel. (Refrain)

Kitem cor'n fottoilem maca,
How could you have cheated me,
Auchit morun guelo rê cotta,
All of a sudden you died and went away,
Adli suat chouncheac nozo,
I can no more look at the old place,
Sogloch ugdas eta tujo. (Chusmo)
All your memories come to me. (Refrain)

+

Suria moga podlo

● *The sun has set, my Dear*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 84. Chorão, Goa

Lyrics and Music: Caetano João Coutinho

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), Chorão, Goa, July 1981

Suria moga podlo,
The sun has set, my Dear,
Chondurimu rê udelo.
The moon has risen.
Amrêch vellu começar zalo,
The Angelus-time has started,
Moga kuim tum pavolo.
My dear, where have you (male) been (where are you).

Sodanch amguer tum etalo,
You had been coming to us always,
Mojea fankeant(o) ré bostalo,
You used to sit in my bosom,
Atam kiteac ingrato rê zalo,
Why have you become an enemy now,
Coslo guneão tuka sampdollo.
What fault of mine do you believe to have found.

Adeus, adeus, adeus,
Farewell, farewell, farewell,
Itulean sōvnsar maca naca,
I do not want (to live in) this world now,
Dolle moje damptoch ré moga,
When I close my eyes,
Patlean dukam golloun naka.
Do not shed tears for me.

+

Suria noketrancho porim porzolta

●*The sun shines like stars*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 52. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Suria noketrancho pôrim porzolta,
The sun shines like stars,
Moga mujea anja,
My Love, my Angel,
Benfeit fulu mhonn tum manka,

*You are a perfect flower, my Jewel,
Adoraru kortam tuka.
I worship you.*

Io io gopantulea anjea,
Please come, do come, the angel of my lap,
Ekuch pun beij di rê maka.
Give me at least one kiss.
Io, io gopantulea anjea,
Please come, do come, the angel of my lap,
Ekuch pun beij di rê maca.
Give me at least one kiss.

Alambradu pole tuje, môgreche²⁰⁵ kolle,
Your cheeks of alabaster, buds of moghra,
Distai motieanche zodde,
Look like pearly twin hinges,
Vizbi ghetai tuje dolle,
Your eyes are enchanting,
Kalliz lobdolem rê tuje kodde.
My heart has fallen in love with you.

+

Tambde rubim (or rozad²⁰⁶) tuje pole
Your cheeks are like red rubies (or roses)

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 85., Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Dialogue

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

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

Boy:

Tambde rubim (rozad) tuje polé.
Your cheeks are like red rubies.
Chouncheac distai kitule boré.
They are so beautiful to look at.
Papachem liçens assa zalear pollé,
See if you have the permission of your father,
Cazar za?cheac mojecode.

²⁰⁵ Botanical name: *Jasminum Species*. (Romano Abreu).

²⁰⁶ “rozad” is the traditional version, “rubim” appears only in this compilation.

To get married with me.

Girl:

Papachem liçenço assa ré maca.

I have got my father's permission.

Cazar zãuncheac rautam tuca.

I am waiting to get married with you.

Tum mojê laguim cazar zainam zalear moga.

If you do not get married with me, my Dear,

Môji birmôt futtoli tuca.

My curse will come on you.

Papan cazar maca kêli,

My father got me married,

Emcondanto vorun gaili.

And put me into hell.

Motté auliste babu ectaim zaunum,

Grown-up boys joining together,

Maca porturbaru kêli.

They disturbed my mind.

+

Tea zolmanchea mojea dissa

● *On that day of my birth*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 86. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Tea zolmanchea mojea dissa,

On that day of my birth,

Devan kitem nirmilem maca.

What did God destine for me.

Disso ani ratto chintlear moga,

If I ponder over it day and night, my Love,

Hó sôvnsar maca naca.

I do not want (to live in) this world.

Tum cazar zatrêch moga,

When you get married, my Dear,

Mojo môgu visrunaca.

Do not forget my love.
Sopnant disti podtoch maca,
When I see you in my dreams,
Mojea gofant guetam tuca.
I take you in my arms.

Aum mortoch mum rê moga,
When I die, my Dear,
Mojo ugdas etolo tuca.
My memories will come to you.
Fonddu ustun choilear moga,
If you open my grave and have a look,
Môjim ad' dam meutolim tuca.
You will find my bones.
+

Thoddo tempo zalo passar

● *Some time has passed*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Album Cantarancho, Song No. 89. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Thoddo tempo zalo passar,
Some time has passed,
Avem tuji amizad moga kellear.
Since I made friends with you, my Dear.
Itlo temp pasun mojea manca,
Since so much of time has passed, my Dear (lit. gem),
Sentimento tujo tujê motintulo,
My feelings for you,
Kitem côn avem dacouncho.
How can I show them.

Chusmo/ *Refrain*

Atam bai rautum chintun.

Now, my Lady, I am waiting and contemplating.

Tuca ditam sangun,

I am telling you,

Tujea bogor cazar ãum zãumcho nam mun.

I shall not marry anyone, except you.

Caiborem sôbit tujem nãum.
How beautiful is your name .
Bórla soglo fidalcãcho gãum.
The whole area of the nobility is adorned with it.
Cainch porva nam mojea manca,
It matters not, my Dear (lit. gem),
Digo poilem tujem utor²⁰⁷ maca,
First give me your word,
Maguir cazarachem sangtam tuca. (Chusmo)
I shall then speak to you of marriage. (Refrain)

Maca melcheac tujem utoru,
In order to get your word,
Moga maca naca tuji dôtu²⁰⁸.
I do not need your dowry, my Dear.
Coxal rau atam mojea manca,
Keep content, my Dear (lit. gem),
Avem chintun calliz dadôxi kellem,
Just thinking of you my heart feels satisfied,
Eclench tum mojea mogachem. (Chusmo)
You alone are my beloved one. (Refrain)
+

Toddea tempachea moga

● *For a short time during our friendship*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 87. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Toddea tempach amchea moga,
For a short time during our friendship,
Calza gondo dilo gô tuca,
My heart and my soul I gave to you,
Oslea goditachea tempa.

²⁰⁷

Utor meaning “word” is binding and is also used for the engagement which proceeds a marriage.

The term used for engagement is “*utor diunk*”, to give a or the word. (L. Noronha)

²⁰⁸

Refer to the comments on dowry in song No. 85. (L. Noronha)

During those eventful times.
Kiteach tum afflict cortai maca.
Why are you making me sad.

Chusmo/ Refrain
Anim dusmananchê ujir moga,
And in the face of my enemies, my Love,
Melunaca maca.
Do not come to meet me.

Aum aflicto cornam rê tuca.
I do you no harm.
Baldêu marnaca mojea calza.
Do not pierce arrows into my heart.
Sentimento guetolim mojea jiva,
I (female) shall feel sad in my life,
Quedinch aum sandchim nam rê tuca.
I shall never forsake you.

Chusmo/ Refrain
Ani sandun tum guelar moga,
And even if you leave me and go away,
Vissorchim nam tuca.
I shall not forget you.

Tujea mogac rê lagunum,
On account of your love,
Vidú mojem dilem ibadunum.
I ruined my life.
Sodanch dadoxi bountalim aum,
I had been going about happily,
Tim tujim utram rê chintunum.
Thinking of those your words.

Chusmo/ Refrain
Anim dusmanum assa anga,
There is another enemy,
Amcam rê tencunum.
Near to us (lit. touching us).
+

Toddoch tempo zalo
● A short time ago

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 88. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Toddoch tempo zalo,
It is a short time ago,
Maca môgu riglear tujo.
That I fell in love with you.
Hó sonsunc nozo manca.
I cannot bear this, my Dear (lit. gem),
Banho gueum dista ôilê zôricho.
I feel like having a bath in the spring there on top.

Chusmo/ Refrain

Ai,ai, sonsunezo marta uzo,
Ai, ai, I cannot bear this, I feel hot (lit. fire is burning me),
Manca ugdas eta tuzo.
My dear (lit gem), I think of you.

Calizachea mojea gonddea,
You, the core of my heart,
Ontoscornanchea mojea anjea.
My angel with a pure conscience.
Anjea sarkeachea mojea manca,
You resemble an angel, my Dear (lit. gem),
Kedinch aun sandcho nam gô tuca. (Chusmo)
I shall never forsake you. (Refrain)

Tujem-mojem calliz ecuch munum.
You heart and mine are one.
Pôrgôt zalo sogloch gãum.
Everyone (lit. the whole country) knows it.
Atam maca sandxi zalear tuum,
Now if you leave me alone,
Jiu mojo ditolom tuca ãum. (Chusmo)
I shall give up my life for you (I shall commit suicide on account of you).

+

Tuca decnam fuddem avem

● The moment I saw you

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 93. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Tuca decnam fudem ãvem,
The moment I saw you,
Mojem caliz dadôxi zalem,
I felt happy (lit. My heart was satisfied).
Bemfeito chounum tujem sarkem,
Seeing (pondering on) your beautiful face,
Cazar zain? maca dislem.
I felt like marrying you.

Chusmo/ *Refrain*

Zatôlim ãum tujê laguim cazaru,
I (female) shall get married to you only.
Nam zalear rautolim ankvaru.
Otherwise I shall remain a spinster.

Tum cazar zainam rê zaleari,
If you do not marry me,
Môji birmôt (birmotti) tuca fut'toli.
My curse will come on you.
Odic boro prann mojo cadleari,
It is better if I commit suicide,
Gailea poros môg tujea paiam-tallari.
Than to throw away my love at your feet.

Chusmo/ *Refrain*

Desfeito tum corinaca maka,
Don't you despise me, my Dear,
Sandlear tuvem pissim zatolim dista.
If you leave me I shall go mad.

Aum zainam satisfeito,
I shall not be satisfied,
Tuje laguim zalea bogor cazaro,
If I do not get married to you,
Sucego naim mojea jivaco,
My life has got no rest,
Pôtti côrun guetlea bogoro.
If you do not become my husband.

Chusmo/ Refrain

Pôtti tum zaunchea fuddem moga,

Before you marry me,

Mogacho abras di rê maca.

Please give me a loving embrace.

+

Tujê maman sanglolem maca

● *Your mother had told me*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 95. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue

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

Translated by Anthony Vincent de Noronha (1895-1982), Chorão, Goa, July 1981

Tujê maman sanglolem maca,

Your mother had told me,

Mojê laguim cazar cortolim mun tuca.

That she would marry me with you.

Sarco certêz tum di gô maca.

Please (you = female) give me (male) a definite word.

Cazar zaumcheac rautam tuca.

I am waiting to get married with you.

Chusmo/ Refrain

Vattêr kednam meulear maca,

If you meet me on the road,

Mogachi zabu di gô maca.

Please greet me with love.

Kitem corun certêz diunchem rê tuca,

How should I give you a definite word,

Locachi loz dissota maca.

I feel ashamed of the villagers (people).

Mojêr ingrat tum zainaca,

Do not get angry with me,

Mojea calzachea gonddea. (Chusmo)

You, the core of my heart. (Refrain)

Dukam golloun roddunaca gô maca.

Do not weep tears for me.

Ro'odd noxibaco tujea.

Cry over your own misfortune.
Sorguincheam neketranc chônunum moga,
Looking at the stars in heaven,
Nimmem tin ulás galtam tuca. (Chusmo)
I am expressing the last three sighs. (Refrain)
+

Tujea mogaco lagunum

● *On account of your love*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 91. Chorão, Goa

Lyrics and Music: Anonymus

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), Chorão, Goa, July 1981

Tujea mogacho lagunum,
On account of your love,
Rortam oddrust mojem chintunum.
I am weeping thinking of my misfortune.
Papa mãma(m) ingrato mojo dêcunum,
Papa and Mama, having seen my bad luck,
Martai fugar cornum.
They are tormenting me (lit. suffocating me to death).
Papa mãma(m) ingrato mojo dêcunum,
Papa and Mama, having seen my bad luck,
Martai fugar cornum.
They are tormenting me (lit. suffocating me to death).

Vorsae êco zatta chôli,
Every year a daughter is born,
Partilachi herdêr zali.
Claiming a right to inherit the property.
Bongum mojea cazrachim.
Pity my marriage.
Vido choleanchem.
The life of boys (is good).
Disgras chôlianchem.
Misfortune lies with the girls.

Papa mama mojê mogachê,
My father and my mother, my dear,
Kiteac rodtai fugar zaunum.

*Why are you weeping getting suffocated,
Partilho mojea herançachem,
Part of my inheritance,
Escritura corun(u),
Give me in writing (the document),
Diai dôticheu.
The document of my dowry.
+*

Tujea utrar rê patieuno
● *Trusting on your word*

Type: Mando
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 56. Chorão, Goa
Lyrics and Music: Anonymus
Date:
Musical form:
Literary form:
Unpublished Manuscript 1971
Translated by Romano Abreu, Moira, Goa, July 1981

*Tujea utrar re patieuno,
Trusting on your word,
Aiz sann ankvar aum rabolim.
Until today I remained a spinster,
Tum ingrat kiteac zaunum,
Why have you become ungrateful,
Veta maca rê sandun.
Why are you leaving me and going away.*

*Chusmo/ Refrain
Orsam amim sambalolim re dekunum,
We lived for years in Goa knowing one another,
Goeant eklem manink mojem goniporim udunu gulem.
My one jewel flew away like a kite.*

*Adeus corun mojea moga,
Bidding good-bye, my Angel,
Kiteak sandun ot're maka,
Why are you going leaving me alone,
Kosol destino saiba mojo,
What kind of destination is mine,
Ankvarpon sonsunezo,
I cannot bear to be a spinster anymore,
Cazracho borvanço kobar zalo.
I have no hopes of marriage.*

Chusmo/ *Refrain*

Kosol destino mure mozo,
What is my destination,
Sodanch dukanim jieuncho.
To live always in sorrow.

Sukach tempo kobar zalo,
Time of happiness is over,
Mid' middeancho vellu paulo,
Time of suffocation has come,
Feliz zaunnum punn re moga,
At least you remain happy,
Disti podlear puro maka.
Your sight is enough for me.

Chusmo/ *Refrain*

Mirmid-zallo bogtai mojea jiva,
I get burning sensation in my life,
Devan nirmil na re maka,
God has not destined me,
Sodanch sangat korcheac tuka.
Always to accompany you.

+

Tujem calliz mojem munum

● *Saying your heart is mine*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 92. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Tujem calliz mojem munum,
That your heart is mine,
Morgovam borla soglo gaum,
The whole of Margão is talking of it (lit. is full of it),
Calzac môg tujo dourunum,
Keeping your love in my heart,
Atam moga môrunc paulom ãum.
I (male) am now at the point of death, my Dear.

Chusmo/ Refrain

Ai, ai, entoscornanche gai ré moje,
Oh, oh, the sobs of my heart,
Ai, ai, conanco sangunche.
Oh, oh, whom shall I tell that.

Môtu zaunco pauli pixi,
My mind is nearly going crazy,
Tuvem dusreachi kêli mun axi.
Because you desired another one.
Tujea Papac mamanc zabor zali fôxi,
Your father and mother were very happy,
Endeachea rucar kursar marchi.
(Meaning not clear. Endo = half-witted person?).

Chusmo/ Refrain

Ai, ai, calzacho mojo sentimento atam,
Oh, oh, the sorrowful feelings of my heart,
Ai, ai, conanco sanguncho.
Oh, oh, whom shall I tell.

Papa-mamanchi môtu zali pixi,
My father and my mother lost their senses (lit. got mad).
Dêkun côrunc paulim fatti.
That's why they have delayed it.
Familachi tanim aicun fôtti,
Having heard the lies of the family members,
Maca euncheac pauli vavôtti.
(White ants started biting me?).

Chusmo/ Refrain

Ai, ai, cudhiche atam volvolle moje.
Oh, oh, the sufferings of my body.
Ai, ai, conanco sangunche.
Oh, oh, whom shall I tell.

Adeus côrinezo tuca.
I cannot wish you good-bye.
Kiteac tum sandun veta rê maca.
Why are you forsaking me and going .
Mojem viddo avem betoilolem tuca,
I dedicated my life to you,

Adelina²⁰⁹, Adelina mojea manca.
Adelina, Adelina, my Dear (lit. gem).

Chusmo/ Refrain

Ai, ai, ducancho atam vau rê mojo,
Ai, ai, I am shedding a river of tears,
Ai, ai, conanco betouncho.
Ai, ai, whom shall I offer it to.
+

Tum moga mmguêr etalôî tea tempa

●*At the time when you used to come to our home*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 90. Chorão, Goa

Lyrics and Music: Probably by J.A. A. Fernandes (André Xett)

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Tum moga amguêr etalôî tea tempa,
At the time when you (male) used to come to our home, my Dear,
Môî mogan bôutaleã sodamcal.
We used to walk about in love.
Kiteac ingrât zalôî éa voctar.
Why have you (male) now become unfaithful.
Rodtam rodtam mojea moga.
I am weeping, weeping, my Dear.
Caiboro amcho par, soptalo dogãincho.
How well we agreed with one another, both of us.
Derepento dusman entrar zalo.
Suddenly an enemy came between us.

Chusmo/ Refrain

Rodtam, rodtam goloun ducam,
I am weeping, weeping shedding tears,
Dusmanan separar kellig munn amcam.
That an enemy has separated us.

Ek diss disti podonaim zalear,

²⁰⁹ Adelina, Aurora, Aramita, Cecilia, Luízinha and Dona Piedade for the upper strata on one hand and João and Jacquin and Philomena, the carpenter's wife on the other hand are social-strata-specific names which appear in the *dulpods* and *mandos*. (L. Noronha).

*If I had failed to meet you even for one day,
Caliz mojem zatalem abalar.
My heart used to get disturbed.
Chitti borôun dovortalim zonellar.
I used to write letters and keep them on the window.
Dusro Santan amcho postacar,
The other Santan, our postman,
Ragar zatalôî chitti boroinam zalear.
He used to get angry if we do not write letters.
Atam, mojea-baló marlôî calzar.
Now you shot an arrow at my heart.*

Chusmo/ Refrain

*Kitem cor'n tum zatolôî cumsar,
How could you (male) confess,
Patcam amim kelleam tim adlea tempur.
The sins we committed in the past.*

*Chorão vortouta mojo gãum.
Chorão is my country .
Adli fidalcamchi vistin ãum,
I am a friend of the old nobility, (vistin = friend)
Caim nozo locan pirdear kellar nãum.
It makes no difference if people defame our name.
Adim amim petoileat lampião.
In the past we offered lanterns.
Diss ani ratt mojo guetalôî umão.
Night and day you (male) used to embrace me.
Atam mojo coslo zalo guneão.
What has then been my fault.*

Chusmo/ Refrain

*Adorar zau dimbi galun,
Kneel down and pray,
Devan amcam boxilea puro munn.
That God may forgive us.*

*Kõntiche ullas moga rod'tam.
Sorrowful sobs I am weeping.
Diss ani rat roddun cad'tam.
Day and night I spend in tears.
Ugdas tujo etôch moga macam,
When I remember you,
Pissea pôrim zaun ãum bõuntam.
I go about like a mad woman.*

Abras beijo²¹⁰ moga conn ditolo atam.
Who will now embrace and kiss you, my Dear.
Tujeavinem sōvnsar maca nacam.
Without you I do not want to live in this world.

Chusmo/ Refrain

Ugdas dovorla hea sōvnsarant.
I left behind my remembrance in this world.
Raunozo Chorninchea gavant.
I cannot live any longer in this country of Chorão.
+

Tum môji eclich mun mogachi

● *You (female) are my only one*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 103. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Tum môji eclich mun mogachi.
You (female) being my only love .
Amizad côrunc chintli tuji.
I thought of making friends with you.
Hi fôxi zaito rê Devachi,
This being the desire of God,
Dêcun moga amizad amchi zali rê sasnãmchi.
Our love, my dear, was eternal.

Chusmo/ Refrain

Amizad kelear paiã talla galun vexi.
If we become friends you may trample our friendship under your feet and go away.
Nam zalear amizad amchi sasnãmchi.
Otherwise it will be eternal.
+

²¹⁰ “Embrace and kiss”, involving the touching of cheeks, was probably introduced by the Portuguese into Goa as a form of greeting. The traditional Indian way of greeting, known as *anjali*, is to fold the hands on the breast with the elbows pressed towards the chest when greeting friends, brothers and sisters. When greeting the parents or elders the fingertips should touch the chin and when greeting a monk or a deity the finger tips should touch the forehead. The Konkani word for “to embrace” is “*veng marunk*” and “to kiss” is “*maum geunk*”. (L. Noronha).

Tum veta mun viagic moga

● Since you are going on a journey

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 94. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Tum veta mun viagic moga,
Since you are going on a journey, my Dear,
Keddo odlo sentiment boglo rê jivac,
What a big sorrow I felt in my heart,
Tuca sandun Goeã guelim,
I (female) left you and went to Goa,
Ducã golloun rodlim.
And wept tears.

Chusmo/ *Refrain*

Ulôilôlim utram tujim,
The words which you spoke,
Nirfoll zallim.
Became useless.

Jivac mojéa kêdi vodli bogta rê foxi,
What a great joy in my life,
Moga tujeam utrachêu vachun chiti,
After reading the words of your letter, my Dear.
Nidênt tuca deklo rati,
I saw you at night in my sleep,
Chintun môtt zatta pixi. (Chusmo)
Thinking (of you) my mind goes crazy. (Refrain)

Gara mãi pai rodta rê tuca.
Father and mother are crying for you at home.
Hortant suknim gaita rê moga.
Birds are singing in the garden, my Dear.
Ugdas tuzo étrêch maca,
When I think of you,
Sõvnsar passuno naca. (Chusmo)
I do not even want (to live in) this world. (Refrain)

+

Ugdas dôtam

I remember (I keep in mind)

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 96. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue (?)

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

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

Ugdas dôtã dusrê viazicho.

I remember the second (the other) voyage.

Agbotir chodtôch sodim ulasso,

After climbing the steamer I sighed,

Calzant tann moga avem tuca dilôli bass (abras?).

I gave you a heartfelt embrace, my Dear.

Moro pôrian cobar tuji zaumchi nam ass.

Until I die my longing for you will not end.

Chusmo/ Refrain

Bôu socialim uton dêkir ãum bostam,

I get up early in the morning and sit on the deck,

Ugdas êtoch dôriachim laram meztam.

When I remember you I count the waves.

Agbôticho namgôr oir cadinam fudem,

After the anchor of the steamer was lifted,

Caliz mojem uddon veta xem dislem.

I felt as if I had lost my heart (lit. my heart was flying off).

Caiborem dadôxibôrit xear amchem Goinchem.

How peaceful is our home country Goa.

Vét bória pottac lagun soddchem poddlem. (Chusmo)

We have to leave it on account of this our little stomach. (Refrain)

Agbôt choltoch vatt dissanchi chear,

The steamer having sailed, the road seems to have disappeared (lit. just of four days),

Sucnem passun uddonaslem téa ontrollar,

Not even a bird can be seen in the sky,

Sôrbountim cupam modem somudran,

The steamer being surrounded by the ocean,

Itlim choddam marecar dôr'eachim laran. (Chusmo)

The waves of the ocean seem to be so cruel. (Refrain)

+

Ugdas eta maca Natalamchê Ratricho

● *I remember that Christmas night*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 97. Chorão, Goa

Lyrics and Music: R. L. Dalgado²¹¹

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Ugdas eta maca Natalamchê ratricho,

I remember that Christmas night,

To diss amchê amizadicho.

The day of our friendship,

Nial côr rê moga chondrimacho,

Consider, my Love, the moon,

Tacher môg soglo sompla amcho.

All our love has been placed (fixed) on it.

Chusmo/ *Refrain*

Sintid nam moga liçãovanchêr bogér tujêr,

My mind is not on my studies, but only on you, my Love,

Dekun punish dimbi galtam ãum bancanchêr.

That is why I am punished to kneel down on the bench.

Papan Goeam san haddun maca,

My father brought me from Goa,

Iscol xiconc gatlem rê Bandra.

And sent me (female) to a school in Bandra.

Axetalim rê moga chitt borounc tuca,

I was so anxious to write a letter to you,

Cotta Madri mojea pattlean bounta. (Chusmo)

Pity that the nuns were spying on me. (Refrain)

Goeam cobor gatzolli avôî,

The news must be roaring in Goa,

Baby amchem Inglez xicta mun Bomboi.

That our Baby is studying English in Bombay.

Goeam aslim tedonam rebeco sicoitalôî.

You were teaching me violin while in Goa.

²¹¹

Refer to: F.X. Oliveira, Gitam Jhelo, Album 1, p. 18. Published by the author in 1971: Hakim House, 2nd Floor, Hamalwadi, Dhobitalao, Bombay 2.

Gara vetanam êk beijo ditalôî. (Chusmo)
When going home you used to give me a kiss. (Refrain)

Ratrichim nident aum sopnetam.
When I sleep at night I dream.
Tassoch ugdas eta maca lição cortanam.
I remember you in the same way when I study.
Moga tujê vinem suk maca nam.
My dear, I am not happy without you.
Abrás beijo²¹² tuca anga than Goeam. (Chusmo)
I am sending you an embrace and a kiss from here to you in Goa. (Refrain)
+

Utton zago zatrech

● When I get up and wake up

Type: Mando
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 98. Chorão, Goa
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Monologue
Published 28.04.1953. Printed by the Codialbail Press, Mangalore, Karnataka
Translated by António Vicente de Noronha (1895-1982), Chorão, Goa, July 1981

Utton zago zatrêch gô manca,
When I get up and wake up, my Dear (lit. gem),
Nimano abras ditam go tuca.
I give a last embrace to you (female).

Chusmo/ Refrain

Combean sadu gatlo gô manca,
It has dawned, my Dear (lit. The cock has crowed, my gem),
Adeus cortam tuca.
I wish you farewell.

Dolleam bair aum vetôch gô manca,
When I depart from your eyesight, my Dear (lit. gem),
Mogo mojo visurnaca.
Do not forget my love.
Dusreac gofant gueuno gô manca,
By embracing another person, my Dear (lit. gem),
Traição corinaca.
Do not betray me.

²¹²

Refer to the footnote to Tum moga amguêr etalôî tea tempár. (L. Noronha).

Traicão motinto asleari,
If you have temptations in mind to betray me,
Ulloilolim uttram gô chinti.
Consider the words you have spoken.
Chintun dusreac gofant guetleari,
If you deliberately embrace another one,
Deú laitolo kasti.
God will punish you.

Môntir aum missac vettam,
I go to Mass to Montir (Monte Guirim?)
Fatlean fudlean tuca gô choitam.
And look for you all round (lit. front and back).

Dimbi gallun Devalaguim magtam,
I kneel down and pray to God,
Feliz côr munn amcam.
To make us happy.

+

Vinchun cadilolea suka

● *My selected joy*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 57. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971

Translated by Olivinho Gomes (1943-2009). University of Goa

Vinchun cadilolea suka,
My joy selected for me,
Ingratponum dacoïnaca,
Do not display ingratitude,
Fanteaparavelem neketr²¹³ munum,
That you are a star at the break of dawn,
Oreguetam tuka.
I yearn for you.

Chusmo/ Refrain

²¹³ This expression is probably inspired by *Stella Matutina* (Star of the Dawn / Morning) in the litany to Mary, the Mother of Jesus. (L. Noronha).

Chintun tum pole moga,
Ponder over it, my Love,
Him utram sangotam tim tuka.
The words that I speak to you.

Pôrzôllit tujim utram,
Your brilliant words,
Sopnant aum aikotam,
I hearken to them in dreams,
Bore gunn tuje chintunum moga,
By reflecting on your virtues,
Pixea pôrim zatam.
I become mad with love for you.

Chadineam vellar noketrando,
At the time of moonlight, oh stars,
Sandon vochonacat maca,
Do not abandon me and go your way.
Sovnsarantule vilap chintun,
By reflecting on the world's suffering,
Rôddunc eta maca.
I feel like weeping on that score.

+

Vorsam sabar sarlea uprant pordesant

●*After being long abroad*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 58. Chorão, Goa

Lyrics : Prof. Levind Rodrigues. Music: Rev. Dr. Lagran Fernandes

Date:

Musical form: Ternary

Literary form: Dialogue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Vorsam sabar sarlea uprant pordesant,
●*After spending several years abroad*
Goenchi umxik tufan korta kallzant.
The longing for Goa stirs a storm in the heart,
Goenchem xhar ufo taamchea monant,
The city of Goa hovers in their mind,
Rudoï buddtaukanchea somdirant. (Dukamchea sodirant).
Drowned in the sea of sorrow.

Chusmo/ Refrain

Lhanponnachem goddsopon,
The sweet dream of childhood
Koxem vochunknam uddon?
How 's that it did not go flying?
Goeantuch a(a)ssa dhean mon.
It is rooted in Goa, heart and soul.

Vavra! khatir xinvrolean 'kea jogant (3),
They have spread all over the world,
Pun umkit, môm oddta Goenchea painneant,
But nostalgia, love draws them to Goa's cradle,
Vhôdd môdd upraslem tarvar somdirant,
When a mighty storm rocks the ship at sea,
Khontichea bharar prem' (4) Goenchoch kalzant.
Amidst distress, the love for Goa animates.

Soglim/ All
Dukh talleant, magnnem vonttanr,
The pain in the voice, a prayer on the lips,
Ghondd sorta kai hordeea bhair!
The heart appears to be falling out of the chest!
Kitem jigjigta mukhar?
What sparkles before me I wonder?
Bhov sukheast Goenchem bhanddar!
A very happy Goan treasure.

Hea rôsrôxit gopant amchea Goenchea,
In this refreshing lap of Goa
Dukh-sukhachim lharam-lharam marta,
Waves lap of happiness and sorrow,
Mukamoll nill vo porzollit zata,
Our countenance turns resplendent or blue,
Punn Goeam pavtanv mhonn jiv sontosta.
But on reaching Goa life is filled with joy.

Soglim/ All
Xekim tarum ieun pavta,
At last the ship arrives in port,
Tea Murganvch' dokeak lagta,
It is docked at the harbour of Mormugão,
Zômnr paem amche dhortanch,
On setting our feet on that ground
Thoim bhum-euncho umanv ghetla.
We have planted kisses on that land.

+

Xitol chondrimanche ratri

● On a cool moonlit night

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 59. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Xitol chondrimanche ratri,
On a cool moonlit night
Poilich bhatt zali amchi,
We met for the first time,
Papachi mamãch moga zoboruch dosti,
My love, my parents forced me
Separar amcam corchi.
To separate myself from you.

Chusmo/ Refrain
Separar tum zaunaka,
Do not separate yourself from me
Mojea calzachea gondea.
My treasure of my heart.

Atam Africak aum vettãum,
Now I am going to Africa,
Kalliz vengun abras ditam,
I embrace you close to my heart,
Dukam gôloitam, tuka beijo ditam,
I shed tears, I kiss you,
Mannkam mottian gheuno etam.
I shall return with jewels and pearls.

Chusmo/ Refrain
Moga sandun tum vetta,
My love, you are going away leaving me,
Oxem calliz fapsunk laitai.
Allowing thus my heart to be torn apart.

Tuka sandchi muilear ekli,
To leave you all alone,
Perturbar zata tokli,
My head becomes heavy with di stress,

Kosli mama tuji, nistur kalzachi,
What a hard-hearted mother you have,
Kakut corinam ti amchi.
She does not take pity on us.

Chusmo/ Refrain

Bhôngchem assa tem bhogtolom,
I shall suffer what may come
Tuka Africac vortolom.
But I (male) shall take you to Africa.

+

Zaitea tempachea Baé

● Since a long time, my Lady

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 99. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Zaitea tempach mojea baé,
For a long time, my Lady,
Maca sentimento kitea dilôî,
You upset me (lit. Why did you give me worries).
Doké gueunum tum morunum,
You were beaten (lit. struck with blows) and killed.
Soglea sôvnsrac tonduu kello.
You made us all (lit. the whole world) sad (lit. cold).

Chusmo/ Refrain

Cotta cotta rodtam tuca,
Pity, pity, I am crying for you,
Sopnant disti podtôch rê maca.
When I see you in my dreams.

Kitem côrun sandilo gô maca,
In what a sad way you left me (lit. How did you leave me),
Auchit moron guelem cotta,
You died suddenly (lit. You departed with a sudden death), a pity.
Zaddar sucnim rodtat tuca,
The birds in the trees are mourning (lit. are crying for you),

Agô ecleach mojea suca.
You, my only happiness.

Chusmo/ *Refrain*
Suat adli chouncheac nozo,
I cannot look at the old place,
Sogloch ugdas eta gô tujo.
All old memories of you come back.

Sõvnsarant avem dekilem,
I saw in this world,
Zaitem duk avem boguilem,
And also suffered much sorrow.
Dusmananim maca daundailem,
An enemy drove me away,
Tujean dolleam mucavellem.
From your sight.

Chusmo/ *Refrain*
Rozrant punum cõr mojo mogo,
At least in prayer love me,
Fatlean magun dadtam sucego.
I shall pray for you and wish that you repose in peace.

Adeus, adeus, adeus,
Farewell, farewell, farewell,
Tin ullas tuzêr galtam,
I dedicate three sobs for you.
Amréch vellar tuca soditam,
I am leaving you at Angelus time,
Agô tucach aum rodtam.
I am weeping for you alone.

Chusmo/ *Refrain*
Fatlean borem magun daddu,
Pray and send me your blessings,
Anjeam modem raun sorgaru.
Stay in heaven with the angels.
+

Zaitea tempachea moga
● *Our long time love*

Type: Mando
Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 102. Chorão, Goa
Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Zaitea tempach amchea moga,

Our love lasted long.

Kitea sandun vetai rê maca,

Why are you (male) leaving me and going away,

Sentimento boglo mojea calzac,

I felt sorrow in my heart,

Codinch aum sandinam rê tuca.

Never shall I leave you.

Chusmo/ Refrain

Anim sandun tum guelear moga,

And if you leave me and go,

Visornam rê tuca.

I shall not forget you.

Kitem cor'n soddun diumcho rê tuca,

How can I forsake you,

Mojem caliz betoilolea suca,

I have dedicated my heart to you, my happiness,

Ossolea sukachea mojea tempa,

At this my time of happiness,

Him môjim dukan betoitam tuca. (Chusmo)

I am dedicating my tears to you. (Refrain)

Soglenc calliz nuim ré mojem,

My whole heart,

Tujea mogan ré guspolem,

Was filled (confused) with your love,

Ea ogtar ecuch utor tujem,

At this moment only one word of yours (will suffice),

Amim dogaim sukan jieunchem. (Chusmo)

And both of us will live in happiness. (Refrain)

+

Zaitim dukam rê goloilim

● *I shed many tears*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 60. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Zaitim dukam rê gôloilim,
I shed many a tear,
Pixim zauncheac mure paulim.
I (female) almost went mad.
Zonelar bhosun tuka rautalim:
I would wait for you sitting at the window,
Tuje saullek rê choitalim.
Watching for your shadow.

Chusmo/ Refrain

Atam tuka choilea rê vinem sukh nam maka,
Now I have no joy without seeing you,
Kedinch tum sandinaka.
Please do not leave me ever.

Bhurgueponant porean anjea,
Even in my childhood, my Angel,
Tuzo môg assa maka.
I had treasured my love for you.
Inchan tinchan tum bonv naka,
Do not move around here and there,
Fiudar ugtench assa rê tuka.
The front door is always open for you.

Kazrachim uttor dire moga,
Give me your word of marriage, my Love,
Kaliz mhojem dukoi naka,
Do not hurt my heart,
Ekvott zatoch amcho moga,
Once we are united, my Love,
Dev feliz kortolo tuka.
God will make you happy.

+

Zaito tempo bõuleão mogan (Sõunsar cortubancho)
We walked (went about) together in love for a long time

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 101. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Zaito tempo bõuleã mogan,
We walked together in love for a long time,
Modench pavun nadlim dusmanan.
Halfway we were cheated by an enemy.
Atam bõutam rê fugar zaun,
I am now going about suffocated,
Dusman bõutat mun amchê patlean.
Our enemies are following us.

Chusmo/ Refrain

Môg âvem côrun tujo dusman zalo ré ubo,
After falling in love with you my enemy got active (lit. stood up),
Sõvnsar foroch cortubancho.
This world is indeed full of troubles.

Rod'tam rod'tam rogtachim ducam.
I am weeping and weeping tears of blood.
Dusmananc moga borem magtam.
I am wishing the enemy well, my Dear.
Sõvnsarachi axea maca nam,
I have no desire to live in this world,
Bogor sorguincho rosto tanctam. (Chusmo)
I am just walking the road to heaven. (Refrain)

Nident ratchim ãum sopnetam,
I sleep at night and dream,
Tujea rupcaralaguim keutam,
I play with your shadow (lit. resemblance),
Vonttanc-vontt tencoun beijo diunc vetam,
I try to bring my lips near to yours and kiss you,
Zaguim zaun moga fotoutam. (Chusmo)
Waking up I feel deceived. (Refrain)

+

Zaito tempo raulim

● *I waited for a long time*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho. Song No. 100. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

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

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

Zaito tempo raulim rê ãum,
I (female) waited for a long time,
Tuje laguim cazar zatolim munum,
Hoping to get married with you,
Pôtin tuji zãuncheac rê aum,
To become your wife,
Nirmunc maca nam Devanum.
God did not destine it for me.

Chusmo/ Refrain

Retrat dad rê parcel corunum,
Send a photo by letter,
Urlole dis cadtam sarkeac tujea chounum.
That I may spend my days looking at you carefully.

Hé moje chintun midmidde,
Thinking of these my sorrows,
Dukanim moje bhortai dolle.
My eyes are full of tears.
Cazar aum zattim aslolim pai,
I would have got married, my father,
Amigo mojea Costa coddé.
With my friend Costa.

Chusmo/ Refrain

Ai, ai Costa, amigo rê mojea,
Ai, ai, Costa, my friend,
Ugdas etoch sōvnsar maca naca.
When I remember you, I do not feel like living in this world anymore.

Cazar aum zaunchea rê fuddem,
Before I got married,
Zaitte sentimento dilo maca tuvem.
You caused me lot of worries.
Cosloch amigo meular rê tuca,
Whoever may be your friend (lit. Whatever kind of friend you may get),
Mojo môg visrunaca.
Do not forget my love.

Chusmo/ Refrain

Ai, ai, ai, cotta gô manca,
Ai, ai, ai, (...?), *my Dear*,
Tujem chintlear sôvnsar legun naca.
When I think of you, I do not feel like living in this world anymore.

+

Zaito tempo zalo
● *A long time now*

Type: Mando

Source: J.A.A. Fernandes (1884-1980). Album Cantarancho, Song No. 61. Chorão, Goa

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Manuscript 1971.

Translated by Olivinho Gomes (1943-2009). University of Goa

Zaito tempo zalo,
A long time has passed now
Tujo môgo (môgu) riglear maka.
That I have fallen in love with you,
To sosunezo manka,
I cannot bear it any longer, my Jewel,
Bedloi zorir banho gehein dis' sota.
I feel like having bath at the Bedloi spring.

Chusmo/ Refrain

Ai, ai, sonsunezo,
Ah, ah, I cannot bear it any longer,
Manka ugdas eta tujo.
My Jewel, your memory assails me.

Ontoscornanchea mojea moga,
My love of the depth of conscience,
Calzachea mojea suka,
My happiness of the heart,
Anjea sarkem tujem manka,
Your appearance is like an angel, my Jewel,
Gravar mujea calzanto zalolem assa.
It is already engraved in my heart.

Chusmo/ Refrain

Ai, ai, rhortam aum,
Ah, ah, I weep my heart for you,
Mogacho gutt sangonezo munum.

For I am unable to disclose love's secret.

Tujem kalliz mojem munum,
That your heart has been won by me,
Porgotlo soglo gãum,
It was proclaimed by the whole village,

Atam sandun gheleari maka tuum,
If you go away now deserting me,
Jiv mojo tuka ditolim ãum.
I will commit suicide for you.

Chusmo/ Refrain

Ai, ai, mogacho abras,
Ah, ah, an embrace of love,
Manka diuncheaco rautam tuca.
My Jewel, I await to bestow you.

Xevott / End