

Deknni

Editorial date of the lyrics: 1st June, 2005

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

Biographical Notes

José Pereira, a Goan, was born in 1931. He has a B.A. in Sanskrit and a Ph.D. in Ancient Indian History and Culture. He was Professor for Comparative Culture at the University of Lisbon (1959-1960), Research Fellow in the History of Indian Art, School of Oriental and African Studies, University of London (1961-1966), Research Associate, American Academy of Benares (1967 - ?), and is at present (2000) Professor at Fordham University, New York.

He has worked with Micael Martins doing research in the field of the Konkani Song since 1954.

A selection from his publications is listed here:

Pereira, José / Martins, Micael. 1967. A Sheaf of Deknnis. Mumbai: Konkani Cultural Association. (Also in preparation in 1967: A Sheaf of Kunnbi Songs, A Sheaf of Dulpods, A Sheaf of Fell Songs, The Mandos of Arnaldo de Menezes).

Pereira, José. 1980. "Types of Konkani songs", in: Indica. Mumbai: St. Xavier's College, Institute of History and Culture. Vol. 17/2, pp. 123-137.

Pereira, José. 1992. Literary Konkani. A Brief History. Panaji: Goa Konkani Akademi.

Pereira, José / Martins, Micael. "Goa and its Music", in: Boletim do Instituto Menezes Bragança, Panaji. Nrs. 128 (1981), 144 (1984) pp. 75-82, 145 (1984) pp. 19-112, 153 (1987) pp. 89-108, 154 (1988) pp. 41-48, 155 (1988) pp. 41-72 (Bibliography 43-55), 156 (1988) pp. 25-40, 158 (1989), 169 (1993) pp. 67-77.

Pereira, José / Martins, Micael. 2000. A Song of Goa. Mandos of Yearning. New Delhi: Aryan Books International, Pooja Apts., 4B Ansari Road, New Delhi 110002.

Pereira, José / Martins, Micael. 2003. A Song of Goa. Mandos of Union and Lamentation. New Delhi: Aryan Books International, Pooja Apts., 4B Ansari Road, New Delhi 110002.

Pereira, José / Martins, Micael. 2004. Mandos, Dulpods and Deknnis. New Delhi: Aryan Books International, Pooja Apts., 4B Ansari Road, New Delhi 110002.

Micael Martins (1914–1999) was born in Orlim, Goa. He first studied music at the Colégio Música at Margão, Goa. He taught music to children in Goa until 1946 and then migrated to Bombay (Mumbai) where he studied music under Professor Craen, Adrian de Melo and Dominic Pereira. He has a number of compositions to his credit. An arrangement of a sequence of *Mandos* and *Deknnis* (5th November, 1977) is published in this website.

He started research on the Konkani Song in 1933 and worked together with José Pereira since 1954.

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

Deknnis: First lines in alphabetical order

Ag'y aga sonar xetti (Pereira)
Aga tarya (Barreto)
Aga, aga xetti dada (Fulu rumborachem) (Barreto)
Agê nari (Barreto)
Aguê nari (Fernandes)
Aile donguri (Saiba Rayan) (Pereira)
Aizu somaracho disu (Barreto)
Aj somaratso disu (Pereira)
Althori Gonga (Pereira)
Altoddi Ganga (Barreto)
Altoddi Thaunu Peltoddi (Barreto)
Altorhy San Peltorhi Geleari (Pereira)
Amcha Somaracha Disa (Pereira)
Amim kolvontam (Pereira)
Apttun Dopttun (Barreto)
Arê deullea (Pereira) (no music)
Arê tanddela (Barreto)
Arê xetti dada (Pereira)
At-launnem zalem dada (Pereira)
Aum saiba peltorhi voitam (Pereira)
Bandoddechlea pattear (Choltam, choltam) (Barreto)
Baru zala gê nari (Barreto)
Bavache Boinnim (Pereira)
Bol'lo xidiek mhuko na ga (Barreto)
Bol-loly' xidie' muko nam ga (Pereira)
Borie tariri (Barreto)
Borieche tari (Pereira)
Bottu melo (Pereira)
Choi, choiai rê (Barreto)
Faro dile vo rê baba (Pereira)
Fonddeacha Desyagery (Pereira)
Fonddenchea Desyagueri (Barreto)
Fulo mallunum (Pereira)
Ge ge ge ge ge ga saiba (Pereira)
Ghe, ghe, ghe, ghe, ghe, ghe ga saiba (Barreto)
Gonnespoti Raya (Barreto)
Gonnespoti Raya (Pereira)
Hanv saiba poltoddid vetam (Barreto)
Hatlaunnem zalem (Barreto)
Henriqueta Adelaide (Barreto)
Henriqueta Adelaide (Erikety Adelai-I) (Pereira)
Henriqueta Bai Adelaide (Pereira)
Inglezanim Bandil Railway (Barreto)
Jamnam porobaja (Pereira)
Kainch karann nam (Pereira)
Kainch upai na (Barreto)
Kazoll kukum (Barreto)
Kazoll kukumm mannyka pannim (Pereira)
Kolvontam ami borie sokoilim (Hat ghalun kanknnam) (Barreto)
Kolvontam y amim (Pereira)
Kombiachi dori (Barreto)
Kuxtoba (Barreto)
Kuxtoba (Pereira)
Mhojea paianchim painzonnam (Barreto)
Mujem panyanchem painzon (Muzo fulantso porhu) (Pereira)
Muji maim-im boisoleda (Pereira)
Muzo fulantso porhu (Pereira)
Muzo mogatso poti (Pereira)
Nanv mhojem Henriqueti (Barreto)
Naum muj'm Henriqueta (Pereira)
Oiry oiry oiry dogra (Pereira)

Okolu amchi (Barreto)
Payam' painzonnam (Pereira)
Poltoddi voron pavo (Barreto)
Portugala' saun (Pereira)
Portugalak thaunu(u) aila ek firngui (Barreto)
Saiba Rayan bandu gatila (Pereira)
Saiba Rayanu bandhu gatila (Barreto)
Saiba tanddela (Pereira)
Sasumaim ani sun (Barreto)
Sati azranch' bens (Barreto)
Satti ozranch'm bens muje y adinom (Pereira)
Sokann' fuddem uttun(u) (Barreto)
Sokanny'm furhem uttun cherh'm muj'm (Pereira)
Tenddulechim tenddulim (Barreto)
Tenddulechim tenddulim (Pereira)
Tumi amkam xiriponnai go (Barreto)
Vaingem cazar zata munn (Pereira)
Vainguem kazar zata mhunn (Barreto)
Vhoir vhoir dongrar (Barreto)
Vokol y amchi lokmi sori (Pereira)
Xeutim mogrim addttolim (Barreto)
Xirvorechim cherhvam (Pereira)
Yamuna Peletoddi (Barreto)

Ag'y Aga Sonar Xetti
Goldsmith, Sir

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 21, Song No. 1

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Ag' y aga sonar xetti,
Goldsmith, Sir,
Pettoi tujem y agttem.
Light your brazier.
Ful zaundi zogtem dada,
Let the flower sparkle,
Rumborhachem (rumboddachem).
The forest fig flower of gold.

Fulo rumborachem dada,
The forest fig flower,
Derhaxam pakolleanchem.
Has a hundred and fifty petals.
Bavanum kon-num y aple,
A brother should make it,
Boinnim' diuchem.
And give it to his sister.

Arhy (addi) forem kudolly bava,
Get your axe and pickaxe brother,
Karhy (kaddi) y eku depo,
Unearth a clod,
Tajery dovory rompo bava,
And on it place a sapling,
Rumborhatso.
Of the forest fig tree.

Cazucha mullant bava,
At the foot of the cashew tree,
Y asai tego kole.
There are three foxes brother.
Tantul' dog don-num y arhxi (addxi),
At least two of them,
Zalea' polle.
See if you can catch.

Papa mamam Xerole,
Your father and your mother are at Xerole,
Cherh'm (cheddum) y aum binam binam.
I am not afraid, you girl.

Aga Tarya
Oh Boatman

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 9

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Dialogue

Aga tarya, tarya mama^[1],
Oh boatman, Uncle boatman,
Mhaka voron pavoi Xirodde,
Peddle me to Shiroda by boat,
Oi! Xirodde.
Yes! Shiroda.

Agê nari, choi kedi rat(i) zali,
Hey damsel, look it is late night,
Agê nari, poltoddi vochoa voddi.
Hey damsel, the boat does not go across.

Aga, Aga Xetti Dada (Fulu Rumborachem)
Sir, Sir, the goldsmith elder

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 30
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Aga^[2], aga Xetti dada^[3] pattoi tujem akttem
Sir, Sir, the goldsmith elder, light your fireplace,
Ful(u) zaum-di zogtem dada, rumborachem.
Make the flower of the fig tree durable.

Chusmo/Refrain:
Papak mamak dekh(i) nam
Papa Mama have no self-discipline,
Cheddvak bhirant(i) nam.
The girl has no fear.

Bhavach' bhoinni bhavach' laguim zai tem tuka mag(o)
Let the sister ask her own brother what she wants,
Rumborachem ful(u) dada dadd(i) mhunn(u) sang(o).
Tell elder brother to send the fig tree flower.

Chusmo/Refrain:
Papak mamak dekh(i) nam
Papa Mama have no self-discipline,
Cheddvak bhirant(i) nam.
The girl has no fear.

Rumborachem ful(u) bhava deddxem pak(o)lleanchem^[4]
The fig flower my brother has 150 petals,
Bhavan veguim korun gheun aple bhoinnink diunchem.
The brother has to get it done and give it to his sister.

Chusmo/Refrain:
Papak mamak dekh(i) nam
Papa mama have no self-discipline,
Cheddvak bhirant(i) nam.
The girl has no fear.

Agê Nari

Oh, you woman

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 11

Lyrics and Music:

Date:

Musical form: Ternary

Literary form: Dialogue, Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Age nari tujea nakachi not(i) naka sori,
Oh, you woman, your nose ring, on your nose ,
Age nari tujea nakachi not(i) naka sori.
Oh, you woman, your nose ring, on your nose,

Ghe, ghe, ghe, ghe, ghe; ghe ga saiba.
Take, take, take, take, take, take please, Sir
Mhaka naka go, maka naka go.
I do not want it, my girl, I do not want.
Hi mhojea nakach(i), ghe ga saiba
Please take this, from my nose, Sir.
Mhaka naka go, mhaka naka go.
I do not want it, my girl, I do not want.

Aguê Nari^[5]

Oh! You woman!

Type: Dulpod (In Barreto Vol. 2: Deknni)

Source: J.A.A. Fernandes, vulgo André Xett (1884-1980). Album Cantarancho. Song No. 107. Chorão

Lyrics and Music:

Date:

Musical form: Ternary

Literary form: Dialogue, Ethnological aspects

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

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

Lover:

Aguê nari

Oh you woman!

Tujea nacanto nôti naca sôrim.

There is a golden ring in your nose.

Chusmo/ Refrain. Woman:

Aum saiba pelê toddi vettam.^[6]

I am going across the river.

Domulêa lognânco vettam.

I am going for Domulo's wedding.

Maca saiba vattu collonam.

Sir, I do not know the way.

Domulêa cazrac,

At Domulo's wedding,

Colvontacho^[7] kêllo.

The girls will be dancing.

Lover:

Aguê nari,

Oh you woman!

Tujêa gollantum gollsôri goiêa sorim. (Chusmo)

There is a gold chain on your neck. (Refrain)

Aguê nari,

Oh you woman!

Tujéa gollantum gollsôri goiéa sorim. (Chusmo)

There is a gold chain on your neck. (Refrain)

Aguê nari,

Oh you woman!

Tujéa paianto paimzonam paiam sorim. (Chusmo)

There are gold anklets on your ankles. (Refrain)

Aguê nari,

Oh you woman!

Tujéa paianto paimzonam paiam sorim. (Chusmo)

There are gold anklets on your ankles. (Refrain)

Aile Donguri (Saiba Rayan)

This hillock

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 75, Song No. 29a

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Satire?

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by Romano Abreu, Moira, Goa, June 2003

Aile donguri

On this hillock.

Pele donguri

On that hillock,

Kolo korta nachi

The fox is dancing.

Dongureche donguri

On this hillock and that,

Fulolam moguri

Jasmine (mogra) flowers are flowering.

Sogottu loku punji.

Everyone is collecting flowers.

Mazoru bosulam

The cat is sitting,

Tsauchaku taku

To stir yogurt.

Undiru tsauta lonnim

The rat is stirring butter,

Lonnientum burholi

In butter is immersed,

Sonddi ga undira

The rat snout.

Tsanim marita mitti.

The squirrel is relishing the aroma.

Aizu Somaracho^[8] Disu

Today is Monday

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 35

Lyrics and Music:

Date:

Musical form: Barreto

Literary form: Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu. Moira, June 2003

Aiz(u) Somaracho dis(u)
Today is Monday,
Dhevak hat paiem poddunk(u)
To fold hands and bend before God,
Udok naumtai ga tollient(u)
People bathe in the lagoon,
Jeunnak xiurak doeani tak(u).
For meals vegetarian dish with curds and yogurt.

Mhoji maim boisoalea adoller(i)
My mother is sitting on scraper bench.
Mhoji maim boisoalea adoller(i)^[9].
My mother is sitting on scraper bench.

Mar(o)^[10] mridongui^[11] vaj(i)tai
Mhar is playing Mridongui instrument,
Mar(o) mridongui vaj(i)tai.
Mhar is playing mridanga,
Rama xettigulea lognak(o)
For goldsmith Rama's weeding,
Rama xettigulea lognak(o).
For goldsmith Rama's weeding.

Ti-i xindita ek(i) mundolli^[12] ho!
Mother is also cutting one raw banana.
Ti-i xindita ek(i) mundolli ho!
Mother is also cutting one raw banana.

Mhojem nanvum Sundorem Bai^[13] ga
My name is Sundorem Bai.
Mhojem nanvum Sundorem Bai ga.
My name is Sundorem Ba.i
Tuka kolvont(u) kunchem zai
Which dancing girl do you want?
Tuka kolvont(u) kunchem zai.
Which dancing girl do you want?

Ti-i randnir(i) xizota xak(i) baji ho!
She is also cooking a vegetarian dish on the fire place.
Ti-i randnir(i) xizota xak(i) baji ho!
She is also cooking a vegetarian dish on the fire place.

Aj Somaratso Disu
Today is Monday

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 22, Song No. 2
Lyrics and Music:
Date:
Musical form: ?
Literary form: Ethnological aspects
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Aj somaratso (somoracho) disu.
Today is Monday.
Deva y at-panyem pot-tttai-i.
They fall on their hands and feet to their God.
Faro murdongi vaztai faro.
Thumbs resound on the earthenware drum.
Fam xettinge' lognank ga,

*It is a signal of the goldsmith's wedding,
Fam xettinge' lognako.
A signal of the goldsmith's wedding.*

Aga desya muja mamam.
Oh my uncle, Desai, sir.
Tuka kolvont fuinchem zai-i,
Which of these dancing girls do you fancy?
Mujem naum-om Sundory'm bai ga.
(Dancing girl:) My name is Miss Sundorem, Sir,
Mujem naum-om Sundory'm bai-i.
My name is Miss Sundorem.

Y amy'm xaky-baji hatai-i
(Dancing girls:) We eat a mess of spiced vegetables,
Borxik tendduly'm (tenddulim) y anim touxim.
With tendllim^[14] and cucumbers for savouries.
Y amim ganvan Xirvorhech'm ga,
We come from Xirvorhe, sir,
Y amim ganvan Xirvorhechim.
We girls are from Xirvorhe.

Althori Gonga
On this bank is the Ganges

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 24, Song No. 3
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: Historical reference / Ethnological aspects
Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Altorhi (altoddi) Gonga, poile torhi (toddi) Jamnam,
On this bank is the Ganges, on the other, the Jumna,
Jazmi kakri' ind' astonam,
And though the clear water flows down,
Nodre' diva nam.
There is no lamp to my eyes.
Aile torhi poile torhi painzonnam vazoti.
On this bank and on the other, anklets are tinkling.
Mujem nakantulem notim
My nose ring,
Sanddlam.
It is lost.
Sodun di ga poti.
Find it for me, please, my husband.

Altoddi Ganga
On this bank of the Ganga River

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 45
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: A historical Reference?
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Altoddi Ganga^[15], peletoddi Yamuna,

This side bank is Ganga, that side is Yamuna.
Zominn kalli kitt ing astanam
Because the ground is pitch black,
Nodrek dis(o)nam
You can not see,
Altoddi, peletoddi, painzonnam vazta-i.
You can hear anklets bells on both side of the banks.

Mhojea nakantulen notem sand(i)lam
My nose pendant is lost,
Sodun dhi ga poti! Sodun dhi ga poti!
Search and give it to me my dear husband, Search and give it to me my dear husband.

Altoddi Thaunu Peltoddi
From this side of the bank to that

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 29
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by

Altoddi thaun(u) peletoddi guelear(i)
If you cross from this bank to the other bank,
Makodd choi rê bos(u)leai rukar(i)
Look, the monkeys are sitting on trees.
Gadier ilo soro ghal(i) mhollear(i)
On the bar if you ask to pour some country liquor,
Ai kott'^[16] kann'(i) mal'li mogue tok(u)ler(i).
Ai! he raised a coconut shell and hit me on my head.

Tra-la-la-la-la, tra-la-la-la-la, tra-la-la-la-la
Tra-la-la-la-la tra-la-la-la-la tra-la-la-la-la.
Tra-la-la-la-la, tra-la-la-la-la, tra-la-la-la-la
Tra-la-la-la-la tra-la-la-la-la tra-la-la-la-la.

Altorhy San Peltorhi Geleari
Crossing from this bank of the river to the other

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 25, Song No. 4
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Altorhy (altoddi) san peltorhi (peltoddi) geleari,
Crossing from this bank of the river to the other,
Re makorh (makodd) boisleai-i rukari.
I see monkeys sitting on the trees.
Ilo-ilo sor' galy mul-lleari,
I asked for a little, a tiny drop of drink,
Re porhki (poddki) kan-nn mal-li tokleari.
And then flung the coconut-shell spoon on my head.

Amcha Somaracha Disa

On our Monday

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 72, Song No. 2a

Lyrics and Music:

Date:

Musical form:

Literary form: Ethnological aspects

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by Romano Abreu, Moira, Goa, June 2003

Amcha somaracha disa

On our Monday day,

Deva' y at panyem vollotati ga

Oh God ! our hands are legs are aching.

Deva' y at panyem vollotati

Oh God ! our hands are legs are aching,

Amcha xettingelea lognantum vo

On our goldsmith's wedding,

Amcha xettingelea lognantum.

On our goldsmith's wedding.

Amim xaki^[17] baji hatati ga

We are eating vegetables only,

Borxik tenddullim y anim touxim

Plenty gherkins and cucumbers.

Amim ganvan Xirorhech'm ga

We are from Shiroda Village.

Amim ganvan Xirorhechim.

We are from Shiroda Village.

Amim Kolvontam

We are dancing girls

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 26, Song No. 5

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Amim kolvontam,

We are dancing girls,

Borieche tari.

At the ferry, Bori.

Borieche tari dada,

At the Bori ferry, Sir,

Borieche tari.

At the ferry at Bori.

Amgel' y almusu

Our breakfast

Panom-supari.

Is betel leaf and nut.

Panom-supari dada,

Betel-leaf and nut, sir,

Panom-supari.

Betel-leaf and nut.

Amgely'm (amgelem) jevonnom

Our meal
Tup y anim lonnim.
Is butter and ghee.
Tup y anim lonnim dada,
Butter and ghee, sir,
Tup y anim lonnim.
Butter and ghee.

Apttun Dopttun
Banging this side and that

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 46
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Apttun dopttun go
Banging this side and that side,
Cheddvan dantem^[18] manddilem
The girl has set the grinding stone.
Doilol' pitt soglem
The ground flour
Kombien' faspin uddoilem.
Was scratched away by hen.

Cheddum, cheddum cheddum,
The girl, the girl, the girl
Zobor mhum rê tem Ruzar kuparilem.
Of godfather Ruzar is very naughty.

Xit randunk cheddvan
The girl went to cook rice.
Chulir adon dhovorlem
She kept water to boil on the fire place.
Udok unne zaun
Because water was less,
Soglem xit lagun poddlem.
All the rice was stuck.

Cheddum, cheddum, cheddum,
The girl, the girl, the girl
Zobor mhum rê tem Ruzar kuparilem.
Of godfather Ruzar is very naughty.

Koddi korn' cheddvan
The girl after grinding curry,
Kunn'nneam^[19] niunnear dhovorlem
Kept it on a coir-ring in a earthen pan.
Niunneak^[20] uzo ieun
The coir-ring caught fire,
Soglem kunn'nnem omtolem.
And all the curry in the pan was upturned.

Cheddum, cheddum, cheddum,
The girl, the girl, the girl
Zobor mhum rê tem Ruzar kuparilem.
Of godfather Ruzar is very naughty.

Xit vaddun vattlent^[21]

*After serving rice in a brass plate,
Cheddvan mezar dhovorlem
The girl kept it on the table.
Koddi mhunnun cheddvan
The girl thinking it is curry,
Kancheant godd(u) kaloilem.
Mixed jaggery in a china bowl.*

Cheddum, cheddum, cheddum,
The girl, the girl, the girl
Zobor mhum rê tem Ruzar kuparilem.
Of godfather Ruzar is very naughty.

Ruzar kuparin cheddvak
The godfather Ruzar
Borech tapoilem.
scolded the girl.

Tea ragan cheddvan
In that anger, that girl
Dantem moddun uddoilem.
She broke the grinding stone.

Tea ragan cheddvan
In that anger, that girl
Chulint udok(u) rokoilem.
Poured water into the fire place.

Tea ragan cheddvan
In that anger, that girl
Baint(u) bindul buddoilem.
Threw the pot into the well.

Cheddum, cheddum, cheddum,
The girl, the girl, the girl
Zobor mhun rê tem Ruzar kuparilem.
Of godfather Ruzar is very naughty.

Arê Deullea
You, temple servant

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 27, Song No. 6
Lyrics and Music^[22].
Date:
Musical form:
Literary form: Ethnological aspects
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Arê deullea
Temple servant,
Tuk' sangtam kannim.
I'll tell you something (lit. a story).
Tugelea diulla',
Your temple,
Marum' zai san-nim.
Wants sweeping with a broom.

-
Arê Tanddela

Oh! Boatman!

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 10

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Moira, Goa, June 2003

Arê tanddela,
Oh, boatman,
Mhaka vhor tuguelia voddear(i),
Take me in your boat.
Tea tujea tolda bhitor(i),
Inside your boatshed,
Sanddilea mogueli not(i).
I lost my nose pendant.

Arê dhi, dhi tandddela,
Oh, boatman, give,
Tujea mhojea utra bhitor(i).
Give in between our words.(?)

Arê Xetti Dada

Sir, goldsmith the Elder!

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 70, Song No. 1a

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by Romano Abreu, Moira, Goa, June 2003

Arê, arê xetti dada
Sir, sir, goldsmith the Elder,
Pettoi tujem y agttem
Light your fireplace.
Ful zaundi zogtem dada
Let the flower be durable,
Rumboracahem.
Of the fig tree.

Papa mama dekinam
Papa, Mama have no discipline,
Cherhva´ biranti nam.
The girl has no fear of them.

Bavache boinnim
Let the sister of the brother,
Bavalagim zai tem tum mago
Ask the brother what she wants.
Rumbrhachem ful rê dada,
Darhi sango.
Tell him to send,
The flower of a fig tree.

Kudolly munn ti man-num
Kud´lliry kal-110 depo
Tajery dovory rompo dada

Rumboratto.

Papa mamnche lojen
Cherh'm y aum binam ninam.

At-Launnem Zalem Dada

Someone's been tapped on the shoulder, sir

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 27, Song No. 7

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

At-launnem zalem dada,

Someone's been tapped on the shoulder, sir,

At-launnem zalem.^[23]

Tapped on the shoulder (lit. a touching of the hand, sir).

Mag direitu,

Ask for a direct dealing,

Revezo magtam.

I shall ask for a backstroke.

Cuxuru firngi,

Cuxuru the Portuguese,

Faravola.

Is now in trouble (lit. has been shot).

Aum Saiba Peltorhi Voitam

Sir, I am going to the other bank

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 28-29, Song No. 8

Lyrics and Music: Carlos Eugenio Ferreira^[24]

Date: Published by Casa Rangel, Bastora, Goa in 1926

Musical form: Binary

Literary form: Ethnological aspects

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Aum saiba peltorhy (peltoddi) voitam,

Sir, I am going to the other bank,

Damulea lognank voitam.

I am going to Damu's wedding.

Panyantulim painzonn'm (painzonnam) ditam.

I will give you the anklets from my feet.

Tariry voichi vatto dakoi.

Do show me the way to the ferry.

Atantuleo pattuleo ditam.

I will give you the bracelets from my wrists.

Tariry voichi vatto dakoi.

Do show me the way to the ferry.

Golleantuli gollsory' ditam,

I will give you the necklace from my neck.

Tariry voichi vatto dakoi.

Do show me the way to the ferry.

Nakantuli noti ditam.
I will give you the ring from my nose.
Tariry voichi vatto dakoi.
Do show me the way to the ferry.

Maka saiba vatto dakoi.
Show me the way to the ferry, please.
Maka saiba vatto kollonam.
I do not know the way.
Damulea mattvant^[25] kolvontantso fell vo.
In Damu's pavillion there is a dance of the temple girls.
Damulea mattvant kolvontaso fellu.
In Damu's pavilion there is a dance of the temple girls.

Bandoddechêa Pattear (Choltam, Choltam)
On the bandh of Bandoddem (Walking, walking)

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 7
Lyrics and Music:
Date:
Musical form: ?
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Bandoddechêa pattear
On the bundh of Bandoddem,
Muzg(o) vaz(o)ta;
The band is playing.
Muzgachea sadar
By the sound of music,
Kolvont nach(o)ta.
The temple girl is dancing.

Choltam, choltam
Walking, walking,
Zali mhaka rat(i)
It was late night.
Lokot, zokhot, varem marun
Swaying, blinking the wind was blowing,
Gueli mhoji diuli. (bis)
My brass lamp got extinguished.

Baru Zala Gê Nari
The blooming season, oh damsel

-
Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 17
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Bar(u) zala gê nari, bar(u) zala
Blooming, oh damsel, blooming,
Xeunteam mogreancho
Crysanthemum and jasmine,
Tosoch(u) prem(u)
In the same our love,

Zaum-di amcho.
May it bloom.

Voir(i), voir(i) dong(u)rar,
On top, on top of the hillock,
Asa ek okol(o),
There is a bride,
Tiko' ek segred asa,
She has one secret,
Bomble sokol(o).
Below the navel.

Bavache Boinnim
Brother's sister

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 71, Song No. 1b
Lyrics and Music:
Date:
Musical form: ?
Literary form: (Dialogue ?) Ethnological aspects
Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by Romano Abreu, Moira, Goa, June 2003

Bavach' boinnim
Brother's sister,
Bava' lagim zai tem tum mago
Ask your brother what you want.
Rumbrhachem fulo bava
Fig tree's flower, brother,
Darhi munn sango
Send a word to bring.

Rumbrhachem fulo bava
Fig tree's flower, brother,
Derhxa pakolleanchem
Of one hundred and fifty petals.
Bavanum kon-n y aple
Any brother should
Boinnim' diuchem.
Give to his sister.

Rumbrhacha mullant dada
At the foot of the fig tree,
Teg rot-ttai kole
Three foxes are howling.
Tantule dog don-num
From that can you catch two,
Arhxi polle.
And bring them to me.

Sonar dada muja
My goldsmith Elder,
Pettoi tujem y agttem
Light your fire place.
Kori zogtem fulo
Make durable flower,
Rumbrhachem.
Of the fig tree.

Kudolly man-num dada
Dig by pick axe,
Karhi y eku depo

*And remove one clod of earth,
Taje' roi-i rompo dada
On that plant sapling dada,
Rumborhatso.
Of the fig tree.*

Bol'lo Xidiek Mhuko Na Ga
Full pot has no rim

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 36
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Bol'lo xidi mhuk(o) na ga,
Water filled pot has no rim,
Maim mela, sunek(o) dukh(u) na ga.
Mother is dead, daughter-in-law has no grief,
Bol'lo xidi mogue anddir(i)
Full pot on my hip,
Maim mela, sun bounta tinttear(i).
Mother died, daughter-in-law is roaming in the market.

Far(o) ghetle, tumi far(o) ghetle
You took the curses and curses,
Tea papinnile.
Of that wicked woman.
Far(o) ghetle, tumi far(o) ghetle
You took the curses and curses,
Tea papinnile.
Of that wicked woman.

Vattleant(u) dall choi nachota
Look! Dall is dancing in the brass plate,
Maim mela sun choi hans(o)ta
Mother is dead, daughter-in-law is smiling,
Tostant(u) udok(o) nisachem
There is rice water in the basin,
Maim mela, sun ghal'na pangurxem.
Mother is dead, daughter-in-law is not covering the bed sheet.

Sasu moronn sune kam(u) zal' mhunn
After mother-in-law's death, daughter-in-law is independent,
Soglo bhol'la ganv.
The whole village knows.
Sasu moronn sune kam(u) zal' mhunn
After mother-in-law's death, daughter-in-law is free,
Soglo bhol'la ganv.
The whole village knows.

Bol-Loly' Xidie' Muko Nam Ga
A water-filled jar has no mouth

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 30, Song No. 9
Lyrics and Music:
Date:
Musical form: ?
Literary form: Ethnological aspects

Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Bol-loly' (bol-lole) xidie' muko nam ga.
A water-filled jar has no mouth, sir.
Maim-im melea' suniem duko nam.
If the mother-in-law dies, the daughter-in-law is not sad.

Bol-loly' (bol-loli) xidi xinkeari^[26].
The filled pot is on the kitchen sling.
Maim-im melea' sun tintteari.
If the mother-in-law dies, the daughter-in-law goes shopping (lit. is in the bazaar).

Vatlleants' (vatlleancha) dall gansota.
The pile of plates clatters merrily (is being rubbed).
Maim-im melea' sunom y ansota.
When the mother-in-law dies, the daughter-in-law laughs happily.

Ganttary vot (votta) konn mamie gê.
Auntie, there is someone going to the hills.
Tagelo zanzuim y amim mum.
His son-in-law, that's me.

Borie Tariri
On the boat station of Borim

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 19
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Borie tarir(i)
To the boat station of Borim,
Kolvontam dadd(i)
Send dancing girls.
Kolvontam dadd(i) dada
Send dancing girls, my Lord,
Porvotavelim.
From the hillock.

Kolvontam ami Porvotavelim,
We dancing girls from the hills,
Vatt(u) visron(u) ami
We lost our way,
Marvauk(u) sampoddllim.
And were found by Maro.

Borieche Tari
To the ferry at Bori

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 31, Song No. 10
Lyrics and Music:
Date:
Musical form: ?
Literary form: Ethnological aspects
Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Borieche tari
To the ferry at Bori,
Kolvontam darhi (*daddi*) dada.
Send the dancing girls, Master.
Kolvontam darhi.
Send the dancing girls.

Bottu Melo
The Brahmin priest died

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 32, Song No. 11
Lyrics and Music:
Date:
Musical form: ?
Literary form: Ethnological aspects
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Part 1
Bottu melo,
The Brahmin priest died,
Botta' gobor zalo.
And he became ash.
Bottiny meli,
The Brahminee died,
Botnnim' (botnninchi) mati zali.
She became mud.

Part 2
Seda' kaporho (kaporho),
A sari of silk,
Tsollie' tambrhem (tambddem) chito.
A bodice of red calico.
Kolvonto naum mujem,
I am a dancing girl,
Pipirmitto^[27].
My name is Lozenge (Peppermint)

Naka' noti,
A ring on my nose,
Gollean (gollean) diamanti,
Diamonds on my neck.
Naka' noti,
A ring on my nose,
Gollean' diamanti.
Diamonds on my neck.

Part 3
Bailo muji
My wife
Tontti, epran motti
Is lame, but expert in business.
Bailo muji,
My wife
Tontti, epran motti.
Is lame, but expert in business.

Part 4
Ol-lli xemainchi,
My grandmother,

Kamai kedi.
How clever she is.
Ol-lli xemainchi,
My grandmother,
Kamai kedi.
How clever she is.

Part 5
Ruban ditai ti,
For a rubo (rupee?) each,
Goinchi xidi.
They are selling the Goan water pots.
Ruban ditai ti,
For a rubo each,
Goinchi xidi.
They are selling the Goan water pots.

Ruban ditai to,
For a rubo each,
Konkonn dudi.
They are selling white pumkins.
Ruban ditai to,
For a rubo each,
Konkonn dudi.
They are selling white pumkins.

Choi, Choiai Rê
Look. look

Type : Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 18
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Choiai rê, choi, choiai rê,
Look, look, look,
Ami deknni nachitanv, choi, choi, choi,
We are dancing deknni dance. Look, look, look,
Choiai rê, choi, choiai rê,
Look, look, look.
Ami deknni nachitanv.
We are dancing deknni dance.

Xiroddchim chedd(u) vam,
The girls of Shiroda,
Mhottinch pamprelam,
Are very naughty harlots.
Ugtim ghalun nidtai,
The keep open and sleep,
Zonelam, oi zonelam.
Windows, yes windows.

Choiai rê, choi, choiai rê,
Look, look, look,
Ami deknni nachitanv.
We are dancing deknni dance.

Faro Dile Vo Rê Baba
Blows were given to you, fellow

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 34, Song No. 12

Lyrics and Music:

Date:

Musical form: ?

Literary form: ?

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Faro dile vo rê baba,

Blows were given to you, fellow,

Faro dile vo.

Blows were given.

Te papinnin koxe tumkam,

How did that wicked woman give you trouble,

Faro dile vo.

Give you blows.

Zaum-um kosim mim rê baba

Zaum-um kosim mim

Te primam sodun kosim miam

Zaum kosim mim.

(The second verse is difficult to translate)

Fonddeacha Desyagery

In the house of the Desai of Fonddem (Ponda)

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 35, Song No. 13

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Fonddecha desyagery,

In the house of the Desai of Fonddem,

Y ek kolvont natsota (nachsota).

A temple girl is dancing.

Are vo,

Hey,

Ox'em ox'em natsota .

This is how she (wiggles her hips as she) dances.

Are vo,

Hey,

Ox'm ox'm natsota.

This is how she (wiggles her hips as she) dances.

Corneticha sadary kolvont -

At the sound of the cornet -

Ox'm ox'm morhota (moddota).

This is how the naughty girl bends.

Are vo,

Hey,

Polngari nideta.

She lies on the bed.

Are vo,

Hey,

Ox'm ox'm lollota.

This is how she (twists as she) rolls.

Fonddenchea Desyagueri

In the house of Desai at Ponda

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 24

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

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

Translated by Romano Abreu, Moira, Goa, June 2003

Fonddenchea Desyagueri

In the house of Ponda's Desai

Kolvont(u) nach(o)ta, Are ho!

Dancing girl is dancing, hey ho!

Kolvont(u) nach(o)ta, Are ho!

Dancing girl is dancing, hey ho!

Kolvont(u) nach(o)ta!

Dancing girl is dancing!

Bandoddechea pattear

On the bandh of Bandora

Muzg(o) vaz(o)ta, Are ho!

The band is playing, hey ho!

Muzg(o) vaz(o)ta, Are ho!

The band is playing, hey ho!

Muzg(o) vaz(o)ta.

The band is playing!

Fulo Mallunum

Wearing flowers

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 36, Song No. 14

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Fulo mallunum,

Wearing flowers in my hair,

Kely'm (kelem) y anvem satem.

I made a pretty cluster.

Tantum falto,

All that it needs now,

Y eko tsampem^[28] (champem).

Is a champak.

Soronam rati.

The night does not end.

Ravonom zagem.

I will stay awake.

Nomoskar kot-tam deva.

I worship you, my God.

Tolloxi^[29] bountem.

I go round the sacred basil.

O y amtso (amcho) devu,

If this our God,

Polnnum geleari.
Will run away.
Aum-um taka
I will
Govai diinom.
Bear witness.

Okle-orytachem (oretachem),
The bride and groom,
Kory y alegrinom.
Wish them well.
Okle-orytachem,
The bride and groom,
Kory alegrinom.
Wish them well.

Ge Ge Ge Ge Ge Ga Saiba
Take it

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 55-56, Song No. 25
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Dialogue
Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Chorus 1:
Ge ge ge ge ge,
Dancer: Take it,
Ge ga saiba.
Do take it, sir.
Maka naka go.
Lover: I don't want it, you girl.
Maka naka go.
I don't want it, you girl.

E muja fulants' pormollu.
Dancer 1: This is my flower chaplet.
Ge ga saiba.
Do take it, sir.

Chorus 2
Maka naka go.
Lover: I don't want it, you girl.
Maka naka go.
I don't want it, you girl.

E muja nakatso notu.
Dancer 2: This nose ring of mine.
Ge ga saiba.
Do take it, sir.

Chorus 2
Maka naka go.
Lover: I don't want it, you girl.
Maka naka go.
I don't want it, you girl.

E muja golleantuli gollxiri.
Dancer 3: This necklace of mine.
Ge ga saiba.

Do take it, sir.

Chorus 2

Maka naka go.

Lover: I don't want it, you girl.

Maka naka go.

I don't want it, you girl.

E muja y atanchem kanknam.

These my bangles.

Ge ga saiba.

Do take them, sir.

Chorus 2

Maka naka go.

Lover: I don't want them, you girl.

Maka naka go.

I don't want them, you girl.

E muja panyanchim painzonnam.

These my anklets.

Ge ga saiba.

Do take them, sir.

Chorus 2

Maka naka go.

Lover: I don't want them, you girl.

Maka naka go.

I don't want them, you girl.

E muja poleatso beiju.

A kiss from my cheek.

Ge ga saiba.

Please take one, sir.

Chorus 3

Maka-zai go.

Yes, I want it, my girl.

Maka-zai go.

Yes, I want it, my girl.

Ghe Ghe Ghe Ghe Ghe, Ghe Ga Saiba

Take it, Sir!

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 13

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Dialogue, Ethnological aspects

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

Translated by Lourenço de Noronha, Vienna, 16.04.2005

Kolvont / *Dancing girl:*

Ghe, ghe, ghe, ghe,ghe, ghe ga saiba!

Take it, Sir!

Lover:

Mhaka naka go, mhaka naka go.

I don't want it. No, I don't want it.

Kolvont / *Dancing girl:*

Him mhojea painanchim painzonnam, ghe ga saiba.

These anklets from my feet, take them, Sir!

Lover:

Mhaka naka go, mhaka naka go.

I don't want them. No, I do not want them.

Gonnespoti^[30] Raya
Lord Ganesh

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 41

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

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

Translated by Romano Abreu, Moira, Goa, June 2003

Gonnespoti Raya, taka noman kor-ia

Lord Ganesh, let us pay respect to him,

Potravolli manddun taka jevonn borenn dium-ia.

Let us give him lot of food spread on the plantain leaf.

Are Dheva, Rama Raya

Oh God, Lord Rama,

Ami kortanv puja tula (tuka).

We are offering prayers to you.

Are Dheva, Rama Raya

Oh God, Lord Rama,

Ami kortanv puja tula (tuka).

We are offering prayers to you.

Mhoino bhor(i) gorant dovrn, pontteo^[31] taka laum-ia

Let us keep him in the house for a month and light lamps,

Puja tachi korun, korun, baint(u) vorun sodd-ia.

After daily prayers we will immerse in the well.

Are Dheva, Rama Raya

Oh God, Lord Rama,

Ami kortanv puja tula (tuka).

We are offering prayers to you.

Are Dheva, Rama Raya

Oh God, Lord Rama,

Ami kortanv puja tula (tuka).

We are offering prayers to you.

Pan supari, chibddam moguim haddun bhettek dium-ia

Let us offer betel leaf, betel nut, mash melon, jasmine,

Lokximonnak sangun borenn vazontor(u) dhor-ia.

We will engage Loximan to play good music.

Are Dheva, Rama Raya

Oh God, Lord Rama,

Ami kortanv puja tula.

We are offering prayers to you.

Ami kortanv puja tula.

Oh God, Lord Rama,

Ami kortanv puja tula.

We are offering prayers to you.

Gonnespoti Raya
King Ganapati

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 38-41, Song No. 15

Lyrics and Music: Arnaldo de Menezes (1863-1917)^[32]

Date: Before 1886

Musical form: ?

Literary form: Ethnological aspects

Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Gonnespoti raya,
King Ganapati,
Taka salamm y amim korya.
Let us greet him.
Potrovalleo manddun taka,
Let us arrange leaf garlands,
Jevonn borenn diuya.
And give him a good meal.

Muninom bori garam (garant) dovon-n,
Let us keep him for a whole month at home,
Diutti taka lauya,
And light wick lamps to him.
Bozonn taji korun dada,
Singing devotional songs of praise to him,
Baintum taka sorhya (soddy or soddia).
Let us throw him into a well.

Supary panom dakoun taji,
Showing him beetle leaf and nut,
Betto y amim korya,
Let us pay him a visit.
Lokximonnank sangun tsampeak (champeak),
Let us tell Laxman,
Vazop taka dorya.
And have the bands play for him at the champak tree.

Allvantulean^[33] gelolo Gones,
Gones had gone through the arum groves.
Fuim paula to polly (polleumya),
Let's find out where he has gone.
Bettek lagun pollun gela,
He's run away on account of our visits.
Orile baintum sodya.
Let's look for him in Ori's well.

Kolvontantso mello y arhun (addun),
Let us get a crowd of dancing girls,
Pursaum karhun (kaddun) orya.
And take him in procession.
Betto taji korun dada,
Let us pay a visit to him,
Orile baintum sorhya (soddy or soddia).
And throw him in Ori's well.

Hanv Saiba Poltodd Veta
I am going to the other side of the river

Type: Deknni

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

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

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

Translated by Romano Abreu, Moira, Goa, June 2003

Hanv saiba poltodd 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.

Hatlaunnem^[34] Zalem
The touching ceremonies are over

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 22
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Hatlaunnem zalem, dada,
The touching ceremony is over, oh Elder!
Zalem hatlaunnem;
The touching ceremony is over.
Hatlaunnem zalem dada,
The touching ceremony is over, oh Elder!
Zalem hatlaunnem.
The touching ceremony is over.

Magun gehe zaitem,
You can demand lot of riches,
Voddun gehe Mog(o)rem,
Attract love and jasmine,
Zoddiek gehe Xeuntem,
Pair it with chrysanthemums,
Vochun dhi Dulguem.
Go and give Dulgem.

Henriqueta Adelaide

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 39
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Satire (?)
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Henriqueta Adelaide,

Henriqueta, Adelaide,
Henriqueta Adelaide,
Henriqueta, Adelaide.
Dogaincho pai ga kumpar(i),
Both their fathers are godfathers,
Dogaincho pai ga kumpari(i).
Both their fathers are godfathers.
Vagan(u) mal'i ga, kal sanje gai-i,
The tiger killed the cow in the evening,
Vangan(u) mal'i ga, kal sanje gai-i.
The tiger killed the cow in the evening.

Henriqueta Adelaide (Erikety Adelai-I)
Henriqueta Adelaide

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 42, Song No. 16
Lyrics and Music:
Date:
Musical form: Binary
Literary form: ?
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Henriqueta Adelaide (Erikety Adelai-i, Erikety Adelai-i),
Erikety Adelai-i, Erkiety Adelai-i,
Dogaintsoi (dogainchoi) pai-i cumpari.
Dad is godfather to both Henriqueta and Adelaide.
Vaganum mal-li ga,
The tiger, sir,
Kaly sanjechi gai-i.
Killed yesterday evening's cow.

Henriqueta Bai Adelaide
Miss Henriqueta Adelaide

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 42-43, Song No. 17
Lyrics and Music:
Date:
Musical form: Binary
Literary form: ?
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Henriqueta bai Adelaide (Erikety bai Adelai-i),
Miss Henriqueta and Adelaide,
Dogantsoi (dogainchoi) pai cumpari.
Daddy is godfather to them both.
Vaganom kaly mal-li gai-i.
The tiger killed the cow yesterday.
Sokannim yeta vai-i.
The stench comes in the morning.
Bai muji bai-i.
My dear daughter,
Kaly (kali) geli Rai-i.
Went yesterday to Rai.
Ailole vuelle,
All the suitors who turned up,
Saltai cabai-i^[35].
Had long frocks (cabai) on.
Diogich' bandary,

*At Diogo's bund,
Rabai-i.
Please wait all of you.*

Inglezanim Bandil' Railway^[36]
The British have built a railway

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 37
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Political agitation (Ridicule)
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

*Inglezanim bandil' railway
The British built a railway,
Bombay-Goa gaddi,
Bombay to Goa train,
Ankvar cheddvan'ch' goddamoddi,
Spinster's confusion,
Izner barabor(i).
With the engineer.*

*Atanchea tempar,
Nowadays
Zatai te kazar,
They get married.
Choi, choi, choi, choi, konn dhor, konn sodd
Look, look, look, catch one leave one
Cholta rê sangodd.
Two joined boats are sailing.*

Jamnam Porobaja^[37]
On the opposite site of the Jumna

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 44, Song No. 18
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: ?
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

*Jamnam porobaja,
On the opposite site of the Jumna,
Ruibam surya
The ... sun.
Donanfire goklla baze,
On the side of the Gokula,
Amanam baze,
On our side,
Donam fire,
.....
Ruibam surya.
The ... sun,
Ruibam surya.
The ... sun.*

Kainch Karann Nam

For no reason at all

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 45, Song No. 19

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Kainch karann nam,

For no reason at all,

Morhkeam (moddkeant) tandull nam.

There is no rice in the pot.

Potta' lagoly (lagolea) buko.

I am hungry.

Y atam y amim vosum (vosunk) ya rê,

Let us go now,

Baiku mellinko.

And call on the women (prostitutes).

Baiku rupoi ditai retiko.

The woman charges a rupee a night.

Baiku y ambery tum y ek vellu ravo.

Do stay one night with us (lit. for a while at our house), lady.

Kainch Upai Na

There is no solution

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 21

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

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

Translated by Romano Abreu, Moira, June 2003

Kainch upai na, paiem ukoina

There is no solution, feet are not rising,

Pottak laglea bhuk(o)

We are hungry,

Tumkam naka tor votai rê ami

If you don't want (us), we are leaving

Baiek(o) mellunk(o).

To meet the Madam.

Baiko' rupoi ditai ratik(o)

We give money (pay a rupee) to Madam at night.

Oi baiko' rupoi ditai ratiko(o).

Yes, we give money (pay a rupee) to madam at night.

Kazoll Kukum^[38]

Lampblack, Vermilion

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 38

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Comment on Social Injustice

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Kazoll(u) kukum, mannik(u) pannim,
Lampblack, Vermilion, jewel water.
Bankin(u) rigla motianim,
The stool embedded in pearls.
Bankin(u) rigla motianim.
The stool embedded in pearls.

Gonsal(u) bab(u) guirest(u)^[39] zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Randdguelea! na tuk' ok'hol(u)?
This rogue's grandson needs a bride?
Randdguelea! na tuk' ok'hol(u)?
This rogue's grandson needs a bride?

Hea ghorarchi rit(i) khotti
This home is ill manned,
Na rê vachna dhormachi
They do not read religious scriptures.
Hea ghorarchi rit(i) khotti
This home is ill manned,
Na rê vachna dhormachi.
They do not read religious scriptures.

Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Randdguelea! Na tuk' ok'hol(u)?
This rogue's grandson needs a bride?
Randdguelea! Na tuk' ok'hol(u)?
This rogue's grandson needs a bride?

Gounlea ghora gelo' kodden
When I visited milkman's house,
Tan(u) lagli dudachi.
I felt thirsty for milk.
Gounlea ghora gel' kodden
When I visited milkman's house,
Tan(u) lagli dudachi.
I felt thirsty for milk.

Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Randdguelea! na tuk' ok'hol(u)?

This rogue's grandson needs a bride?
Randdguelea! na tuk' ok'hol(u)?
This rogue's grandson needs a bride?

Kazoll Kukumm Mannyka Pannim
Lampblack, vermillion, jewel water

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 46, Song No. 20
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Comment on Social Injustice
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Kazoll kumkumm mannyka (mannikachem) pannim,
Lampblack, vermillion (kukumm), jewel water,
Bancu rigla motianim.
The stool encrusted with gems.

E gorachi riti fotti,
The ways of this house are wicked.
Nanvan vosnam dormanchi.
I will not go there for religion's reason.

Gounllea' gara geloly (gelole) korhen (kodden),
I went to the cowherd's house,
Tannom lagli dudachi.
And there felt like (having) a drink of milk.

Etonn' (etonnom) oitonn (oitonnom) moskory' kortam,
I make fun when I come and go,
Moskory' nuim rê kamanchi.
And quite pointless jokes they are.
Gonçalo babu tiketty zala.
Young Gonçalo has become (...),
Don kalliz toru.
Keeping his heart firm.
Rê randdgea nam tuk' ed baru.
Have you no care at all, you rascal.

Kolvontam Ami Borie Sokoilim (Hatak Ghalun Kanknnam)
We are dancing girls from Lower Borim (Wearing bangles on our hands)

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 23
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Kolvontam ami Borie sokoilim
We are dancing girls from lower Borim.
Borie vetanam ami
When we were going to Borim,
Marvank(u) sampoddllim.
We were caught by Marva^[40].

Amguel jevonnn(u) tup ani lonni

*Our meal butter and cream.
Almusak khatai ami pan(u) supari.
We eat betel leaves and betel nuts for breakfast.*

*Hatak ghalun kanknnam, paink painzonnam
Wearing bangles in hands and anklets with bells on our legs,
Choi, choi, choi, choi, choiai rê tumi ami
You look, look, look, look at us,
Deknni nachtanam.
While we are dancing deknni dance.*

Kolvontam Y Amim
We are dancing girls

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 47-48, Song No. 21
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Part 1
Kolvontam y amim,
We are the dancing girls,
Porvotavelim.^[41]
From the Mountain.
Vatto visrunum y amcha,
We lost our way,
Marvam' sampol-llim.
And ran into our low caste fellows.

Vatto visrunum,
We lost our way,
Murgonvam paulim.
And found we were in Murmugão.
Maxtorra baban y amkam,
There the big man (maxtorra = master),
Apounum velim.
Called us and took us with him.
Tumy'm amkam siripon-nnaim go.
Clients: You (female) are no good to us.
Beddan vankrhelim (vankddelim).
You with your misshapen hips.

Part 2
Ton-neam konddeachim,
Patollam vellam.
To peel off thin shavings from your bamboos -
Karhunko (kaddunko) borim y amim,
Konkonnim maram.
This is what we Konkan mhars are good at.

Amim osoitam (osoitai),
We live,
Parhelim (paddelim) garam.
In abandoned houses.
Sonsar barhkanim (baddkanim or bhattkanim) mul-llol,
What we call the world, lady,
Gonsally'm (Gonsallem) disolam.
Seems to us a worthless towel gourd (gonsallem ^[42]).

Full-ilea pantteachem,
For our last basket,
Ot-tango ul-lam.

You still owe us half a tanga^[43].
Durhu (duddu) naxleari barhkany (baddkanim),
If you have no money, lady,
Diyai gê^[44] solam.
Kindly give is dried fruit peels (solam^[45]*) instead.*

Kombiachi^[46] Dori
Rope from Kumbio

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 43
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Kombiachi dori, tutt(o) mhollear tutt(o)na
Kumbio's rope is difficult to break.
Nourea sorim okol boslea, utth mhollear utthona.
Bride is sitting near bridegroom, she is adamant to move.

Utth ghe okle, utth ghe okle,
Get up Bride, get up Bride,
Noureak konn(u) chorina;
Nobody will rob your groom.
Utth ghe okle, utth ghe okle,
Get up Bride, get up Bride,
Noureak konn(u) chorina.
Nobody will rob your groom.

Nouro babddo aila, oklek tekun bosla
Obedient bridegroom came and sat touching the bride.
Okol apleak zap dina mhunn boch'che fulounk lagla.
Because she is not talking he sat down with a grimace.

Utth ghe okle, utth ghe okle,
Get up Bride, get up Bride,
Noureak konn(u) chorina;
Nobody will rob your groom.
Utth ghe okle, utth ghe okle,
Get up Bride, get up Bride,
Noureak konn(u) chorina.
Nobody will rob your groom.

Tonddar dhorun lens(u) okol amurchich' hansta
The bride is covering face with an handkerchief. She smiles blushing,
Ek(u) dollo ugtto korun noureak tirxi choita.
Opening one eye, s he looks at her groom squint eyed.

Utth ghe okle, utth ghe okle,
Get up Bride, get up Bride,
Noureak konn(u) chorina.
Nobody will rob your groom.

Kuxttoba

Kuxttoba

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 40

Lyrics and Music:

Date: Probably before 1869 since it neither mentions the Uprising of that year nor the death of Kuxttoba

Musical form: Binary

Literary form: Historical narrative

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Kuxttoba, miraxi Indiecho,

Kuxttoba, the brigand of India,

Terror(u) Goencho, conflit povacho, inming(o) bottancho,

Terror of Goa, friend of the people, enemy of the rich (Hindu priests)

Terror(u) Goencho, conflit povacho, inming(o) bottancho,

Terror of Goa, discord of the people, enemy of the rich (Hindu priests),

Daunnintlo suddun bottachi

Escaped from the clutches of the Hindu priests

Gomm'tti uddoin kapun.

And chopped off their necks.

Bottak(u) mal'mhunn aplea ghorant

Because he killed the Hindu priest in his own house

Choukoxi pavoili soglea ganvant

A search was mounted throughout the country

Ofis pattoilo fisikalk

A police official was despatched

Kusttobak ghalunk arsenalank.

To capture and imprison Kusttoba.

Hori, mhojea Hori, Mhojea paianch'guleai kati,

Hori, my Hori, the skin of my feet has peeled off.

Zain harv zain, zatin bonddari, bottach kapun gomtti.

I will be a Bhandari, after chopping off the neck of the Hindu priest.

Bottak(u) mal'mhunn aplea ghorant

Because he killed the Hindu priest in his own house

Choukoxi pavoili soglea ganvant

A search was mounted throughout the country

Ofis pattoilo fisikalk

A police official was dispatched

Kusttobak ghalunk arsenalank.

To capture and imprison Kusttoba.

Goeam voiche vatter, vankddeo tikddeo mero,

There are zig zag paths on Goan roads,

Bottanch' fauran, juizach sentesan, paiank ghaleai sanklleo.

As deserving, the judge has decreed shackles on the feet of Hindu priests. (?)

Kuxttoba^[47]

Kuxttoba

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 49-51, Song No. 22

Lyrics and Music:

Date: Probably before 1869 since it neither mentions the Uprising of that year nor the death of Kuxttoba

Musical form: Binary

Literary form: Historical narrative

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Kuxttoba!

Kuxttobba!

Miraxi Indietso^[48] (Indiecho),
Heir of India,

Terroru Gointso^[49] (Goincho),
The terror of Goa,

Conflit povatso (povacho),
Discord among the people,

Inimig bottatso^[50] (bottacho).
The Brahmin's mortal enemy.

Aik ge y aka!

Kuxttoba: Hear me, elder sister!

Atam kitem sangum tuka?

What can I tell you?

Bettol'm (bettolam) mujem odruxtt,
I've met my misfortune,

Bettol'm mujem kopal,
I've met my fate (lit. forehead)

Boguncha' y Arsenal^[51].

To bear the humiliation of the Arsenal.

Are muja Ori (Hori),

Oh my dear Hari,

Muja panyanch' gelei kati.

The skin of my feet has peeled off.

Zain aum zain,

May my caste,

Zatinum banddari,

Not be bhandari,

Kapinxleary gountti.

If I do not hack that head off.

Goyan oche vattery,

On the road to Goa,

Vankrheo-tinkrheo (vankddeo-tinkddeo) mero,

The ridges of the fields are zigzagged.

Juizacha sent'san (sentensan),

By the judge's verdict,

Bottache rojen,

By the Brahmin's permission,

Panyam' galeai sankllo.

They have clamped my feet in chains.

Ai damike sunttun,

Oh! By the breaking out of the prison,

Bottachi gountti rê kapin.

I shall cut off the Brahmin's head.

Bottak mal-lo mun y aple garant,

Poet: Because he had killed the Brahmin in his own house,

Tsoukox (choukoxi) pavoili sogle ganvant.

They carried out a search in every village.

Ofisy (oficio) pattoilo fisicalank,

To the officials they issued an order, -

Kuxttoba' galunk y Arsenalant.

To throw Kuxttoba into the Arsenal prison.

Mhojea Paianchim Painzonnam

Anklets with bells on my feet

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 12

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Moira, Goa, June 2003

Mhojea paianchim painzonnam sanddil' Dheva

Oh God! I lost my anklets from my feet.

Mhojea paianchim painzonnam sanddil' Dheva.

Oh God! I lost my anklets from my feet.

Agê nari, tujea paianchim painzonnam paiamsori,

Oh damsel, your anklets are on your feet.

Agê nari, tujea paianchim painzonnam paiamsori.

Oh damsel, your anklets are on your feet.

Mujem Panyanchem Painzonn (Muzo Fulantso Porhu)

My anklets on my feet

-

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 73, Song No. 24a

Lyrics and Music:

Date:

Musical form: (No music/score available)

Literary form: Dialogue, Ethnological aspects

Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by Romano Abreu, Moira, Goa, June 2003

Part 1

Mujem panyanchem painzonn

My anklets from my feet,

Sanddlem deva

Oh God! are lost.

Mujem panyanchem painzonn

My anklets from my feet,

Sanddlem deva.

Oh God! are lost.

Mujim nakachim notim

My nose pendant,

Sanddlim deva

Oh God! are lost.

Mujim nakachim notim

My nose pendant,

Sanddlim deva.

Oh God! are lost.

Muzo tambrhelo xelo

My red scarf,

Gelo deva

Is missing.

Muzo tambrhelo xelo

My red scarf,

Gelo deva

Is missing.

Part 2

Ge ge ge ge ge

Take, take, take, take, take,

Ge ge saiba.

Take, take my lord,

Maka naka go^[52]

I don't want.
Maka naka go.
I don't want
E muja fulantso pormoll
My flowers scent
Ge ga saiba.
Take my lord.

Muji Maim-im Boisolea
My mother is sitting

Type: Deknni
Source: José / Micael Martins. A Sheaf of Deknnis, p. 52, Song No. 23
Lyrics and Music:
Date:
Musical form: ?
Literary form: Ethnological aspect
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Muji maim-im boisolea,
My mother is sitting,
Adolleri vo.
On the slicing stool/ bench (adolli^[53]).
Muji maim-im boisolea,
My mother is sitting,
Adolleri mum.
On the slicing bench.

Tivi xindita y eki
Munddoli vo.
She is slicing an onion.
Tivi xindita y eki
Munddolli mum.
She is slicing an onion.

Muzo Fulantso Porhu
My chaplet of flowers

-
Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 53, Song No. 24
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Dialogue
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Muzo fulantso (fulancho) porhu,
Dancer: My chaplet of flowers,
Sanddol' deva.
O God, has been lost.
Muzo fulantso porhu.
My chaplet of flowers,
Sanddol' (sanddolo) deva.
Oh God, has been lost.
Agê nari tuzo fulantso porhu,
Lover: Oh woman (dancing girl), the chaplet of flowers,
Matea' sori.
Is on your head.

Muzo nakatso (nakacho) notu,

*Dancer: My ring from my nose,
Sanddol' deva.
Oh God, has been lost.
Muzo nakatso notu,
My nose ring,
Sanddol' deva.
Oh God, has been lost.*

*Agê nari tuja nakatso notu,
 Lover: Oh woman, your nose-ring,
 Naka sori.
 Is on your nose.*

*Muja golleantu' gollxiri,
Dancer: My necklace from my neck,
Sanddily' deva.
Oh God, has been lost.
Muja golleantuli gollxiri,
My necklace from my neck,
Sanddily' deva.
Oh God, has been lost.*

*Agê nari tuja golleantuli gollxiri,
 Lover: Oh woman, your necklace,
 Gomttea sori.
 Is on your neck.*

*Muja atachim kanknam,
Dancer: My bangles on my hands,
Sanddoly'm (sanddolim) deva.
Oh God, have been lost.
Mujim y atachim kanknam.
My bangles on my hands,
Sanddoly'm deva.
Oh God, have been lost.*

*Age nari tuja y atachim kanknam,
 Lover: Oh woman, your bangles,
 Ata' sori.
 Are on your hands.*

*Mujim panyanchim painzonnam,
Dancer: My anklets,
Sanddoly'm deva.
Oh God, are lost.
Mujim panyanchim painzonnam,
My anklets,
Sandoly'm deva.
Oh God, I have lost.*

*Age nari tuja panyanchim painzonnam,
 Lover: Oh woman, your anklets,
 Panyam' sori.
 Are on your feet.*

Muzo Mogatso Poti
My beloved husband

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 73, Song No. 24b

Lyrics and Music:

Date:

Musical form: (no music / score available)

Literary form: Ethnological aspects

Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Muzo mogatso poti
My beloved husband,
Melo deva.
Oh God! died.
Muzo mogatso poti
My beloved husband,
Melo deva.
Oh God! died

Muzo koplato kukumm^[54]
My forehead vermilion dot,
Velo (gelo) deva.
Oh God! was wiped away.
Muzo koplato kukumm
My forehead vermilion dot,
Velo (gelo) deva.
Oh God! was wiped away.

Mujim kouxeachim (mateachim) fulam
The flowers from my head,
Velim (gelim) deva.
Oh God! were confiscated.
Mujim kouxeachim (mateachim) fulam
The flowers from my head,
Velim (gelim) deva.
Oh God! were confiscated.

Muji golleachi gollxiri
The chain from my neck,
Veli (geli) deva.
Oh God! was taken away.
Muji golleachi gollxiri
The chain from my neck,
Veli (geli) deva.
Oh God! has taken away.

Mujem nakachem notim
My nose pendant,
Velem (gelem) deva.
Oh God! was taken away.
Mujem nakachem notim
My nose pendant,
Velem (gelem) deva. Velem (gelem) deva.
Oh God! was taken away.

Nanv Mhojem Henriqueti
My name is Henriqueti

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 31
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Nanv mhojem Henriquet(i)
My name is Henriqueti.
Angak(o) gat(i)lea jaket(i)

I am wearing a jacket.
Alfiadak dilo nam feti
I did not pay the tailor his dues.
Kupar kon' gheunchi asa khoxi
Who is willing to be the godfather,
Bhurgem tuguer zat'rech, bhurguem tuguer zat'rech
When the infant is born, when the infant is born?
Diunchi mholla banket(i).
Let's give a costly buffet.

Fulam gutun(u) kelem hanvem santem
By threadling flowers I made a garland.
Tintunt(u) falt(u) zata ek champem.
In that is missing one champak flower.

Nanv mhojem Henriquet(i)
My name is Henriqueti.
Angak(o) gat(i)lea jaket(i)
I am wearing a jacket.
Alfiadak dilo nam feti
I did not pay the tailor his dues.
Kupar kon' gheunchi asa khoxi
Who is willing to be the godfather,
Bhurgem tuguer zat'rech, bhurguem tuguer zat'rech
When the infant is born, when the infant is born?
Diunchi mholla banket(i).
Let's give a costly buffet.

Sorona rat(i) ravun(u) zaguem
By keeping awake the night does not end.
Noman kortam Dhevak tullxi bhonvtem.
I praise God, going around the Tulsi plant.

Nanv mhojem Henriquet(i)
My name is Henriqueti.
Angak(o) gat(i)lea jaket(i)
I am wearing a jacket.
Alfiadak dilo nam feti
I did not pay the tailor his dues.
Kupar kon' gheunchi asa khoxi
Who is willing to be the godfather,
Bhurgem tuguer zat'rech, bhurguem tuguer zat'rech
When the infant is born, when the infant is born?
Diunchi mholla banket(i).
Let's give a costly buffet.

Dis(u) edetam puja tuji kortam
At sunrise I am praying to you,
Pav amkam Dheva Rama Raya.
Help us Oh God, Lord Rama.

Naum Muj'm Henriqueta
My name is Henriqueta

-
Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 57, Song No. 26

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Monologue

Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Naum muj'm Henriqueta.
My name is Henriqueta.
Angako gatylea (gatilea = galea) jaqueti,
I have put on a jacket,
Alfiada' dilynam feti.
And have not paid the tailor's bill.
Burgim tuge' zatrich,
When you have children,
Burgim tuge' zatrich,
When you have children,
Diuchi mul-llea banqueti.
I have planned to give you a dinner party.

Oiry Oiry Oiry Dogra
High, high, high up on the hill

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 58, Song No. 27
Lyrics and Music:
Date:
Musical form: ?
Literary form: Ethnological aspects
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Oiry oiry oiry dogra',
High, high, high up on the hill,
Udok kongrem.
The water ripples (is curled).
Kolvent naum Mogrem dada,
The dancing girl's name is Mogrem, Sir,
Kolvent naum Mogrem.
Her name is Mogrem (Jasmine).

Oiry oiry oiry dogra,
High, high, high up on the hill,
Udoko ubem.
The water is smooth (straight).
Kolvent naum Subem dada,
The dancing girl's name is Subem, Sir,
Kolvent naum Subem.
Her name is Subem.

Oiry oiry oiry dogra,
High, high, high up on the hill,
Y as y eky okolo.
There is a bride.
Tiko' y ek segred y as' rê,
She has a secret,
Bomble' sokolo.
Below her navel.

Oiry oiry dograri,
High, high up on the hill,
Yeta mukari,
Are seen coming,
Randdanle cumpary' dada.
The widow's lovers, Sir,
Randdanly' cumpari.
The widow's friends.

Okolu Amchi
Our bride

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 25
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Okol(u) amchi Lokmi sori
Our bride is like Laxmi,

(Sam' sam'^[55] sam' sam' sa -)
(Sam' Sam' Sam' Sa).

Bangarachi goroz(u) thoddi
There is no need of gold,

(Sam' sam' sam' sam' sa -)
(Sam' Sam' Sam' Sa).

Modlea salant, dimbi marun
Kneeling in the middle hall,

Roddun praton kori:
Weeping, she was praying.

Aba rê, aba rê,
Daddy, Oh! Daddy,
Choi, choi, choi rê mhoje dolle
Look, look, look at my eyes,
Roddun, roddun, roddun(u) suzole.
Weeping, weeping, weeping my eyes are swollen.

Panyam' Painzonnam
Anklets on the feet

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 59, Song No. 28
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Panyam' painzonnam,
Anklets on the feet,
Nakako notem.

A ring on the nose.

Sor' sor' sor' kon-nak' bai,
Don't make that scraping noise (so, sor, sor) on the ground, my dear lady.

Panyanchem karhi (kaddi) zotem.
Take your sandals off.

Ailol' Kuxttoba^[56]
Kuxttoba had come

Poltoddi Voron Pavo
Reach me to the opposite bank

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 14
Lyrics and Music:
Date:
Musical form: Binary

Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Hatachim kaknnam ditam,
I give you the bangles from my hands,
Poltoddi voron pavoi;
Reach me to the opposite bank.
Fulanchi fanti ditam,
I give you this string of flowers,
Poltoddi voron pavoi.
Reach me to the opposite bank.

Aga tarya, tarya mama,
Oh Boatman, Oh boatman Uncle,
Mhaka voron pavoi poltoddi,
Reach me to the opposite bank,
Oi poltoddi.
Yes, opposite bank.

Portugala' Saun^[57]
From Portugal

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 59, Song No. 29
Lyrics and Music:
Date:
Musical form: Pereira
Literary form: Political agitation
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Portugala' saun,
From Portugal
Aila ek firngi.
A Portuguese has come.
Bollsantum galnum dada,
Having in his pocket, father,
Ottra rupoi-i.
Eighteen rupees.

Portugalak Thaunu(u) Aila Ek Firngui
One white man came from Portugal

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 32
Lyrics and Music:
Date:
Musical form: ?
Literary form: Political agitation
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Portugalak thaun(u) aila ek firngui
One white man has come from Portugal,
Bollsant ghalun(u) dada ottra rupoi.
Putting eighteen rupees in his pocket, daddy.

^[58]Nakak not(i) golleant diamant(i)
Pendant in her nose, diamond on her neck.
Nakak not(i) golleant diamant(i).
Pendant in her nose, diamond on her neck.

Portugalak thaun(u) aila ek firngui
One white man has come from Portugal,
Bollsant ghalun(u) dada ottra rupoi.
Putting eighteen Rupees in his pocket, daddy.

Seda kapodd, cholliiek chita lugott
Silk saree, chintz cloth for blouse.
Seda kapodd, cholliiek chita lugott
Silk saree, chintz cloth for blouse.

Portugalak thaun(u) aila ek firngui
One white man has come from Portugal,
Bollsant ghalun(u) dada ottra rupoi.
Putting 18 rupees in his pocket, daddy.

Tambdde ontt(u), tonddant pipirmitt(u)
Red lips, peppermint peppermint in mouth.
Tambdde ontt(u), tonddant pipirmitt(u).
Red lips, peppermint peppermint in mouth.

Saiba Rayan Bandu Gatila
The Lord has issued a proclamation

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 60, Song No. 30
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: Satire?
Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Saiba rayan bandu gatila.
The lord has issued a proclamation.
Sogottu loku punji.
All the people are bunched together.

Tea gurngutticha mostokim.
In front of the beetle (at the beetle's head),
Tsamim-mamim (chamim-mamim), y amim dogaim ubim.
Stand both of us, tsamim-mamim.

Bangrho (bangddo) nouro perhi (peddi) nouri.
The mackerel is the bridegroom and the shad (perhy) the bride.
Konkaro tanchi derhi (deddi).
The konkaro bird is the best man.

Saiba Rayan(u) Bandhu Gatila
The king has ordered to build a bandh

-
Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 27
Lyrics and Music:
Date:
Musical form: Binary
Literary form: ?
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

-
Saiba Rayan(u) bandhh(u) gat(i)la.
The king has ordered to build a bandh.
Sogott(u) lok(u) punji.

All the people have assembled.

Tea gurngutteachea mostokim
Under the head of the the hills plateau,
Ti' ani ami, ami dogaim ubhim.
She and me, we two are standing.

Barik(u) nachi, barik(u) nachi
Brisk dance, brisk dance,
Nachi, nachi, nachi.
Dance, dance, dance.

Saiba Tanddela
Ferryman, Sir.

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 61, Song No. 31
Lyrics and Music:
Date:
Musical form: (No music / score available)
Literary form: Ethnological aspects
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Saiba tanddela.
Ferryman, Sir.
Amkam tum pau ga.
Please carry us over.
Lognantso (lognancho) sangorh (sangodd)^[59].
Do also send us the wedding raft.
Amkam tum darhy (daddi) ga.
We need that brazier.
Rupiachem agttem.
That silver silver one.
Amkam tem zai ga.
We need that one.
Em amchem magnnem,
This our request,
Augorho (augoddo) nuim ga.
Is not a difficult task, Sir.

Sasumaim Ani Sun
Mother-in-law and daughter-in-law

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 42
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Narrative
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Sasumaim ani sun(u) dogaim mogan bountalim,
Mother-in-law and daughter-in-law were in good terms,
Xezarim ani soirim tankam eksomuch zollttalim
Neighbours and relatives were extremely jealous.

Sasumaink ani sunek êk dis
One day mother-in-law and daughter-in-law,
Zogddem pettolem

Started fighting.
Soiream ani xezareamchem tondd(o)
Relatives and neighbours faces,
Khoxem murgott'lem.
Were tingling with happiness.

Sasumain randdlla ek dis sunek(u) sanguilem
One day in the kitchen the mother-in-law told the daughter-in-law,
Bara poddinch, pitt apnak zai mhunnum rokddem.
To grind 12 measures flour urgently.

Sasumaink ani sunek ek dis
One day mother-in-law and daughter-in-law,
Zogddem pettolem
Started fighting.
Soiream ani xezareamchem tondd(o)
Relatives and neighbours faces,
Khoxem murgott'lem.
Were tingling with happiness.

Apttun doptutun rokddench sunen dantem manddilem
Banging one grinding stone on the other daughter-in-law set the mill,
Bara poddianch' pitt(u) randdlla bhor-bhor kaddilem.
12 measures of flour was full in the kitchen.

Sasumaink ani sunek ek dis
One day mother-in-law and daughter-in-law,
Zogddem pettolem
Started fighting.
Soiream ani xezareamchem tondd(o)
Relatives and neighbours faces,
Khoxem murgott'lem.
Were tingling with happiness.

Satti Azranch' Bens

Sixty thousand rupees worth property

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 26

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Monologue

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

Translated by Romano Abreu, Moira, Goa, June 2003

Ago, ago Bhoiru, tuje vinnem
Hai, hai Bhoiru, without you,
Sukh(u) mhaka nã, sukh(u) mhaka nã.
I have no happiness, I have no happiness.

Satt(i) azranch' bens mhojea adin(u)
I own property worth sixty thousand rupees,
Tacho tivantto tuk' go di-in(u)
I can give you one third of the above,
Tachea velean(u) tuk' hanv sustentar korin(u).
To support you by its incombe.

Satti Ozranch'm Bens Muje Y Adinom

I own property worth sixty thousand

Type: Deknni

Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 62, Song No. 32

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Monologue (?)

Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1

Translated by José Pereira

Satti ozranch'm bens muje y adinom.

I won property worth sixty thousand.

Sonn'm sonn'm sonn'm sa!

(Hear my wealth jingle:) Sonn'm, sonn'm, sonn'm, sonn'm.

Tazo tivantto tuk' go diinom.

I will give you a third of that, my dear.

Sonn'm sonn'm sonn'm sonn'm sa.

(Hear my wealth jingle:) Sonn'm, sonn'm, sonn'm, sonn'm.

Taje velean tuk' y aum sustentar korinom.

Besides that, I'll support you.

Chorus 2

Y ago Boiru tuje vinnem,

Boiru, my dear, without you,

Suk maka nam.

There is no happiness for me.

Battantu' (battantulo)^[60] babu muzo Mannkeantum ota.

Our young landlord from the Batt goes to Mannkem.

Sonn'm sonn'm sonn'm sonn'm so!

Sonn'm, sonn'm, sonn'm, sonn'm.

Tum huim-im san Tallantum pauta.

From there he goes to the Tall^[61].

Sonn'm sonn'm sonn'm sonn'm sa!

Sonn'm, sonn'm, sonn'm, sonn'm.

Nak' zaloly (zalole) visy (vicios) baba tuka konnom rê xikoita.

Who taught you these needless vices, boy.

Chorus 2

Y ago Boiru tuje vinnem,

Boiru, my dear, without you,

Suk maka nam.

There is no happiness for me.

Maim-im muntta maka sun gê muje,

My mother says to me, „oh my daughter-in-law,

Sonn'm sonn'm sonn'm sonn'm sa!

Sonn'm, sonn'm, sonn'm, sonn'm,

Tondda' palou dory ge loje.

Hold your sari's end to your face for shame.

Tondda palou dory gê loje.

Hold your sari's end to your face for shame.

Modim' salantum dimbi mal-leari,

If you kneel in the middle of the hall,

Sonn'm sonn'm sonn'm sonn'm sa!

Sonn'm, sonn'm, sonn'm, sonn'm.

Panyam porhon (poddon) tuka.

I shall fall at your feet.

Chorus 1

Y aba rê y aba rê.

Hey there, Hey there.

Tsoi (choi) tsoi tsoi tsoiyai muje dolle,

*Look at my eyes,
Tuje mogan rorhunum (roddunum) suzoile.
See how I've reddened them through weeping for love of you.*

Chorus 2

*Y ago Boiru tuje vinnem,
Boiru, my dear, without you,
Suk maka nam.
There is no happiness for me.*

*Maim-im muntta maka lognam' soru.
My mother tells me (to give up the idea of marriage?).
Sonn'm sonn'm sonn'm sonn'm sa!
Sonn'm, sonn'm, sonn'm, sonn'm.
Bangrach' vinnem gor za toru.
(Without gold the house ...?).*

*Foto-quimaum^[62] nexileari,
When she puts on the foto-quimaum,
Sonn'm sonn'm sonn'm sonn'm sa!
Sonn'm, sonn'm, sonn'm, sonn'm,*

*Kouxeachi^[63] pakolli.
She looks like a petal of the kovaso flower.*

Chorus 1

*Y aba rê y aba rê.
Hey there, Hey there.
Tsoi (choi) tsoi tsoi tsoiyai muje dolle,
Look at my eyes,
Tuje mogan rorhunum (roddunum) suzoile.
See how I've reddened them through weeping for love of you.*

Chorus 2

*Y ago Boiru tuje vinnem,
Boiru, my dear, without you,
Suk maka nam.
There is no happiness for me.*

Sokann' Fuddem Uttun(u)

Getting up early in the morning

Type: Deknni

Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 28

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Narrative

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

Translated by Romano Abreu, Moira, Goa, June 2003

Sokann' fuddem uttun(u)

*Rising early in the morning,
Cheddun mhum rê vattlleo ganxtalem
The girl was scrubbing plates.
Tem mhaka dekna fuddem, vattlent(u) lipolem.
No sooner she saw me, she hid behind the plates.*

*Cheddum, cheddum, cheddum kuparilem
The girl, the girl, the girl of the godfather,
Cheddum, cheddum kurparilem
The girl, the girl of the godfather.
Chintlolem kamum, chintlolem kamum*

*Whatever I thought, whatever I thought,
Zal're moguelem.
I succeeded.*

Sokann' fuddem uttun(u)
Rising early in the morning,
Cheddum mhum rê tambio ganxtalem
The girl was scrubbing a potlet.
Tem mhaka dekna fuddem tambiant(u) lipolem.
No sooner she saw me, she hid behind a potlet.

Cheddum, cheddum, cheddum kuparilem
The girl, the girl, the girl of the godfather,
Cheddum, cheddum kurparilem
The girl, the girl of the godfather.
Chintlolem kamum, chintolelem kamum
Whatever I thought, whatever I thought,
Zal're moguelem.
I succeeded.

Sokann' fuddem uttun(u)
Rising early in the morning,
Cheddum mhum rê san(i) mat'talem
The girl was sweeping.
Tem mhaka dekna fuddem san'nint(u) lipolem.
No sooner she saw me, she hid behind the broom.

Cheddum, cheddum, cheddum kuparilem
The girl, the girl, the girl of the godfather,
Cheddum, cheddum kurparilem
The girl, the girl of the godfather.
Chintlolem kamum, chintolelem kamum
Whatever I thought, whatever I thought,
Zal're moguelem.
I succeeded.

Sokanny'm Furhem Uttun Cherh'm Muj'm
Getting up early in the morning

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 64, Song No. 33
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: Narrative
Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

-
Sokanny'm furhem uttun cherh'm (cheddum) muj'm (mujem)
Rising up early in the morning, my girl,
San-nim mat-talem
Was sweeping the floor.
Sannam sannam sannam (sannam) sa!
(This is how it sounded:) Sanam, sannam, sannam, (sannam), sa!
Tem maka deknam furhem (fuddem),
No sooner did she see me,
San-nintum nipolem.
Then she hid in the broom.

Sokanny'm furhem uttun cherh'm muj'm,
Rising up early in the morning, my girl,
Vatlleo ganxtalem.
Was scrubbing the dishes.

Sannam sannam sannam (sannam) sa!
(*This is how it sounded:*) Sannam, sannam, sannam, (sannam), sa!
Tem maka deknam furhem,
No sooner did she see me,
Vatllintum nipolem.
When she hid behind the plates.

Sokanny'm furhem uttun cherh'm muj'm,
Rising up early in the morning, my girl,
Tambyo ganxtalem.
She was scrubbing the little copper pot.
Sannam sannam sannam sa!
(*This is how it sounded:*) Sannam, sannam, sannam, sa!
Tem maka deknam furhem,
No sooner did she see me,
Tambyantum nipolem.
When she hid inside the pot.

Cherh'm cher'm cher'm cumparilem,
The girl, my mate's girl,
Cherh'm cumparilem.
My comrade's girl.
Chintloly'm (chintlolem) kam zaly'm (zalem) ga mugelem.
I got from her what I wanted (lit. the work I had thought of happened).

Tenddulechim Tendduleim
The gherkin from the gherkin creeper

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 34
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Satire (?)
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Tenddulechim tenddulim,
There are twelve gherkins
Bara ga bara,
On the gherkin creeper
Tenddulechim tenddulim bara.
Twelve gherkins from the gherkin creeper.

Mhozo poti na ga, na ga gara,
My husband is not at home, Sir,
Mhozo poti na ga, na ga gara.
My husband is not at home, Sir.

Tendullechim Tenddulim
The tendllis of the tendlli creeper

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 66, Song No. 34
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Satire ?
Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Chorus
Tenddulechim tenddulim,

The tendllis of the tendlli creeper,
Bara ga deva deva!
Are twelve, oh God, oh God!
Tenddulechim tenddulim bara.
The tendllis of the tendlli creeper are twelve.

Muzo poti naim-im gara,
My husband is not at home,
Ga deva deva,
Oh God, oh God,
Poti naim-im gara.
My husband is not at home.

Muja hankeantum gatulim,
They were thrown into my lap,
Ora^[64] ga deva deva!
Ora oh God, oh God,
Hankeantum gatulim ora.
They were thrown into my lap, ora.

Tumi Amkam Xiriponnai Go
You are not useful to me

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 20
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspect
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Tumi amkam xiriponnai go
You are not useful to me,
Benddan(u) vankddelim
With crooked hips.
Tumi amkam xiriponnai go
You are not useful to me,
Benddan(u) vankddelim.
With crooked hips.

Vatt(u) visron(u) ami
We lost our way,
Marvank(u) sampoddllim
We were picked up by Maro.
Vatt(u) visron(u) ami
We lost our way,
Marvank(u) sampoddllim.
We were picked up by Maro.

Vaingem Cazar Zata Munn
Because the aubergine is getting married

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 67, Song No. 35
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Pt. 1: Satire? / Pt. 2 Ethnological aspects
Published 1967. Konkani Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Part 1

Vaingem cazar zata munn,
Because the aubergine is getting married,
Vaingem cazar zata munn.
Because the aubergine is getting married.

Misangem tambrhem (tambddem) kelam tondd
The chili has reddened her face,
Misangen tambrhem kelam tondd.
The chili has reddened her face.

Poddolean orxem kelam sondd,
The snake gourd has turned up her nose,
Podollean orxem kelam sondd.
The snake gourd has turned up her nose.

Bobran getilam boleponn,
The pumpkin has resigned herself,
Bobran getilam boleponn.
The pumpkin has slumped in resignation.

Part 2

Vernencha tolleant,
In the lake of Vernem,
Fulol'm (fulolam) y ek sallok.
A lotus has blossomed.
Dulgealy' (Dulgealea) cazrak,
For the wedding of Dulgem
Keullean geun yet'm (yetam) mul-ll'm (mul-llam) ballok.
The temple servant has promised to come with a baby.

At'm (atam) tum at'm tum,
Now, now,
At'm tum nats (nach) go Dulgea.
Now Dulgem, dance
Keulleach' barabori.
With the temple boy.

Vainguem Kazar Zata Mhunn
Because the aubergine is getting married

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 33
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: Ethnological aspect (Satire?)
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Vainguem kazar(u) zata mhunn,
Because the aubergine is getting married,
Misanguen tambddem kelem tondd,
The face of the chilli turned red,
Missanguen tambddem kelem tondd.
The face of the chilli turned red.

Refrain:

Vernechea tolleant, futol' sallok(o),
A lotus has bloomed in the pond at Verna,

Dulgueach kazrak, Deullean att' mhull' ek ballok(o),
For Dulguem's wedding, the temple girl has promised to bring a baby
Atam tum, atam tum, atam tum, atam tum,
Now you, now you, now you, now you,
Atam tum nach(i) go Dulguea,
Now you dance Miss Dulguem,
Tea keullea gheunum.
With the temple boy.

Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Poddollean orxem kelem tondd.
The snake gourd was displeased (made a funny face)
Poddollean orxem kelem tondd.
The snake gourd was displeased (made a funny face)

Refrain:

Vernechea tolleant, futol' sallok(o),
A lotus has bloomed in the pond at Verna,
Dulgueach kazrak, Deullean att' mhull' ek ballok(o),
For Dulguem's wedding the temple girl has promised to bring a baby,
Atam tum, atam tum, atam tum, atam tum,
Now you, now you, now you, now you,
Atam tum nach(i) go Dulguea,
Now you dance, Miss Dulguem,
Tea keullea gheunum.
With the temple boy

Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Bobran ghetlam boleponn.
The pumpkin has slumped in resignation (is depressed).
Bobran ghetlam boleponn.
The pumpkin has slumped in resignation (is depressed).

Refrain:

Vernechea tolleant, futol' sallok(o),
A lotus has bloomed in the pond at Verna,
Dulgueach kazrak, Deullean att' mhull' ek ballok(o),
For Dulguem's wedding, the temple girl has promised to bring a baby,
Atam tum, atam tum, atam tum, atam tum,
Now you, now you, now you, now you
Atam tum nach(i) go Dulguea,
Now you dance Miss Dulguem,
Tea keullea gheunum.
With the temple boy.

Vhoir Vhoir Dongrar
Up on the hilltop

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 14
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Vhoir(i), vhoir(i) dongrar,
Up on the hilltop,

Udok(o) kong(u)rem,
Water is flowing in eddies,
Udok(o) kongrem ani,
Water in eddies and
Kolvont hanv Mog(o)rem.
I am the dancing girl Mogrem.

Paiank panzonnam
For the feet anklets with bells.
Nakak(u) notem,
For the nose pendant.
Soro, soro, soro, soro kon'aka bai
Liquor, liquor, liquor for whom is it, baby?
Paian kadd(i) zotem.
Remove sleepers from feet.

Vokol Y Amchi Lokmi Sori
Our bride is Lakshmi

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 69, Song No. 36
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: Ethnological aspects
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Vokol y amchi Lokmi sori.
Our bride is Lakshmi.
Sonn'm sonn'm sonn'm sonn'm sa!
(Hear her money clink:) Sonnom, sonnom, sonnom, sonnom, sa!
Bangarachi goroz torhi (toddi).
She has little need for gold.
Sonn'm sonn'm sonn'm sonn'm sa!
(Hear her money clink:) Sonnom, sonnom, sonnom, sonnom, sa!
Modlea salant dimbi gatlea',
I have knelt in the middle hall,
Panyem porhum (poddunk) tuka.
Falling at your feet.
Aba rê aba rê,
Look, look,
Tsoi (choi) tsoi tsoi muje dolle,
And see, see how my eyes,
Tuja mogan rorhun (roddun) suzole.
Have become red through weeping for love of you.

Xeutim, Mogrim Addttolim
I Will Bring Jasmine And Chrysantemums

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 16
Lyrics and Music:
Date:
Musical form: Barreto
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Xeumtim, mogrim addttolim,
I will bring jasmine and chrysantemums,
Matem borun mautelim,
I will adorn your head (hair) with them,

Mhojea gova fuddeank bostelim,
I will sit before my husband,
Oi bostelim.
Yes, I will sit.

Xeumtim, mogrim zaleai sovai,
Jasmine and chrysantemum have become cheaper,
Xeumtim, mogrim zaleai sovai.
Jasmine and chrysantemum have become cheaper,
Tim mhaka naka bai,
I do not want them, my dear,
Tim mhaka naka bai.
I do not want them, my dear.

Xirvorechim Cherhvam
The girls of Xirvorhe

Type: Deknni
Source: José Pereira/ Micael Martins. A Sheaf of Deknnis, p. 70, Song No. 37
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 1967. Konkan Cultural Association. 10, Waterloo Mansion, Museum, Bombay 1
Translated by José Pereira

Xirvorhechim cherhvam,
The girls of Xirvorhe,
Mottinch pamprelam,
Are great flirts;
Ugtim galun nidytaí zonelam,
They sleep with their windows open,
Ai! zonelam.
Yes, their windows (open).

Yamuna Peletoddi
On the opposite bank of the River Yamuna

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 44
Lyrics and Music:
Date:
Musical form: Ternary
Literary form: Historical aspect [65]
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Yamuna^[66] peletoddi
On the other side of Yamuna
Amchem ghor nodi koddi
Our house is near the river
Surya udeta zor kalli
Although the sun rises regularly
Thonddi borich khata voros bhoi.
Weather is too cold throughout the year

Amcho ganv fulam-tolli
Our village is flower – lagoon
Amcho ganv sallka-sori.
Our village is like a lotus

[1] In former times wooden dug-outs or canoes were used to cross the river. These were manned by boatman called *taria*. He was usually an elderly person and was addressed with *Mama*, i.e. Uncle. (Romano Abreu).

[2] *Aga* in Konkani is addressed to an elder and respected person. (L. Noronha).

[3] *Dada* is also a term of respect. (L. Noronha).

[4] Here the brother is supposed to order the goldsmith to make a golden flower with one hundred and fifty petals to look like a fig flower. In reality the fig flowers are tiny and are hidden inside the raw fruit i.e. *pericarp*. (Romano Abreu).

[5] André Xett has introduced a *deknni* into a *dulpod*. (L. Noronha).

[6] 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). André Xett has inserted it here. *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).

[7] 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 to such an extent that the *deknni* is sometimes called “The Song of the Dancing Girl”. 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 in the Hindu mythology.

The *kolvont* (plural: *kolvontam*) was probably brought to Goa by the Saraswat Brahmins who migrated into this country in about the 10th century. The main settlements for *kolvonts* in Goa were Mangueshi, Mardol, Shiroda, Borim, Mashel (Machel) and Ramnati villages of Ponda Block and in some villages of Pernem. They were either *ghanis* (singers) or *nachnis* (dancers) or both. The *kolvont* was offered to the deity of a temple in Goa in a ceremony known as *sessa*. It consisted of an offering by a *Gaokar*, an original settler of the village, of a *supari* (betel nut) pierced by a sword and a coconut. The pierced *supari* was, perhaps, a symbol of the impending defloration. The *sessa* was abolished by the Goa Legislative Council in 1930. After attaining puberty she was initiated in a ceremony known as *haat lavni*, meaning the first touching of her body by a male hand. This is mentioned in the *deknni* Hatlaunnem Zalem. On the day of her initiation, the girl usually planted a coconut sapling at her door step. In Goan tradition the coconut palm resembles a man tall and erect in his youth.

The Goan *kolvont* is a member of a larger community including the *bhavin*, the *devil* and the *perini*. The *bhavins* usually sat in the temple at *poojas* (religious services), close to the deities fanning it with a *chonvri* (fans made of an ox-tail) or an *akdagri* (circular fans adorned with plumes). It was their privilege to lite the *aarti* (ritual lamp). They are mentioned in the *deknni* Fulo Mallunum. The male version of the *bhavin* was the *devil* (*deul*, plural: *deulle*), the word being derived from *deul* meaning “temple” and *deo* meaning “God”. Their duty was to keep the temple area clean, to light the lamps and play the instruments *mahavadya* and *panchvadya*. A *devil* is mentioned in the *deknni* Arê Deulla. The *perinis* were women who earned their living by dancing the *zagar* at Hindu feasts and festivals.

The Konkani language, however, attributes to the *kolvont* the aspect of a *fille de joie*. The *deknni* composers let her dance for the village chiefs (*desais*) in Fonddenchea Desyagueri and the dallying between the lover and the *kolvont* is a kind of game which savours and enhances the encounter in Aguê Nari.

(Information collected by L. Noronha from Xavier, P.D. 1993. Goa: A social history. Ph. D. Thesis. Panaji: Pranhakar Bhide, Publisher, Singh, K.S./ Shirodkar, P.P./ Mandal, H.K. 1993. People of India: Goa.

Anthropological Survey of India. Bombay: Prakashan and Cabral e Sa. 1985. Great Goans, Vol. 1. Piedade, Goa: Self Publisher. pp. 70-78).

[8] Monday is a holy day for Hindus. They prostrate before the deity, offer prayers after a ritual washing and strictly restrict themselves to vegetarian meals on that day. The Saraswat Brahmins in Goa are otherwise not strict vegetarians. (Romano Abreu).

[9] *Adolli* is a low bench, with a piece of metal shaped like a J, with its upright line slanted and capped by an indented disk which looks like an aureole with rays. The flat side is used to slice things like vegetables and fish, and the disk to shred coconuts. (L. Noronha).

[10] *Mar* or *Mhar* are one of the original inhabitants of Goa who lived there before the Arians arrived. The *Mhar* are experts at weaving bamboo mats. They also play traditional instruments in the temples. (Romano Abreu). The following song illustrates the low social treatment and unhappy poverty-stricken condition of the Mahars, a community converted to Christianity centuries ago by the Portuguese. Their condition of semi-starvation compels them to supplicate for remnants of food on the occasions when affluent people hold feasts in their houses. A poor Mahr woman sings: “*Ashe dhashechim! Ashe dhashechim, saiba, Onna thembyachim, Ami Mharan, saiba!*” (We are Mahars, Sir! We are Mahars who come to you with our plea! We look up to you, Just for a few drops of water! Just for a few crumbs of food! We are Mahars, Sir!) (Sukthanker, V.S.1974: 98-99).

[11] *Mridanga* is a wooden cylinder covered at both ends with a goat skin. It is one of the traditional Goan musical instruments. (L. Noronha).

[12] *Mundoli*, also known as Moira bananas are cooked as a vegetable. (Romano Abreu).

[13] *Bai* in this context may be translated with “Lady”. (L. Noronha).

[14] *Tendllim*, known in botany as *Cephalandra Indica*, is a smooth climber, with large flowers. The fruit, which is two or three inches long, is red, and at first marked with white streaks. (Romano Abreu).

[15] The Ganges and the Yamuna are rivers in Northern India. Their water is sacred to Indians. Is this some reference to the Goans who migrated from the North? (L. Noronha).

[16] Traditionally country liquor known as *urak* and *feni* was served in the liquor shops known as *ghaddi* (cart) or *taverna* in coconut shells cut into halves and polished. (Romano Abreu).

[17] *Xaki* is a rooty or other non-leafy vegetable which is usually cut into cubes called *fodd*. *Baji* is leafy vegetable. (Romano Abreu).

[18] In traditional Goa hand rotated round flat stones called *dantem* were used to grind grain. The bottom was fixed and the top was rotated with a small stick. This *dantem* was part of a dowry in some families. (L. Noronha).

[19] *Kunn'nnem* is a shallow, wide mouthed earthen vessel to boil curry. (Romano Abreu).

[20] *Niunnem* is a coconut coir ring (it is also made of paddy hay) to hold and keep steady an earthen vessel with a rounded bottom. (Romano Abreu).

[21] *Vattli* is a small plate with a raised circular end made of a metal alloy known as *pitou*. It is used for daily meals but also during nuptial rituals. The bride and bridegroom eat rice out of one *vattli* as a symbol of their consens and mutual fidelity. The circular end is raised since Goans traditionally eat with the fingers of the right hand, not with fork, spoon and knives. The raised end also serves to retain rice with water known as *kanji*. Dr. Roque Mesquita, Professor for Sanskrit at the University of Vienna is of the opinion that *vattli* is derived from *vatunk*, meaning “to share”. (L. Noronha).

[22] Missing score: “The *Arê Deullea* was sung once by Maria Auxilia Sardinha, who refused to sing it again, and is now dead.” (Pereira, José/Martins, Micael. 1967 : 19).

[23] The “tapping on the shoulder”, “direct” and “contrary” dealing (of cards) are all terms of a card game which we have not been able to identify. (José Pereira).

[24] The credit for popularizing this deknni, composed by Carlos Eugenio Ferreira, goes to Mestre

Lourenço Henrique L. Dias, leader of the Band Nacional de Salcete, who died about 1930. His services were in demand at upper class weddings, especially for the *contredanses* “*de honra*”. This *deknni* was introduced as one of the *contredanses* at a wedding in the early years of the 20th century (probably that of Prazeres Costa “Musmbikar” under the title Bailados do Concao (Dances of the Konkan). It was published, under the same title, by the publisher Casa Rangel, Bastora in 1926. (Information taken from José Pereira by L. Noronha).

[25] *Mattou* is a pavilion usually made of bamboos, and covered with coconut palm leaves. It is erected on festive occasions, such as weddings or religious ceremonies, to shelter the large number of people who cannot be accommodated in the residence of those who are celebrating the feast or in the sacred building. (L. Noronha).

[26] *Xinkem* is a construction of two slings, attached to the roof, holding a bamboo on which various kitchen utensils are hung. (L. Noronha).

[27] These dancing girls chose personal names referring to sweets as in this *deknni* and flowers as in the *deknni* Oiry, oiry, oiry dongrar. (L. Noronha).

[28] *Tsampem*, Champak: Its botanical name is *Pulmeria acutifolia* or *Pulmeria acuminata* (once *Michelia champaca*). It is a tree with long, oval, pointed and waved leaves, shining above. Its flowers are yellow, and fragrant. It is used by women to ornate their hair. It is cultivated in the Hindu and Jain temple areas. (Romano Abreu).

[29] *Tulloxi* or *tulsi*: Its botanical name is *Ocinum sanctum* or *ocinum hirsutum*. It is sacred to Vaishnava Hindus, and cultivated particularly in the temple area, but also in the garden of a residence. (Romano Abreu).

[30] Goans celebrate the Ganesha festival at the end of the monsoons. They bring clay images (*murthi*) of Lord Ganesh, a deity with an elephant’s head and human body. He is kept on the pedestal and offerings of fresh flowers, vegetables and fruits are hung above on a frame. These include forest flowers and fruits. After daily prayers, singing of devotional songs (*bajan, arathi*) and music by traditional instruments the image is taken in a procession - accompanied by fireworks and distribution of sweets - and immersed in a river or sea. (Romano Abreu).

[31] *Ponti* (plural *pontteo*) is a small flat oval shaped lamp made of mud (earth) with a tip in which a cotton wick is fixed. Vegetable oil is used to feed the wick. *Pontis* are placed in front of a deity and on the window sill at Divali. The ritual lamp in Goa, however, has five wicks representing the five items of faith among Goans: *Brahman* (God the Creator), *atma* (the soul), *karma* (virtues), *samsara* (circle of rebirth) and *moksha* (the return of the soul to the creator). (L. Noronha).

[32] This is the only *deknni* which is accredited to Arnaldo de Menezes (1863-1917), who is one of the three great poet-composers of the *mando*, the other two being Gizelino Rebello (1875-1931) and Torquato de Figueiredo (1876-1948). The *mando* was probably no more than a couple of decades old when Arnaldo was born, and it was he who gave it its subsequent and standard form. He has several other compositions to his credit, like religious works and songs, even an anthem-like piece. He composed several folk-style *dulpods*. (Refer to José Pereira. 1967: 41).

[33] *Allum* or *arum* bears the botanical name *Colocasia antiquorum*. It is a perennial herb with most of the leaves arranged about the root. The flowers cluster one above the another on the lower part of a common stalk, without having a separate stalk for each flower. They are enclosed in leaf-like appendages resembling petals. The leaves of the *Colocasia antiquorum* are large and nearly oval; the lower part is arrow shaped. The appendages of the flowers are pale yellow on a green base. (Romano Abreu).

[34] The *devadasi* (Daughter of God) in Goa was a virgin dedicated to the temple service. During the initiation rite known as *hatlaunnem* (*hat* means “hand”, *launk* means to “touch”), she lost her virginity in favour of an influential village elder while the temple priest placed a coconut into her hand in front of the temple deity. She was not permitted to get married. (Romano Abreu). Refer also to the footnote on *kolvont* in Aguê Nari.

[35] The word comes from the Portuguese *cabaia*, a long frock or tunic, going only half-way below the

knees. Once the dress of men in Saxtti it is today extinct. It was still in use in the village of Chinchinim, Saxtti when José Pereira did field research there in about 1957. (L. Noronha).

[36] This historical episode, namely the building of the railway from Murmugão to Castle Rock began on 8th 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 British India and permit the construction of a railway line in addition to other matters 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 ...” (L. Noronha).

[37] The language of this *deknni* is neither contemporary Konkani nor that of the sixteenth century. It may be a pre-Konkani *Apabramasha*. In this translation most of the meaning is conjectural. (José Pereira).

[38] *Kazoll* (Lampblack) is used by Indian women under their eyelids and on their cheeks to enhance their beauty. It is also used on small children to ward off the effects of an “evil eye” of an envious neighbour. The *kukum* (vermilion) dot is worn by a married woman, except a widow, on the forehead. (Romano Abreu).

[39] Comments on a *battkar* (landlord) who enriched himself through the labour of his *munkar* (tenants).

[40] What does “Marvam” mean? Does it refer to a member of the Mar-people in Goa. José Pereira translates the word as “low caste fellows”. (L. Noronha).

[41] *Porvot* Mountain (from the Sanskrit *parvata*) south of Saxtti is a sacred mountain dedicated to Chandranatha, the Lord of the Moon. (José Pereira).

[42] *Gonsallem* is a type of fibrous fruit called “towel gourds” because they were used as flesh rubbers when having a bath. *Gonsallem* is the *Luffa acutangula* or *Luffa amara*. Its leaves have five to seven lobes, and are softly hairy when young. Its flowers are middle-sized and bright yellow. The fruit has ten sharp ridges, growing on a plant which is a steady climber, sometimes found in hedges. Its flowers open in the afternoon. (Romano Abreu).

[43] What is a “tanga”? (L. Noronha).

[44] “gê” instead of “go” as a form of respect. (L. Noronha).

[45] *Solam* are skins of fruits like the *birondd* (*Garcinia Indica*, sometimes called the “wild mangosteen”) and peelings of the mango, dried in the sun, and sometimes cured in salt. The *solam* are used as condiments in curries and sauces. (Romano Abreu).

[46] *Kumbio* the botanical name of which is *kareya arborea* is a tree with knotted trunk and big scented flowers and green fruits as big as cannon balls. Its bark yields a strong fiber for ropes. (Romano Abreu).

[47] This Portuguese interpretation of the story of the “poetic and heroic Kuxtoba” is thus narrated by Frederico Diniz d’Ayalla in *Goa Antiga e Moderna*, Lisbon 1888, p. 16:

“A *bott* (Brahmin priest of lower status. The *batacharya* are permitted to teach.) had stained his (Kuxtoba’s) family honour. This happened in 1868). Kuxtoba vowed that he would avenge himself, and looked out for an opportunity to punish the shameless Brahmin. The *bott*, to see himself free from the hand that threatened him, suborned witnesses to impute a crime of some sort (that they themselves had witnessed Kuxtoba and his father murdering someone in the woods) to his enemy slanderously. Persons (three in number) were not wanting who, moved by indignation against the sacrilegious man who threatened to lay hands on the person of the priest, agreed to cooperate in the impudent Brahmin’s contemptible plot. Kuxtoba (and his father), with manacled feet, groaned for long in prison, being condemned for hard labour for an imaginary crime. One day he broke the fetters and disappeared. After a few days, the news reached the capital (Ponje) that Kuxtoba had put himself at the head of a powerful gang, and that he was laying everything waste and in ruins. He made himself the terror of the New Conquests (and of the Old too), and his dread name was sung by the people as that of a legendary villain. In fact, he was a skilled guerrilla and a brave hillman. He broke out of prison as a tiger out of a cage,

frothing with fury and breathing revenge. He spent his days in prison planning a just crime; when least expecting it, the *bott* was at Kuxttoba's feet, his heart stabbed and his body in pieces. Afterwards, Kuxttoba assembled a body of soldiers and concealed himself in jungles, from where he would now and then lead his band to pillage, assassinate and destroy. The fatality of things had turned him from a hero into a highwayman. However, with his thirst for vengeance quenched, the wave of blood which had inebriated his brain receded before the pale vision of remorse. He wished to reform, to return to the loved home for which he had turned murderer and brigand, but could not, because he fell into the hands of laws minions (as he was leaving the house of a whore (in police pay?) on the night of 13 June 1871) who killed him in a cowardly fashion." (Pereira, José/ Martins, Micael. 1967. A *Sheaf of Deknnis*. Bombay: Konkan Cultural Association. p.51). Refer to *Deknni, Dulpod, Mando: An attempt to write an essay* in this website for another interpretation of Kuxttoba.. (L. Noronha).

[48] Free India.

[49] Portuguese Goa. (L. Noronha).

[50] The Brahmins as the exploiter class. (L. Noronha).

[51] The Arsenal stood on the banks of the River Mandovi in Old Goa where ships were repaired and ammunition was produced until about the third quarter of the eighteenth century. It was abolished in 1869. According to information received from Father Caetano da Cruz Fernandes of the Pastoral Institute in Old Goa in January 2001 the walls opposite St. Catherine's Chapel are the ruins of this *Arsenal*. (L. Noronha).

[52] Note the "go" for a dancing girl instead of the "rê" as a form of respect. (L. Noronha).

[53] *Adolli* is a low bench, with a piece of metal shaped like a J, with its upright line slanted and capped by an indented disk which looks like an aureole with rays. The flat side is used to slice things like vegetables and fish, and the disk to shred coconuts. (L. Noronha).

[54] When a Goan woman becomes a widow, she loses some social privileges. For example she is not allowed to wear *kukum*, bangles and a nose pendent. In this song she complains to God about this state of hers. (Romano Abreu).

[55] *Sam, Sam, Sam Sa* is most probably the sound of jingling money. (Romano Abreu).

[56] This *deknni* is a *fell* song. The last three lines of verse 2 are probably lost. (José Pereira).

[57] This *deknni* *Portugala saun* 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. (L. Noronha).

[58] In what context do these inserted verses stand to the Portuguese with eighteen Rupees? (L. Noronha).

[59] *Sangorh* is a raft made of two small single-masted boats joined together by logs of wood, with some space left between. (José Pereira).

[60] *Battantulo* is the nickname of a family of Kurhtore. (José Pereira).

[61] *Tall* is the name of the area occupied by the temples in Xirvorhe. (José Pereira). The *deknnis* associate this area with the temple girls (plural: *kolvontam*). (L. Noronha).

[62] *Fot Quimaum*, better known as *Torhop-baz*, is the traditional costume of Christian Brahmin women in Goa. A combination of the long-armed blouse and the sarong, it is probably a modification of the *voly*, itself almost certainly a borrowing from Muslim Bijapur. The *voly* consists of a lower garment wrapped round the thighs, with folds in front, and an upper garment covering the head, and tucked into the lower garment at the back and the sides. There was a blouse beneath. The *torhop* is like the *voly* without its upper garment, with a broad band added in the centre and at the bottom end of the lower garment. The word *torhop* is itself derived from the Kanerese *tarhapu*, meaning an apron, which probably points to the antiquity of the garment. More costly varieties were stiffly embroidered in gold thread. The *voly* is used by the Christian women when attending church services or on important occasions; earlier it was the costume of high caste Hindu women. An old portrait of one of the ancestors of the Kamti-Vag family of Raibandar

shows him accompanied by his wife wearing a red or dark *voly* with a white-lined border. (José Pereira).

[63] Screw pine or *Pandanus odoratissimus*. (José Pereira)

[64] What is the meaning of *ora*?

[65] Is this a tendency to suggest a migration from North India into the present Goa in ancient times? The tradition of the Saraswat Brahmins of Goa refers to such a migration. (L. Noronha)

[66] Yamuna is a river in North India. (L. Noronha).