APPENDIX - VI

BASSEIN FOLK SONGS WITH PORTUGUESE INFLUENCE

The folk songs of Bassein which are generally known as East Indian songs are in fact a great treasure of literary importance. They have not been properly studied or collected. Two attempts have been made by two persons to publish the collection of these songs, one by Dr. K.R. Shirsat as Vasaichi Lokgite (1977) and the second by Wilfred Pereira as Mumbaichi Lokgite. Though both the books refer to two different places, they are one and the same songs because both the communities are called the East Indians. The songs are generally known as the East Indian Songs.

But there is a major defect in these collections. The authors who have collected these songs with the help of others do not give the cultural background of the songs. They are sung especially at the time of wedding and are significant. Every song is sung for a specific purpose and occasion. Neither of them tried to explain the significance of these occasions.

There are many songs which show Portuguese influence. I will cite some examples. In one of the songs the man who holds umbrella over the heads of the bride and the bridegroom is told as "Hatar dhar re kafarnicha puta" (हटर दार रे काफारनिखा पुता) meaning, O son of a slave woman, hold umbrella.

This one sentence signifies many things. During the Portuguese period the slaves held umbrellas over the heads of the Portuguese fidalgos. When the Portuguese left Bassein in 1739, they did not take away their slaves who remained in Bassein and did menial work and manual labour. They continued to hold umbrellas over the heads of the bride and bridegroom. Hence, the negro slave is referred to here. Similarly, the same slave
sings 'Me hai kafari, Afrikecha' (भी हाय कफारी अफ्रिकेघा).
It also shows that these slaves originally belonged to Africa from where they were brought by the Portuguese to this region. The following are some songs which are sung in Bassein and which reflect Portuguese influence.

**SONG NO. I**

**राडाला यावा**

आकान गेले क्रसाचे मेरी,
क्रसाचे त्यान द्याव,
आकान गेले पाटलाचे घारा,
पाटलाची राडाला याव,
आकान गेले पुत्रीने घारे,
पुत्रीन मामीने राडाला याव,
आकान गेले मामा मामीयेचे घारा,
मामा मामीने राडाला याव

**VARĀDĀLĀ YĀVĀ**

Avatān gele crusache meri
Crusāche base tyan ghyāva
Avatān gele Pātalāche gharā
Pātāni varādālā yāva
Āvatān gele padrinche ghare
Padrin-Madrin ni varādālā yāva
Āvatān gele Māmā-Māmiche gharā
Māmā-Māmī ni varādālā yāva.

**COME TO THE WEDDING**

The host (of the wedding) went to the foot of the Cross,
in order to receive (God's) blessings;
The host went to the chief of the village in order that the chief may come for the wedding;
The host went to the God-father's house in order to invite both the God-father and the God-mother to the wedding;
The host went to the residence of (maternal) uncle and aunt in order that the uncle and aunt may oblige with their presence at the wedding.

**NOTE:** The underlined words are delatinised words from the Portuguese in this and further songs.

1) Wilfred Pereira, *Mumbaichi East Indian Lokgite, Marathi* (Bassein, 1983) Song no. 22, p. 11 — This is a typical song having so many Portuguese words. It suggests the pre-wedding invitation session.
SONG NO. II

I am known as dark Paolu
I live in the village of Pali.
On the occasion of Miss Martha's wedding
I have come to be the umbrella-bearer
because Martha is the daughter-in-law
of an aristocrat and she can't bear
the slightest heat (of the Sun);
so, over her (fair and bridal) head
must revolve the green-umbrella
in the right way.

PAULU KALYA

I am known as dark Paolu
I live in the village of Pali.
On the occasion of Miss Martha's wedding
I have come to be the umbrella-bearer
because Martha is the daughter-in-law
of an aristocrat and she can't bear
the slightest heat (of the Sun);
so, over her (fair and bridal) head
must revolve the green-umbrella
in the right way.

THE DARK COLOUR PAOLOU

This song is sung by a black person holding red umbrella over
the head of the bride. This was a Portuguese custom where the
negroes were employed for such purposes.

SONG NO. III

बाजा वाजतय
बाजा वाजतय काय, बाजा वाजतय काय,
कुबरचार्चा मृन मृन धरलाय,
नेमुन पातून माकरी तयारी हाय,
फिल्याखा भोडाला बाजा तत्तिरासी
आपल्याला मृन धारलाय
धोऊन तोळ्याची अंडोती फिल्याखा
कार्या माला लुण विवाहित हाय
बघ गो मृन वटवावरती आपले
कवरे बाजेवाळे, तांबरी निली सतरं धोऊन
बिचे दोन हानले सतीर,
कुटूं-यापासे तांगीपरमाणं वराडाया मान पौकला
ते मन भान्नशी माजाळा चला आम्ही फिल्याख्याद्ये तोळे

BĀJĀ VĀJATAI

बाजा वाजाताई काई, बाजा वाजाताई काई
कुपार चारचाचा मृन मृन धरालाई
नेसुन पांग्रुन माजी तयारी हाई
फिल्याखा भेटाला बाजा सतिरासी
अपियाला मृन धरालाई
घेऊन तोल्याची अंडोती फिल्याखा
कार्या माला लुण विवाहित हाय
बघ गो मृन वटवावरती आपले
कवरे बाजेवाळे, तांबरी निली सतरं धोऊन
बिचे दोन हानले सतीर,
कुटूं-यापासे तांगीपरमाणं वराडाया मान पौकला
ते मन भान्नशी माजाळा चला आम्ही फिल्याख्याद्ये तोळे

1) Wilfred Pereira, op.cit., Song No.55, p.28 (Contd...)
THE SWEET MELODIES

Listen to the melodies of musical instruments
Mary, notice, how beautifully they are playing
The honour to be the God-parent is mine
and decked-out fully, I am ready
We shall go to meet our God-child
with the accompaniment of the musical melodies and
umbrella revolving our heads.
For, we are honoured;
We shall carry along with us a ring of gold for our God-child;
because, then, I shall be presented with a new saree.
Come, Mary, have a look, can you see the players of musical
instruments in our court-yard?
With the umbrellas of festive colours,
even two more for us,
we are content with the honour given to us by our hosts.
Let us go to fulfill the dreams of our God-child.

This is quite interesting song which is sung by a Godmother
at the time of the wedding of her Godchild. She is quite
delighted at this moment.
SONG NO. IV

Don fadey don fadey de go mala
Kharchila pan suparila
Mahimchha halwa hanin tulaa
Nai khashil te marin tulaa
Mahimshi lugara hanin tulaa
Nai nesashil te marin tulaa
Mahim senel hanin tulaa
Nai ghalsheel te marin tulaa

1) Wilfred Pereira, op.cit., Song No. 72, p. 36.

This song depicts love of a husband towards his beloved wife.

DON FADEY

TWO COINS

Please give me two coins, please do
for I want to buy the (after-meal) spices.
In return, I will bring some sweets (pastries) from Mahim;
and, if they are not eaten, mind you, you will be beaten.
For you I will bring a saree from Mahim;
and if it is not worn, then you will be scorned.
SONG NO. V

Jesus pani de
Pāni nai te maran de
Āaper khāper mathyāvar
Pāni partai shetavar
Jesuschi āai dongrān
Pāni partai aangrān
Jesusche pāl kāmān
Pāni partai gāvān

SEND US THE RAIN? 0 JESUS

Send us the rain, O Jesus
and if not the rain, then, give
us death.
As we go pleading with stones on
our heads the rain falls in the
fields.
While the rains pour in the
kitchen-gardens the Mother of
Jesus is in the mountains.
While the Mother of Jesus is
interceding the rain comes down
in torrents.

1) Wilfred Pereira, op.cit., Song No.84, p.42.

This song is regarding rainfall. The people in Bassein
always pray to God when there is a scarcity of rainfall.
SONG NO. VI

तल बाय तल
तल बाय तल, चौकोली बाय तल;
आफिन तल्पान काय कमल फुल उगबल;
आरे आरे कमलुला, आरे आरे कमलुला,
कोन रे तू जातीया;
मी हाय निकले सोहियाया,
मला देखुनी मारलय बमावाला;
सोरे संखायी देवल बांधावाला,
देवल ने बांधाली, देवल ने बांधाली;
उये लिये देपारिवर,
शलाक मारली निकले सोहियायी;
वर घाट का चरीली सच्चायी,
अरे अरे घाटवाल्या अरे अरे घाटवाल्या;
कोन रे तू जातीया.

1) Wilfred Pereira, op.cit., Song No.37, p.19 (Contd...)

TALABAI TALA

Tal bāī tal, choukoni bāī tal
Āani talen kāi kamal fule ugavala
Āare āare kamal fula, āare āare kamal fulā
c
Kon re tu jāṭīcā
cMe hāi nikīle soniyāchā
cMalā jesuini dharlai bāgāvālā
cSāre santāchī devaīa bāṇdhāwālā
cDevala ge bandhili, devala ge bandhili
cUche niche tēpārivar
cAalter dharli nikīle soniyachī
cVar ghat ka charil rupyachī
cĀare, āare ghatvāla, āare āare ghatavāla
cKon re tu jāṭīcā
THE POND

Look at the pond, the square-shaped one,
which is adorned with lotus.
O lotus, I ask, O lotus,
what variety do you belong to?
I am the golden one
sent by the Lord Jesus to oversee the temples of all saints
the temples that are built
on even and uneven slopes.
Their altars are adorned with gold
and their pinnacles are resplendent with diamonds.
O bell-ringer, O bell ringer
What caste do you belong to?

This song is regarding the construction of the churches.
Some of these churches in Bassein are constructed during
the Portuguese rule. Two of them are constructed on hills
which is mentioned in the song.
SONG NO. VII

Hilda Mary

Hilda Mary, Hilda Mary

Naïtalcha sun āailai dāri
Dukary kombrechi kar tāyāri
Tuze gharā mārin feri

Hilda Mary, Hilda Mary

Fuldongericha sun vaishākīlā
Bati komberechi kar tāyāri
Tuze gharā mārin feri

(Don't you know) O Hilda Mary
that Christmas is at hand?
Why don't you prepare a meal
with pork and chicken?
(For) I will visit your home
O Hilda Mary.
In winter comes the feast of
Fuldongri
prepare, then, ducks and chicken
dishes for I will visit your
home then.


This song is regarding the celebration of the Christmas and
other feast generally known as the Parish Feast which are
enjoyed in Bassein from the Portuguese time to the present
day.
SONG NO. VIII

NATALCHE DISA

Jatai me rajche Misas
Gheun Parmeshwarachi kud
Hotai saitan dusmin dur
Reun ghar tyas disa
Sakhe sooryenche bheta
Sagali jamuni ami akot
Anandans gajitav Natalcha sun

CHRISTMAS SEASON

I go to Mass daily
during the season of Christmas.
In receiving the body of Christ (in Communion)
all evil and its company is dispersed.
(Then) visiting friends
and relatives and assembling
all together happily
we celebrate the feast of Christmas.

1) Wilfred Pereira, op.cit., Song No.18, p.9.

Once again this song refers to the celebration of the Christmas.