

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" (हतर धर रे काफरणीच्या 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' (मी हाय काफरी आफ्रिकेचा).

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

वराडाला यावा  
 आवतान गेले क्रुसाचे मेरी,  
 क्रुसाचे बेस त्यान घ्याव,  
 आवतान गेले पाटलाचे घारा,  
 पाटलानी वराडाला याव,  
 आवतान गेले पद्दीनचे घारो,  
 पद्दीन मद्रिननी वराडाला याव,  
 आवतान गेले मामा मामीचे घारा,  
 मामा मामीनी वराडाला यावं

VARĀDĀLĀ YĀVĀ

Avatān gele crusache meri  
Crusāche base tyan ghyāva  
 Avatān gele Pātalāche ghara  
 Pātlāni varādālā yāva  
 Āvatān gele padrinche ghare  
Padrin-Madrin ni varādālā yāva  
 Āvatān gele māmā-Māmiche gharā  
 Māmā-Māmi 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

## पावलू काळ्या

माझा नाव पावलू काळ्या  
मी रेतंय पाली माळ्या  
आयलू सतीर धारावाला  
मार्था बायचे वराडाला  
ती हाय मोठ्याची सून  
तिला लागतय जराक ऊन  
तिचे डोक्यावर फिरला पायजे  
हिरवा सतीर भरपूर.

PAULU KALYA

Māzā Nāv hai Paulu Kālyā  
Me retai Pāli mālyā  
Āyālo satir dharāvālā  
Mārthā bāiche varādālā  
Te hai mothyāchi soon  
Tila lāgatai jarāk oon  
Tiche dokyāvar phirla pāije  
Hiravā satir bharapur.

THE DARK COLOUR PAOLU

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.

1) Wilfred Pereira, op. cit., Song No.42, p.21.

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,  
 कुपारचाराचा मेरु मान धारलाय,  
 नेसून पागून माझी तयारी हाय,  
फिल्यादला भोटाला बाजा सतीरासी  
 आपल्याला मान धारलाय  
 घोऊन तोल्याची अंगुठी फिल्यादला  
 कारण मला लुगर मिळायच हाय  
 बग गो मेरु वट्यावरती आपले  
 कवरे बाजेवाले, तांबरी निली सतरं घोऊन  
 बिजे दोन हानले सतीर,  
कुपा-याचे सांगीपरमानं वराडाचा मान पोचला  
 ते मन भरुनशी गाजावला चला आमचे फिल्यादचे सोळे

BĀJĀ VĀJATAI

Bājā vājatai kāi, bājā vājatai kāi  
Kupār chārāchā Meru Mān dharalāi  
 Nesun pāngrun māzi tayāri hāi  
 Filyādlā bhetālā bājā satirāsī  
 Āaplyālā mān dharalāi  
 Gheoon tolyachi anguthi Filyādlā  
 Kāran malā lungra milāicha hai  
 Bag go meru vatyāvartī āple  
 Kavare bajewale, tāmbri nilī satar gheoon  
 Bije don hānle satir  
Koparyche sāngī paraman varādāchā mān pochla  
 Te man bharunshi gājāwāla chalā amche filyādche  
 sole

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.

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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

## दोन फदे

दोन फदे दोन फदे दे गो मला  
 खार्चीला पान सुपारीला,  
 माहीमचा हलवा हानीन तुला  
 नय खाशील ते मारीन तुला  
 माहीमशी लुगर हानीन तुला  
 नय नेसशील ते मारीन तुला  
 माहीमशी सिनेल हानीन तुला  
 नय घालशील ते मारीन तुला

DON FADEY

Don fadey don fadey de go malā  
 Kharchilā pān suparilā  
 Māhimchā halwā hānin tulā  
 Nai khashil te marin tulā  
 Māhimshi lugara hānin tulā  
 Nai nesashil te marin tulā  
 Mahim senel hanin tulā  
 Nai ghālsheel te mārīn tulā

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.

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

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

SONG NO. V

जेजूस पाणी दे

जेजूस पाणी दे

पाणी नय ते मरण दे

—आपर खापर माध्यावर

पाणी परतय शोतावर

जेजूसची आय डोंगरान

पाणी परतय आंगरान

जेजूसची आय कामान

पानी परतय गावान

JESUS PANI DEJesus pāni de

Pāni nai te maran de

Aāper khāper mathyāvar

Pāni partai shetavar

Jesuschi āai dongrān

Pāni partai aangrān

Jesusche pāi kāmān

Pāni partai gāvān

SEND US THE RAIN? O JESUSSend 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, चौकोनी बाय तल,  
 आणि तल्यान काय कमल फुल उगवल,  
 आरे आरे कमलफुला, आरे आरे कमलफुला,  
 कोन रे तू जातीचा;  
 मी हाय निकले सोनियाचा,  
 मला जेजूसनी धारलय बगावाला;  
 सोरे संताची देवळ बांधावाला,  
 देवळ गे बांधिली, देवळ गे बांधिली;  
 उचे निचे टेपारीवर,  
 आल्तार धारली निकले सोनियाची;  
 वर घाट का चरीली रुप्याची,  
 अरे अरे घाटवाल्या अरे अरे घाटवाल्या;  
 कोन रे तू जातीचा,

TALABAI TALA

Tal bāi tal, choukoni bāi tal  
 Āani talen kāi kamal fule ugavala  
 Āare āare kamal fula, āare āare kamal fulā  
 Kon re tu jātichā  
 Me hāi nikle soniyāchā  
 Malā jesuini dharlai bāgāvālā  
 Sāre santāchi devala bāndhāvāla  
 Devala ge bandhili, devala ge bandhili  
 Uche niche tepārivar  
Aalter dharli nikle soniyachi  
 Var ghat ka charil rupyachi  
 Āare, āare ghatvāla, āare āare ghatavāla  
 Kon re tu jātichā

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

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 resplendant with diamonds.  
O bell-ringer, O bell ringer  
What caste do you belong to ?

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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

हिल्डा मेरी

हिल्डा मेरी, हिल्डा मेरी  
नातालचा सण आयलाय दारी  
 डुकरे कोंब-याची कर तयारी  
 तुझे घर मारीन फेरी  
 हिल्डा मेरी, हिल्डा मेरी  
 फुल डोंगरीचा सण वैशाखाीला  
 बती कोंब-याची कर तयारी  
 तुझे घर मारीन फेरी

HILDAMARY

Hildā Mary, Hildā Mary  
Nātālchā sun āailai dāri  
 Dukary kombrechi kar tayāri  
 Tuze gharā mārīn feri  
 Hildā Mary, Hildā Mary  
 Fuldongerichā sun vaishākilā  
 Bati komberechi kar tayāri  
 Tuze gharā mārīn feri

HILDA MARY

(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.

1) Wilfred Pereira, op.cit., Song no. 17, p.9.

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.

नातालये दिसा

नातालये दिसा

जातय मी राजये मिसा

घोऊन परमेश्वराची कूड

होतय सैतान दुश्मन दूर

रेऊन घर त्या दिसा

सखो सोय-याचे भोटा

सगळी जमून आमी एकोट

आनंदानं गाजीताव नातालचा सण

NATALCHE DISĀ

Natālche disā

Jātai me rājche Misā

Gheun parmeshwarāchi kud

Hotai saitān dusmin dur

Reun ghar tyā disā

Sakhe soiryenche bheta

Sagali jamuni āami akot

Anandān 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.